



Tips for Writing Arts Administration Resumes

Every entrepreneurial musician should have an effective, well-written resume in her arsenal. Most musicians have several resumes: for performance, teaching, and arts administration. Each resume should be geared specifically for that type of work, and further tailored to the particular position for which you are applying. This handout is designed to guide those applying for administrative jobs within arts organizations, but the information is also relevant to musicians applying for other non-arts related jobs.

The Basics

- *Less is more.* The purpose of a resume is to get you an interview. Your resume doesn't need to list everything you've ever done—be discriminating and focus on your most pertinent experience, accomplishments, and skills. You should strive to keep your resume to one page, but if you are further along in your career, you may need two pages to accommodate your relevant work experience.
- *Always keep the employer's needs in mind.* Study the job description carefully. Then adapt your resume to speak to the position's specific responsibilities and qualifications.
- *Aim for simplicity.* Statistics show that employers spend less than 30 seconds scanning a resume. The format should allow the reader to take in your most important credentials at a glance. Formatting, though tedious, is very important in creating a clear hierarchy of information that will allow an employer to easily locate the information he/she is most interested in.

The Content

- *Design an attractive letterhead* with your name, address, email, and telephone number. Use the same letterhead for both your resume and cover letter.
- *Divide your information into categories* and use bold, underline or caps to set them off. Typical categories for arts administration resumes are:

Arts Administration Experience	Education
Other Administrative Experience	Additional Skills
Relevant Experience	Honors/Awards
Related Experience	Selected Teaching Experience

- *Internships, student employment, and volunteer work count* as legitimate work experience, and can be included on your resume.
- *Artistic projects you have led also count* as legitimate work experience. Even if you weren't paid for your work, launching an ensemble, creating a performance series, or designing an educational outreach program can absolutely be claimed as work experience.
- *Use bullets to highlight accomplishments* for each position you have held. Bulleted lines should start with an impressive, active verb (see the list on page 3). Do not write complete sentences—use phrases that show the skills and abilities you demonstrated on the job.

- *Be specific.* General statements like “performed routine office duties” or “assisted with general office work” don’t give an employer a dynamic sense of the abilities you have and the unique value you have added to your places of work. Try to be specific—for example if you worked in the office of student services at NEC, you might write the following: “assisted the Dean of Students with maintaining registration records for over 2,000 students annually, fielded call and in-person requests for transcripts, and archived old student files.”
- *Quantify, when possible.* “Maintained records,” is not nearly as impressive as “Maintained database of 2,000 accounts for service providing revenue of \$100,000 per year.”

The Format

- *List work experience first.* The order of your resume categories should reflect the interests of your reader.
- *Use dates* when listing work experience, education, and awards. Always list items in *reverse chronological order*, beginning with your most recent position.
- *Be consistent* in how you list information in each category. Each job listing should include the title, institution, city, state, and dates.
- *Don’t be afraid of white space.* Your resume should be reader-friendly and graphically attractive. If you have extensive experience, the important question may be: what do you need to leave out so that your resume isn’t crowded with less relevant material to the employer.

The Extras

- *Consider including an “Objective” or “Professional Profile”* at the top of your resume. This is especially useful if you are submitting your resume for an employer to have “on file,” or you are making a career shift and want to explain why the majority of your experience is in a different field.
- *Consider including selected performance history* only if it is relevant to the job. For example, if the position lists thorough knowledge of music as a desired qualification, you can list a few of your most recent and prestigious performances or artistic projects. But keep it brief! You don’t want to come across as someone whose interests lie only in performing, as the employer may be justifiably concerned that you will not make your job a top priority.

Transferable Skills

Musicians often feel that their musical experience and training doesn’t transfer to the arts administration field, or positions outside the arts. Many of the skills and experiences you’ve developed as a musician are valuable in other kinds of occupations. It comes down to *how* you describe your skills and experience in your resume, cover letter, and in interviews. You need to “translate” it for an employer. Below are three columns to demonstrate how you can explain your transferable skills. The first column shows the actual experience, the second shows how you can write this on your resume, and the third column explains what specific skills your prospective employer will see. A transferable skill is one that can be used in more than one kind of job or profession. For instance, as a student you probably wrote term papers. These require communication, editing skills and research skills, which are all very useful in marketing and grant writing jobs. Do your own inventory; make your own 3 columns to identify your transferable skills.

Your Experience	Your Resume Description	The Transferable Skill
Running my own private studio	Schedule student lessons; Curriculum development; Record management and bookkeeping	Financial management; Entrepreneurial skills; Small business expertise
Organized my concerts/recitals	Developed programming for public events; Wrote program notes	Event planning; Written communication skills
Handled publicity	Built a website, managed multi-layered social media presence,	Basic HTML coding; Written communication skills, Facility with

	wrote press releases; wrote and distributed email newsletter	social media platforms and online promotion
Band/ensemble leader	Schedule rehearsals and meetings; Prepare group for concerts and special events; Direct rehearsals and concerts; Serve as musical director for ensemble	Organizational skills; Leadership ability; Supervisory skills
Make sure we get paid for the gig or performance	Negotiate contracts; Manage bookings and financing; Negotiate fees and manage payroll	Business/negotiating skills; Budget management
Bring in new members as needed.	Interview potential employees; Hire personnel; Maintain database of temporary and on-call employees	Management/supervisory skills
Make sure everyone has a ride to the gig and brings necessary equipment	Organize travel and overall logistics of concerts; Handle transportation of large equipment, equipment rentals; Assess equipment needs for concerts	Project Management, Event Planning and Production

Action Verbs

It is best to use action verbs in your resume and cover letters to describe your skills, work experience, and accomplishments. These words can help clarify your specific work experiences as a teacher, arts administrator, performer, researcher, theorist, etc. The right choice of words can produce the most competitive, polished, professional image.

Accomplished	Consolidated	Established	Incorporated
Adapted	Constructed	Evaluated	Increased
Administered	Consulted	Examined	Influenced
Advanced	Contracted	Exceeded	Initiated
Advised	Contributed	Excelled	Innovated
Analyzed	Conveyed	Executed	Instilled
Applied	Convinced	Exercised	Instituted
Arranged	Coordinated	Exhibited	Instructed
Articulated	Copyrighted	Expanded	Insured
Assembled	Corrected	Experienced	Integrated
Assisted	Counseled	Explored	Interpreted
Attracted	Created	Expressed	Interviewed
Authored	Defined	Facilitated	Introduced
Awarded	Delivered	Finished	Invented
Balanced	Demonstrated	Focused	Involved
Budgeted	Designed	Formulated	Judged
Built	Developed	Fostered	Launched
Calculated	Devised	Founded	Lectured
Catalogued	Directed	Furthered	Led
Chaired	Discovered	Gained	Maintained
Coached	Distributed	Gathered	Managed
Collaborated	Documented	Generated	Marketed
Compared	Drew up	Guided	Maximized
Competed	Edited	Handled	Mentored
Compiled	Educated	Headed	Mobilized
Completed	Employed	Highlighted	Moderated
Composed	Enabled	Identified	Monitored
Conceived	Engineered	Implemented	Motivated
Conceptualized	Enlisted	Improved	Negotiated
Conducted	Ensured	Included	Obtained

Operated
Organized
Originated
Oversaw
Participated
Performed
Persuaded
Planned
Prepared
Presented
Produced
Promoted
Proposed
Provided
Realized
Received
Recommended
Recorded
Recruited
Redesigned
Referred
Rendered
Reorganized
Reported
Repositioned
Represented
Researched
Reshaped
Resolved
Responsible for
Restored
Restructured
Retained
Reviewed
Revised
Scheduled
Searched
Secured
Served as
Set up
Sold
Solved
Spearheaded
Spoke
Sponsored
Streamlined
Strengthened
Structured
Studied
Supervised
Supplied
Supported
Surpassed
Synthesized
Targeted
Taught
Tested
Theorized
Toured
Trained
Translated
Turned around

Tutored
Undertook
Updated
Was responsible for
Worked
Wrote

Creating Your Letterhead

“Letterhead” refers to your name and contact information arranged in an attractive graphic design at the top of all your press materials – your cover letter, resume, bio, repertoire list, etc. In choosing your letterhead design, keep in mind that every font communicates a different image—elegant, established, distinctive, slick, etc. Choose a font that reflects your style. Here are some examples of arts administrators’ letterheads.

Christine Taylor

PO Box 41 Boston, MA 02222 | 999-555-1212 | christine@christinetaylor.com | www.christinetaylor.com

CHRISTINE TAYLOR

PO Box 411 • Boston, MA • (999) 555-1212
christine@christinetaylor.com • www.christinetaylor.com

Christine Taylor

PO Box 41 Boston, MA 02222 // 999-555-1212 // ctaylor@gmail.com // www.christinetaylor.com

Christine Taylor, Arts Administrator

PO Box 411 | Boston, MA 02222 | (999) 555-1212
christine@christinetaylor.com | www.christinetaylor.com

Cheat Sheet: Recommended Format for Arts Admin Resumes

First Last

Address City, State Zip | 999-999-9999 | emailaddress@gmail.com | www.yourwebsite.com

WORK EXPERIENCE

Organization, City, State, Date

Title

- List a minimum of 2 bullets describing the fabric of your work/accomplishments in the job
- Example: Created marketing plan for ensemble's 6-concert season
- Example: Managed scheduling for 60 fourth graders in busy after-school lesson program

Organization, City, State, Date

Title

- Same as above

RELEVANT EXPERIENCE

(Only include what is actually relevant for the job you are applying for. Depending on the position, it may make sense to give the employer as sense of your artistic accomplishments, especially if you have taken on a leadership role in an artistic project. In that case, you may use the header 'Selected Performance Experience.')

EDUCATION

New England Conservatory, Boston, MA

Bachelor of Music in Vocal Performance, anticipated 2016

Awards

(If the awards were school-based, list them here. Otherwise, you may list them in a separate category, if they show that you are distinguished in an area that relates to the job you are applying for. List your awards and honors in bullet format.)

ADDITIONAL SKILLS

- Language proficiencies
- Computer/tech skills (e.g. Microsoft office suite, web development, social media fluency, etc.)
- Maybe you have taken courses in other subject areas? Have a relevant skill set that you've developed independently? List them here!

Sample Resumes

Charlotte Hughes
249 Adams St., Apt. #2 Boston, MA | (617) 555-1213|name@email.com

Arts Administration Experience

New England Conservatory of Music, Finance Department, Boston, MA, 2006-present
Administrative Assistant

- Maintain Acting-President and President-Designate expense accounts for FY07
- Handle monthly reports, manage budget, answer incoming inquiries, execute regular office functions
- Manage all faculty and employee travel, logging, and air shuttle tickets

First Covenant Church, Dorchester, MA, 2005-07
Choir Director

- Directed adult and children's choir
- Organized and produced special programs
- Scheduled rehearsals and planned concert series

Related Experience

Fleet Bank of Massachusetts, Boston, MA, 2004-05
Supervisor

- Supervised staff of 15
- Processed numerous transactions within a fast paced environment and provided prompt and courteous customer service

Selected Performance Experience

Recitals

Jordan Hall
Gardner Museum
Massachusetts State House

Club Engagements

Colonial Inn, Concord, NH
The Strand, Providence, RI

Teaching Experience

Private Instructor, Boston, MA, 2005-present
Teacher, C. Roger Wilson After School Program, Dorchester, MA, 1994-95

Education

New England Conservatory of Music, Boston, MA
Bachelor of Music in Vocal Performance, 2006

Additional Skills

WordPerfect, MS Excel, MS Word, FileMaker Pro, Aldus PageMaker

Maria Finkelmeier

56 Cabot Street, Boston, MA 02130

617-999-9999, name@gmail.com, www.mariafinkelmeier.com

ARTS-RELATED WORK EXPERIENCE**Kadence Arts**, *Founder*, Boston, MA, 2015 – present

- Established a non-profit that incubates artistic projects, curates performances, and engages local communities through music making, driven by percussion and technology
- Co-founded the Beat Bus workshop, a community drumming experience on wheels, visiting community centers, libraries and schools

Times Two Concert Series, *Co-Founder*, Boston, MA, 2015 - present

- Launched new concert series with Robert Honstein focused on building a community around contemporary music
- Curated and publicized a four-concert season, attracting capacity audiences and coverage in the *Boston Globe*, "Times Two envisions new musical opportunities, communities"

Make Music Boston, *Director*, Boston, MA, 2014 – present

- Initiated a day-long festival, featuring free, participatory music events at outdoor venues to celebrate the summer solstice (June 21)
- Manage team of one assistant and four interns
- Collaborate with Boston city departments, private parks, businesses, and organizations on permitting, program development and promotion

New England Conservatory, *Program Manager, Entrepreneurial Musicianship*, 2012 – present

- Oversee student grant program, offering creative guidance and practical advice in writing and presentation skills
- Coordinate workshops logistics and guest artist lectures
- Act as student advisor for career project related questions

SELECTED PERFORMANCE EXPERIENCE

- *Quartet Kalos Inscriptions Tour*, with a residency at the Scandinavian Cultural Center, Newton, MA, 2015
- *Solo concert at The South Florida Center for Percussive Arts*, performance and workshop, Miami, FL, 2015
- *Worldwide Day of In C*, online streamed performance of Riley's In C with 24 international cities, Pierce Hall, New England Conservatory, Boston, MA, 2014
- *Sounds from the Treetops Showcase Concert*, Percussive Arts Society International Convention, Indianapolis Convention Center, Indianapolis, IN, 2013
- *Compose. Perform. Inspire. New Voices in Percussion Music*, concert premiere with Evolution Duo, Studio Acusticum, Piteå, Sweden, 2011
- *Baltic Sea Youth Philharmonic*, timpani and percussion, European tours, 2010

SELECT TEACHING & PRESENTING EXPERIENCE

- Presenter, *Improvising a Life in Music & The DIY Attitude*, Percussion Department, University of Miami, Miami, FL, 2015
- Lecturer, *The Art of Resonance*, Boston artists lecture series, Sebastian Mariscal's Architecture Studio, Boston, MA, 2014
- Presenter, *Entrepreneurial Skills for the 21st Century Musician*, n3 music school, Trollhätten, Sweden, 2014

- Speaker, *GRIT and music*, PreX Event hosted by the Fenway Cultural Alliance for TedX, Isabella Stewart Gardner Museum, Boston, MA, 2014

PUBLICATIONS

- *Improvising a Life in Music*, Rhythm Scene! magazine, 2015
- *Entrepreneurial Skills for the 21st Century Percussionist*, Percussive Notes - PASIC preview magazine, 2013

NOTABLE PRESS

- Boston.com, *The Green Monster will become a musical instrument*, preview of Waking the Monster project for Illuminus Boston and Hubweek, 2015
- Boston Globe, *School bus becomes a recording studio for kids*, highlight of the Beat Bus community workshops, 2015
- ttela, *Dubbel duo skapar nytt*, preview of Quartet Kalos "Double It" tour, Dalsland, Sweden, 2014
- Boston Globe, *Make Music Boston to celebrate summer solstice*, preview and story of inaugural Make Music Boston festival, 2014
- Boston Globe, *Ensemble Evolution brings treetop sounds to arboretum*, preview of residency at the Arnold Arboretum, 2013
- Satakunnan Kansa, *Beautiful percussion song*, review of concert in Pori, Finland, 2012

EDUCATION

Luleå University of Technology, Department of Arts, Communication & Learning, Piteå, Sweden, 2010,
Postgraduate study with Anders Åstrand

Eastman School of Music, Rochester, NY, 2009
Masters of Music, Arts Leadership Certificate and Performers Certificate

The Ohio State University, Columbus, OH, 2007
Bachelors of Music