

*"...what good does it do you if the market is healthy (the fish are biting) and you don't know where you fit in the stream?"*

*"...you would be surprised how the small details affect your audience."*

## Let's Go Fishing... again.

By Kevin Woelfel

In the last issue I used an old fishing axiom to highlight the possibility of creating a healthier music market by teaching people how to build an audience. The summer fishing season is coming to a close, but I'm going to use the analogy one last time and relate it to YOUR market. After all, what good is it if the market is healthy (the fish are biting) and you don't know where you fit in the stream?

To start, what fish do you want to catch? More directly, who is buying tickets to hear you perform? In business terms, this is referred to as your "target market". It is important to understand your target market and what attracts them. It makes no sense to be fishing in a stream for trout using gear that was designed for ocean trawling. You have to match your gear to the situation AND the bait has to be right. After all, it's the fish who decide if they want to eat it!

Start by identifying the personal traits of your audience. Demographics, interests, buying habits, education, and psychographics will help you understand their needs and what they are "biting". Then make sure your "gear" matches these traits. For instance, if your audience seems to prefer a more formal event, it might not be a good idea to create a casual atmosphere and serve a keg of beer. If your audience is educated and likes knowing the intricacies of what you are doing, make sure you provide them with enough unique information to satisfy their curiosity. Of course, you can't please everyone or know everything about all your customers, but you would be surprised how the small details affect your audience.

How do you get some of this data? Start by asking them. Fish don't talk, but if I were to see a fish strike a certain fly over and over, I would switch to that fly. Obviously the fish likes it! If you see someone smiling in the audience, take the time to ask them why they were smiling. It gives you feedback, provides details, and builds loyalty for asking.

Since we're talking about details, how about the venue location, room temperature, quality of the seats, parking, and all the other details that affect your audience?

Every part of the concert experience matters. I believe it was Marilyn Horne who used to say that the difference between a good performance and a great one is all the small details the audience was never aware of. In other words, the details you work out ahead of time help create a more positive experience during the performance. The more you get right, the more forgiving your audience will be when something goes a little wrong.

Dining out is a good example of this. Since I am not a cook, I know very little



*"...your audience expects it all!"*

about spices, so I rely on the menu description and the server to fill in the details. Once I get my food, I either like it or I don't. However, there are other factors that manipulate my dining experience. Server personality, price, ambiance, even how often my water glass is filled influence my decision to return. If I waited in line, the server was indifferent, and the water glass went empty, I may not be back even if the food was good. I want it all, and in this day and age, I can get it all because there are a lot of good restaurants, just as there are a lot of good performers. I can spend my money and know *beforehand* that it will be an enjoyable, quality experience.

Like me, your audience expects it all. Take care of the fish in YOUR stream, deliver quality in every detail, and they will bite. Make every moment a positive experience and you'll build a loyal audience.

...and that's the end of my fish stories. Now go make it happen! K.W.

---

## The ECM Intensive Meets James Bond

By Marcelo Sanches

It had been a decade since my James Bond experience in Peru and I was not even sure I had told my wife about it, but this and many other stories came out of hiding that evening as we carved through our delectable ice creams. It was the evening of Sunday, 28<sup>th</sup> of May 2006, and we had just survived the ECM Intensive at CU. The seminar itself was a blurry cloud hanging over what was left of my brain that evening. I cannot speak for the other survivors, but I imagine the ice creams and stories were a way of coping with the end of something, like when you end a book of over a thousand pages and cannot believe it is over. Except that "book" of ours had lasted only two days. How was that possible?



During that weekend the word "intensive" acquired new depth and significance. Even now, two months after the seminar, I have a hard time believing that it only took two days. When information so vital and rich in possibilities is packed so tightly, time is bent in ways Einstein could not have proved with numbers. There were people you wanted to talk to, connections to make, questions to answer and answers to question; in short, it was hard on our bladders (there were even bathroom conversations to that effect).

During our meals, we barely acknowledged our burritos and sandwiches. I know that is what we ate because I have a paper in front of me that says so, but I have no recollection of the act. What I remember is Joan Braun, Executive Director of Concerts for the College of Music, showing us her "box of shame," where unfortunate promotional items end up. I also remember a panel discussion with all the faculty on topics such as what do they first look at in an application packet or how to do well in an interview.

The faculty displayed a diversity of backgrounds and styles. Angela Myles-Beeching was a successful cellist, but is now the Director of the Career Services

*"...but I imagine the ice creams and stories were a way of coping with the end of something, like when you end a book of over a thousand pages and cannot believe it is over."*

*"...we felt like we were in the boardroom of The Apprentice just about to be fired."*

*"Left on our own, us musicians usually practice hard and hope for the best. This seminar is a way of sharing the burden of this extra-musical task with colleagues in the same position, all while receiving input from authorities in the field."*

Center at New England Conservatory. She is very excited about her career choices and she infused us with warmth and encouragement to pursue non-traditional paths. Liam Abramson hails from England and is a business consultant, lecturer and writer of international renown. He introduced us to powerful analytical tools and principles such as the BCG product matrix, SWOT analysis, marketing mix and the four Ps.

Catherine Fitterman is a founding member of the ECM who now directs the Undergraduate Music Business Program at New York University. Cunning and



sharp, Ms. Fitterman will tell you how it is. She led a session on money and related issues – who to bother for money, how to invest it, how to write grants and the like. Frank Moyes, the only non-musician and a founding board member of the ECM, had an impressive career in Europe and now teaches at the Leeds School of Business at CU. As charming as disarming, Frank ordered us to come up with a value proposition in ten minutes, and we felt like we were in the boardroom of 'The Apprentice' just about to be fired.

Judith Coe is the recipient of many international awards and Director of the Commercial Voice program in the University of Colorado at Denver. She confused us for computers and loaded us with 5.2 Gigs of data through our visual cortexes in hopes that our hard drives would never erase that info. For a brief moment we forgot that there was a world outside the internet. And at dinner, members of the Boulder Acoustic Society entertained us with great music and incredible stories of their personal trajectories from the streets of San Francisco and a local music store to the national stage.

Last but not least, the full-time F-16 pilot wannabe and home-improvement expert Kevin Woelfel, who also directs the ECM in his spare time, conducted the whole event with a skilled baton and told us stories of his own that inspired us and made us laugh.

It takes a lot of courage to address our careers objectively. The brutal truths of the music business will scare us from thinking about them. Left on our own, us musicians usually practice hard and hope for the best. This seminar is a way of sharing the burden of this extra-musical task with colleagues in the same position, all while receiving input from authorities in the field.



*"I realized that I do not have to pursue all possible avenues right now. Instead, I can research and choose and not limit myself while doing so."*

*Making it Happen*

Chief Editor  
Kevin Woelfel

*Produced by*

Entrepreneurship Center  
for Music  
College of Music  
301 UCB  
18<sup>th</sup> & Euclid  
University of Colorado  
Boulder, CO  
80309-0301

Phone:  
303-735-1272

Fax:  
303-492-5619

We're on the Web!  
[www.ec4music.com](http://www.ec4music.com)

The blurry cloud left hanging over my brain as I lost myself into rum-and-raisin coldness has dissipated some since that evening in late May. I realized that I do not have to pursue all possible avenues right now. Instead, I can research and choose and not limit myself while doing so. Most importantly, I found out that regardless of the varied advice I received, it is only me who can know what I really want to do in my life. And by the way, if you're still wondering what my James Bond experience was, you will have to come to Kevin's office and ask him personally, after all, it was he who gave my story a name.

*About this artist: Born into a family of musicians, Marcelo Sanches started composing at an early age, while taking piano lessons with his mother and clarinet lessons with his father. At age ten, he started cello lessons, and had some of his compositions published in England when he was fourteen. Marcelo performed the Lalo Cello Concerto with the Experimental Repertory Orchestra in São Paulo, Brazil, when he was seventeen. In 1999, Mr. Sanches received his bachelor's degree in violoncello performance from the Oberlin Conservatory and subsequently moved to Auroville, South India. He is currently pursuing his doctorate at the University of Colorado at Boulder and has been the Assistant Principal of the Boulder Philharmonic Orchestra since 2004. Marcelo has also written an article on composing cello études for Strings magazine, Feb. 2005.*

## Arts Entrepreneurship Goes ATLAS

This fall, the graduate arts entrepreneurship class MUSC-5968 will be taught in the new ATLAS (Alliance for Technology, Learning and Society) building on the CU Boulder campus.

Nearing completion, the new facility houses classrooms, performance space, and technical studios to provide the resources for

intercampus collaborations. The course is taught by ECM Director Kevin Woelfel and Leeds School of Business professor Frank Moyes. In the class, graduate students from all arts disciplines have the opportunity to explore their area of interest and share in the power of creating opportunities to help build their careers.

Visit [www.ec4music.com](http://www.ec4music.com) or contact Kevin Woelfel for more course information.



The contents of this newsletter express the sole opinion of each writer and do not necessarily reflect the views of the Entrepreneurship Center for Music, College of Music, or the University of Colorado.

©2006 Entrepreneurship Center for Music  
All Rights Reserved