

Tips for Writing Arts Administration Résumés

This handout is designed for those applying for administrative jobs with arts organizations, although it can also be useful for musicians applying for other (non-arts related) administrative or office jobs. Employers seeking to fill arts administration positions generally are looking for candidates with office experience, computer skills, good written and verbal communications skills, and people who are organized, responsible, professional, and who have a first-hand knowledge of and interest in the arts.

I. Basics

- An effective résumé can get you “in the door” for an interview. Your résumés should provide the reader with a blueprint of your most pertinent qualifications, skills and experiences relevant to the particular job to which you are applying.
- It’s typical and recommended for musicians to have several versions of their résumé – ones for performance, teaching, arts administration, or “day” jobs. Each one should be geared specifically for that type of work.
- The challenge in writing a résumé is to write it from the perspective of the EMPLOYER’S NEEDS. Put yourself in the employer’s shoes; use the job description to tailor a version of your résumé to specifically highlight your relevant skills and experience.
- Statistics show that employers spend less than 10 seconds scanning a résumé, so the design and format should allow the reader to take in your most important credentials at a glance in order for you to make the best first impression. Don’t write sentences!
- Use only one page for your résumé. Use two pages only if you have extensive relevant experience (10+ years). Generally, less is more!
- Design a letterhead at the top of the page with your name, address, and telephone number. Choose an attractive and professional-looking font so that this stands out and will be remembered by the reader. Use the identical letterhead on your cover letter and other promotional materials (see pg. 7).

II. Content

- Divide your information into categories and use bold to set them off. Your choice of categories and the order you put them in should be tailored to the job description to which you are responding. Each résumé and cover letter should be tailored to the specific needs of the employer as stated in the job description. Typical categories for arts administration résumés are:

Professional Profile	Computer Skills	Selected Teaching Experience
Arts Administration Experience	Education	Selected Performance Experience
Other Administrative Experience	Affiliations/Memberships	
Related Experience	Honors/Awards	

- Consider including a “Professional Profile” or “Skills Summary” as your first item on your résumé. This works as a brief second commercial for the “package” of what you offer the employer. It can help tie together a wide range of experience and help “sell” those with less experience or those who are doing a career change. (See the “Professional Profiles” handout for more information.)
- Include only information pertinent to the job you are seeking. Arts Administration Experience should go first, if you have it. It’s fine to include work you did as a volunteer, intern, or student, if it’s relevant to the job you’re seeking. Any non-arts administrative work is experience is relevant as is computer skills and your teaching experience (as this last can demonstrate your interpersonal and communication skills).
- In listing positions you have held, “bullets” are used underneath each job to detail what you accomplished, and specifically how you contributed in this position. Bulleted lines should start with an impressive, active verb (see pg. 7). Do not write sentences—use phrases instead that specify the skills and abilities you demonstrated on the job and that quantify your accomplishments.
- Bulleted details should not be a simple listing of your duties, or a listing of your responsibilities on the job. Think in terms of what details will matter to the employer of the job for which you are applying and quantify and qualify your most relevant accomplishments. For example, listing “routine office duties” or “general office work” is neither impressive nor specific enough to help the reader learn what abilities you have. Likewise, “Maintained records,” is not nearly as impressive as “Maintained records and computer database of 2,000 accounts for service providing revenue of \$100,000 per year.” If the employer is looking for someone with specific customer service skills, then detailing how many customers

you served on average per day at a previous job may help them be more convinced that you are a good candidate for the position.

- Dates are used when listing administrative positions and for listing educational degrees, and awards. Dates do not need to be included for performance credits. In using dates, items within any category should be presented in *reverse chronological order*: begin with the most recent and work back chronologically. A range of dates can be abbreviated to 2006-07 to simplify and cut down on clutter (as opposed to 2006-2007).
- Including your selected performance experience on an arts administration résumé may be good to add if you have room; it shows you have a thorough knowledge of music, which can be important to the job. However, make sure that in your résumé, cover letter, and interview, you don't come across as someone whose passion and interests lie only in performing and that you're applying for this job just to pay the bills. The employer may be justifiably concerned that you will be asking for time off for rehearsals and auditions and that you will not make your job a top priority.
- Include 'References available upon request' at the end of your résumé. Your list of reference names should not be listed on the résumé – instead, use a separate page, printed with your letterhead and title "References" at the top: list three or four contacts with name, title, institution, address, and phone. Reference sheets should not be mailed with your résumé unless specifically requested. When an employer asks for references after the initial screening, it means you are being seriously considered and then you need to contact your references and let them know to expect a call or email from the employer.

III. Format

- The order of your résumé categories should reflect the interests of your reader. If you list education first, the reader will assume that you are young and have very little experience.
- Be consistent in how you list information in each category. You have a choice with any job listing: either you start with your position and then list the organization/institution: Marketing Department Assistant, Seattle Symphony, .or else, you list the organization first, and then your title: Seattle Symphony, Marketing Department Assistant. People choose the order for this based on what will look more impressive to the prospective employer. In some cases, the title may be advantageous to see first, in other cases, the institution may make the better initial impression. Whichever order you choose, you need to use it consistently for the entire résumé.
- Each job listing should include the title, institution, city, state, and dates. If the institution's name doesn't clearly identify what its business is (or if there's possible confusion), then insert an explanatory phrase after the name, setting it off with commas (e.g. community music school, or performing arts series, or non-profit summer arts festival).
- Categories should be in bold (not all caps) and should be left-hand justified. Indent .5" (using Tab on your computer) to list information in each category. This helps the reader to quickly sort through and find whatever they're most interested in reading.
- Format the résumé so that it looks professional, is reader-friendly, and is graphically attractive – don't be afraid of 'white space.' If you have extensive experience, the important question may be: what do you need to leave out so that your résumé isn't crowded with material irrelevant to the employer.
- For the text content of your résumé use a traditional "seraph" typeface that's easy to read; such as these fonts: Palatino, Times New Roman, or Garamond. Avoid extraneous punctuation, i.e., underlines, italics, parentheses, and periods at the ends of bulleted phrases. Use the same point size for your headings and text, and save the fancy stuff for your letterhead
- Your résumé is always a work in progress. As you gain more experience, you'll add new listings, and delete the less impressive.

IV. Don't forget...

- Always have someone else proofread the finished résumé for typos before you have it printed. You may miss the most obvious mistake and then have to reprint it. Most computers also have a "spell-check" – use it! Finally, make sure to double-check the spelling of all names (teachers, conductors, etc.).
- Make sure you use a top quality printer (laser quality) to print your résumé, and then have it photocopied onto stationery-quality paper. You should also purchase matching envelopes, which are usually available at the same shop where you have your résumé printed.

Résumé Worksheet

The first step in creating your résumé is to write down as much information as you can about your training and experiences. Start with more than you think you need—you can pare it down to one page later. The order of the categories will change depending on the type of job you are seeking. You may not have information to put in every category – don't worry. We've given you some examples to get you started.

Professional Profile or Skills Summary

This is optional. Some people find it helpful to create a 3-second “commercial” statement of their relevant skills and experience and place this at the top of their résumé. It describes “package” you have to offer the employer and whets their appetite to read in detail the resume. Regardless of whether you end up using it on your résumé, Creating a profile helps you focus specifically on what you have to offer an employer; it helps you present yourself professionally. It is particularly helpful for those with little arts administration experience or with administration experience that isn't a direct match with the job they're applying for.

An effective professional profile should include your top qualities relevant to the position. These may be computer skills, management experience, or customer service experience. See the résumé examples in the following pages for examples of profiles.

Arts Administration Experience

Assistant to the Department Chair, New England Conservatory Jazz Department, Boston, MA, 2005-present

- Produced student ensemble concerts and special performances, approx. 30 per yr.
- Wrote program notes for departmental concerts
- Coordinated workshops by Karl Berger, Gary Peacock, and Gunther Schuller
- Maintained departmental records and computer database, approx. 100 students, faculty

Concert Organizer, First Metropolitan Church, Cambridge, MA, 2003-05

- Coordinated and publicized monthly chamber concert series, 10 per yr.
- Organized rehearsals, arranged licensing
- Researched, wrote program notes, updated website

Related Administrative Experience

Office Coordinator, Back Bay Financial Group, investment firm, Boston, MA, 2000-02

- Maintained departmental records and computer database, for 4,000 clients
- Assisted in formatting and editing quarterly newsletter to clients
- Handled customer service: all in-coming client inquiries by phone and in-person visits

Selected Teaching Experience [include if relevant to job—showcases interpersonal and communication skills]

Guitar Faculty, New England Conservatory Extension Division, Boston, MA, 2005-07

- Taught applied guitar and bass, ages 8-66
- Coached sectionals and chamber ensembles weekly
- Successfully prepared students to enter Eastman and Oberlin

Education

New England Conservatory of Music, Boston, MA
Bachelor of Music in Guitar Performance, anticipated 2009

Boston University School for the Arts, Boston, MA
Bachelor of Music performance program, 2005-07 [Transfer student—did not complete the degree]

[For a degree you received or are expecting to receive, list the year it was awarded or the year it's expected. If you transferred from a previous school where you did not receive the degree, list the program you were enrolled in and the years you were enrolled.]

Selected Performance Experience [Include highlights, if you have room, to show your first-hand knowledge of the field]

Orchestral Experience
Soloist, New Hampshire Symphony Orchestra
New England Conservatory Symphony

Solo Recitals
First Congregational Church Concert Series, Cambridge, MA
Jordan Hall, Boston, MA

Chamber Music Performances
NEC Tuesday New Music Series, Jordan Hall, Boston, MA

For vocalists: typical performance experience categories include:
Full Roles, Partial Roles, Roles Studied,
Musical Theater, Solo Performances, Choral Experience,
Recordings, New Music, or Early Music

For listing roles, because there is a lot of detailed information that employers and audition committees like to see, the norm is to list the information in columns. Use the TAB function on your computer to make these columns straight. List the information, from left to right, according to these areas: The role, the title of the work, the institution where you performed this (with city/state), and the year. Note that you must list these in reverse chronological order (most recent first; least recent last) See example:

<i>Opera Experience</i>			
2 nd Woman	<i>Dido and Aeneas</i>	Oberlin Baroque Performance Institute	2007
Susanna	<i>Le Nozze di Figaro</i>	Phillips Academy, Andover, MA	2006
1 st Lady	<i>The Magic Flute (scenes)</i>	Boston University Tanglewood Institute	2005
Belinda	<i>Dido and Aeneas</i>	The Treble Chorus of New England, Andover, MA	2004

Outside of roles, there's no need to continue to divide your information into 4 columns. The other categories and information is easier for the reader to scan, if left out of columns (i.e. Recitals, chorus, education, awards, etc.) See example:

Choral Experience

Cantor & member, Schola Cantorum, Church of St. John the Evangelist, Boston, 2003-present

Jazz players have a number of good ways to list their experience in subcategories. Choose the ones that will best highlight your experience. Since the names of the ensembles you perform with may not be well known, it may be more impressive and important to list where you've performed.

<i>Boston area venues:</i>	<i>or</i>	<i>NYC area venues</i>	<i>or another Geographic location</i>
Park Plaza		Knitting Factory	_____
Harvard Club		CBGB's	_____
Fogg Museum		Tonic	_____

Other possible categories:

<i>Festivals</i>	<i>or</i>	<i>Radio/TV</i>	<i>or</i>	<i>Recordings</i>
Montreal Jazz Festival		WGBH Radio, Boston		"Blue Mama" with drummer Stan Freiberg, self-produced, 2007
_____		_____		_____
_____		_____		_____

Jazz Ensembles, New England Conservatory
George Garzone Ensemble

Has performed with
[use well-known names here, not fellow students]

For Composers, depending on what they want to highlight, composers list their works (titles and instrumentations) and performances of their works (where and sometimes with whom—if noteworthy) using a range of categories:

Original Compositions	(titles with instrumentation, dates optional)
Selected Compositions	(highlights of what you want to put front and center for the reader)
Premiers	(titles, instrumentation, name of hall/venue where performed, city, state, country)
Selected Performances of Original Works	
Commissioned Works	Current Projects Arrangements/Transcriptions

Awards / Honors (include city, state, country, and any explanation necessary, plus dates)

Winner, Canadian Music Competition, Toronto, 2007
Scholarship, New England Conservatory, Boston, MA, 2005-06

Professional Memberships

National Association of Teachers of Singing, 2006-present

Related Skills

Fluent in Spanish; Reading ability: French; conversational Italian
Typing WPM: 80

Computer Skills]

Microsoft Office, Excel, Filemaker, PowerCampus, MIDI

Transferable Skills

Are you curious about working in arts administration or perhaps a field outside of the arts, but nervous because you lack administrative experience? Musicians often feel that their musical experience and training does not count in the world outside of music performance and music teaching. Not True!

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 résumé, cover letter, and in interviews. You need to "translate" it for an employer. Below are three columns to demonstrate how you can properly explain your transferable skills. The first column shows the actual experience, the second shows how you can actually write this on your résumé, 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 professions. For instance, as a student you probably wrote term papers. These require communication, editing skills and research skills, very useful in publicity marketing and grant writing jobs, for instance. Do your own inventory; make your own 3 columns to identify your transferable skills.

Your Experience (What you actually did)	+	Your Résumé Description (Bullets underneath job title)	=	The Transferable Skill (Skill which employer sees and most likely needs in an employee)
Running my own private studio		<ul style="list-style-type: none"> • Schedule student lessons and • Curriculum development • Record and bookkeeping 		Financial management Entrepreneurial skills Small business expertise
Organized my concerts/recitals		<ul style="list-style-type: none"> • Developed programming for public events • Wrote program notes 		Event planning Written communication skills
Handled publicity		<ul style="list-style-type: none"> • Wrote press releases • Created posters/flyers • Managed mailing list 		Communication skills Public relations Computer/desktop publishing Publication design
Get the band together on a regular basis		<ul style="list-style-type: none"> • 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		<ul style="list-style-type: none"> • Negotiate contracts • Manage bookings and financing • Negotiate fees and manage payroll 		Business/negotiating skills Budget management
Bring in new members as needed		<ul style="list-style-type: none"> • Interview potential employees • Hire personnel • Maintain database of temporary and on-call employees 		Management/supervisory skills Computer/database skills
Make sure everyone has a ride to the gig and bring equipment		<ul style="list-style-type: none"> • Organize travel and overall logistics of concerts • Handle transportation of large equipment, equipment rentals • Assess equipment needs for concerts 		Planning skills Time management Project management Events Planning

Action Verbs

Use these words for your résumé, cover letters, grant proposals in describing 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	Demonstrated	Increased	Recorded
Adapted	Designed	Influenced	Recruited
Administered	Detailed	Initiated	Redesigned
Advanced	Determined	Innovated	Referred
Advised	Developed	Inspired	Rendered
Analyzed	Devised	Installed	Reorganized
Anchored	Directed	Instilled	Reported
Anticipated	Discovered	Instituted	Repositioned
Applied	Discussed	Instructed	Represented
Arbitrated	Distributed	Insured	Researched
Arranged	Documented	Integrated	Reshaped
Articulated	Drew up	Interpreted	Resolved
Assembled	Edited	Interviewed	Responsible for
Assisted	Educated	Introduced	Restored
Assured	Effected	Invented	Restructured
Attracted	Eliminated	Investigated	Retained
Authored	Employed	Involved	Reviewed
Authorized	Enabled	Judged	Revised
Awarded	Engineered	Launched	Scheduled
Balanced	Enlisted	Lectured	Searched
Budgeted	Ensured	Led	Secured
Built	Established	Maintained	Served as
Calculated	Evaluated	Managed	Set up
Catalogued	Examined	Marketed	Simplified
Chaired	Exceeded	Mastered	Sold
Clarified	Excelled	Masterminded	Solved
Coached	Executed	Maximized	Sorted
Collaborated	Exercised	Mediated	Spearheaded
Communicated	Exhibited	Mentored	Spoke
Compared	Expanded	Mobilized	Sponsored
Competed	Expedited	Moderated	Streamlined
Compiled	Experienced	Monitored	Strengthened
Completed	Explained	Motivated	Structured
Composed	Explored	Negotiated	Studied
Computed	Expressed	Obtained	Supervised
Conceived	Facilitated	Operated	Supplied
Conceptualized	Finished	Organized	Supported
Conducted	Focused	Originated	Surpassed
Consolidated	Formulated	Oversaw	Synthesized
Constructed	Fostered	Participated	Systematized
Consulted	Founded	Performed	Targeted
Contracted	Furthered	Persuaded	Taught
Contributed	Gained	Pinpointed	Tested
Controlled	Gathered	Planned	Theorized
Conveyed	Generated	Prepared	Toured
Convinced	Guided	Presented	Trained
Coordinated	Handled	Presided	Translated
Copyrighted	Headed	Produced	Turned around
Corrected	Highlighted	Promoted	Tutored
Corresponded	Identified	Proposed	Undertook
Counseled	Implemented	Provided	Updated
Created	Improved	Qualified	Was responsible for
Defined	Improvised	Realized	Worked
Delegated	Included	Received	Wrote
Delivered	Incorporated	Recommended	

Creating Your Letterhead

“Letterhead” refers to your name, profession, address, & phone info arranged in an attractive graphic design at the top of all your press materials – your résumé, bio, press releases, repertoire list, etc. In choosing your letterhead design, keep in mind that every font style (letter style), has a different look – communicates a different “personality” or image – elegant, established, distinctive, slick, etc. Be careful of too stiff or formal a look, and too frilly or cute a look – remember that this is most likely the first impression a concert series presenter or employer will get of you. Your letterhead should communicate that you’re a professional. Your name should be the largest – you want the reader to remember you. All capital letters are harder to read than using both upper and lower case and tend to make you look more formal. If your name is long and/or difficult to pronounce, you should choose a plainer, less ornate font to make it more reader-friendly. Shorter, simpler names can use the fancier fonts in larger point sizes. Your address and phone are less interesting, so you should put those in a plainer font that works well with the font of your name. The computer you produce your résumé on may not have a large choice of fonts – experiment with the ones available to you to find the most effective letterhead. Here are some examples of arts administrators’ letterheads.

ERIC JOHNSON

20 Any St., Suite 100 • Boston, MA 02115 • Tel/Fax (617) 555-1212 • ejohnson@email.net

Fonts: upper line is Bauhaus 93, 18 pts
lower line is in Palatino in 10 pts
Bullets are made using option + 8

Eric Johnson, Arts Administrator

20 Any St., Suite 100 Boston, MA 02115 Tel/Fax (617) 555-1212 ejohnson@email.net

Fonts: upper line is Sonyanna Script, 18 pts (name) 14 pts (title)
Line across page is made using Borders, single, under “Format,” in Microsoft, MAC
lower line is Palatino, 10 pts

Sarah Spencer, Arts Administrator

1 Main St., #5 □ Home Town, MA 02115 □ (617) 555-1212 □ sspencer@email.com

Fonts: 1st line is Eurostile in 18 pts (name), & 14 pts.
2nd line is Eurostile 10 pts.

Sarah Spencer, Arts Administrator

1 Main St., #5 Home Town, MA 02115 (617) 555-1212 sspencer@email.com

Fonts: 1st line is Kudasai 18 pts (name) and 16 pts.
2nd line is Kudasai, 11 pts.

Skills Summary

Arts administrator experience with excellent communication and customer service skills; database management, desktop publishing with PageMaker, FileMaker, Microsoft Word, ClarisWorks; broad knowledge of classical, jazz, folk, and popular music; creative problem solver and team player.

Arts Administration Experience

Career Services Center, New England Conservatory, Office Assistant, work-study position, Boston, MA, 1996-98

- Consolidation and reconstruction of music competitions database
- Assist with compiling, composing, editing, and producing the *NEC Job Bulletin*, a monthly publication with over 600 subscribers
- Collaborate with Assistant Director in counseling students and alumni on multiple aspects of job search and career management
- Revise and update over 50 music career informational handouts

Music Referral Service, New England Conservatory, Office, Assistant, work-study position, Boston, MA, 1995-96

- Matched clients' needs with musicians' services for weddings, funerals, receptions and special events
- Fielded clients inquiries and counseled clients on desired musical styles
- Maintained records/computer database for service providing revenue of ~ \$100,000 per year
- Edited promotional brochures

Administrative Assistant, Friends of Chamber Music, Kansas City, MO, 1991-94

- Assisted with fundraising and public relations through telemarketing
- Prepared mailings
- Sold tickets and recordings

Computer Skills

Macintosh: PageMaker, FileMaker, Microsoft Word, ClarisWorks

Typing: 100 wpm

Education

New England Conservatory of Music, Boston, MA

Bachelor of Music in Contemporary Improvisation, anticipated 1999

Honors/Awards

Recipient, New England Conservatory of Music Scholarship, 1994-present

Dean's List, New England Conservatory of Music, 1996-present

References available upon request

Charlotte Hughes, arts administrator

249 Adams St., Apt. #2, Boston, MA (617) 555-1212 name@email.com

Profile

Administrative Assistant with three years of office experience: computer applications, IBM and Macintosh, typing, filing, data entry, invoicing, and correspondence. Diverse administrative experience in schools and non-profits, budget management, supervisory experience, excellent customer service.

Arts Administration Experience

Administrative Assistant, New England Conservatory of Music, Finance Dept., Boston, MA, 1996-present

- Maintain Acting-President and President-Designate expense accounts for FY97
- Handle monthly reports, manage budget, answer incoming inquiries, execute regular office functions
- Manage all faculty and employee travel, logging, and air shuttle tickets

Choir Director, 1st Covenant Church, Dorchester, MA, 1995-97

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

Music Director, Music & More Summer Camp, Moscow, NH, 1995

Related Experience

Supervisor, Fleet Bank of Massachusetts, Boston, MA, 1994-95

- Supervised staff of 15
- Processed numerous transactions within a fast paced environment
- Provided prompt and courteous customer service
- Performed general office duties including filing, faxing, and typing

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, 1995-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, 1995

Honors and Awards

Scholarship, New England Conservatory of Music, 1992-96
Winner, Employee of the Month, Fleet Bank, 1995

Computer Skills

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

Stephen Woods, arts administrator

100 Boston Rd □ Anywhere, MA 02115 □ (617) 555-1212 □ name@email.com

Professional Profile

Arts Administration experience includes tour and ensemble management, as well as customer service and box office skills. Excellent interpersonal and computer skills. K-12 teaching experience and music therapy skills. Background in music performance.

Arts Administration Experience

Manager, Massachusetts Youth Wind Ensemble, Boston, MA, 1996-98

- Managed two wind ensembles
- Organized tour of Japan and tour of Ireland
- Coordinated all travel and lodging arrangements for tours

Audience Service Assistant, Jordan Hall, New England Conservatory, Boston, MA, 1994-95

- Fielded customer services complaints and concerns
- Assisted with ticket sales

Teaching Experience

Voice Instructor, Artist in Residence, Wachusett Regional High School, Holden, MA, 1993-95

- Private studio of 23 students ages 11-50
- Students competed successfully in All-State, All-Eastern, and NATS competitions

Music Therapy Experience

Music Therapy Intern, Deveraux Foundation, Rutland, MA, 1991-92

- Assisted music therapist with emotionally disturbed adolescent boys in a residential facility

Education

New England Conservatory of Music, Boston, MA
Master of Music in Voice Performance, 1996

Anna Maria College, Paxton, MA
Bachelor of Music in Music Education/ Music Therapy, *cum laude*, 1990

Northeastern University, Boston, MA
Undergraduate Studies, 1989-90

Honors

New England Conservatory of Music Scholarship, 1993-96

Anna Maria College Presidential Scholar, 1986-90

State of Maine Governors Award & Blaine House Scholar, 1986-90

John F. Kennedy Leadership Award, Massachusetts Coalition for Higher Education, 1990

References furnished upon request

Margaret Ulmer, arts administrator

2282 Somewhere Street, Apt. 3B Cambridge, MA 02130 (617) 555-1212 name@email.com

Professional Profile

Music director and pianist with extensive managerial, directorial, teaching, public relations, and performance experience with American music, theater, opera, and in-school programming in major concert venues and academic institutions.

Arts Administration Experience

Founder, The Heritage Trio for American Music, Boston, MA, 1997-present

- Manage bookings, finances, and publicity for touring group
- Develop programs for concerts and tours

Co-producer, American Classics Concert Series, Cambridge, MA 1996-present

- Develop programs for concert series
- Plan annual series and publicity strategies for subscribers and audiences
- Negotiate publishing and mechanical royalties

Manager/Music Director, Opera To Go, Young Audiences of Massachusetts, Cambridge, MA, 1994-95

- Managed group of 10-13 touring musicians in 180 performances per year
- Developed and performed in-school opera appreciation programs for grades K-12
- Acted as liaison between Young Audiences, Opera To Go, and sponsoring schools
- Negotiated fees and managed payroll
- Hired personnel, scheduled and directed rehearsals

Music Consultant, Young Audiences of Massachusetts, Cambridge, MA, 1992-94

- Assisted Artistic Director in supervising new ensembles on the performing roster
- Coached ensembles on educational presentation of programs

Selected Performance Experience

Music Direction/Theaters

Berkshire Theater Festival
Emerson Majestic Theatre
New Repertory Theatre
The Proposition Theatre

Concert Series/Recitals

American Classics Series
American Repertory Theatre, Opera Premiere, USA
Bank Boston Celebrity Series
Boston Musica Viva, Opera Premiere, Europe

Selected Teaching Experience

Adjunct Faculty, St. John's Preparatory School, Danvers, MA, 1997-present

Faculty, Longy School of Music, Cambridge, MA, 1992-present

Vocal Coach, Opera Workshop, New England Conservatory, Boston, MA, 1995

Instructor of Chorus and Drama, Interwood Center for the Performing Arts, Kyoto, Japan, 1992-93

Vocal Coach, Boston University School for the Arts, Boston, MA, 1991-92

Education

Brandeis University, Waltham, MA

Master of Fine Arts in Music Theory, 1991

Wellesley College, Wellesley, MA

Bachelor of Arts in Music, *cum laude*, 1989

Professional Memberships/Affiliations

Affiliate, International Society for the Performing Arts (ISPA)

Member, Sonneck Society for American Music

JENNIFER RIZZO

228 Main St. Ste. 9 Boston, MA 02134 (617) 555-1212 jennifer@email.com

Skills Summary

Arts administration experience with excellent interpersonal and communication skills; attention to detail; organizational skills; ability to work independently and as part of a team; MS Excel, MS Works, MS Outlook, and FileMaker Pro.

Work Experience

Office Assistant, student aide/summer staff position, New England Conservatory Career Services Center, Boston, MA, 2006-present

- Research and update online opportunities database 2300+ entries
- Assist in customer service of 2000+ database subscriber accounts
- Promote office, services, programs
- Assist students, alumni and public visitors in-person, by phone, and email

Stage Crew Supervisor, student aide, NEC Opera Theater, Boston, MA, 2005-present

- Coordinate movement of sets and scene changes during performances
- Supervised staff of 15
- Made props for opera scenes and fully staged productions

Office Assistant, NEC Preparatory School, Boston, MA, 2005-06

- Coordinated full calendar year of concerts, rehearsals, and auditions
- Filing, answering phones, customer service

Waitress, The Library Bar and Grille, Norman, OK 2004-05

Sales Associate, The Limited, Norman, OK, 2002-03

- Sold apparel and accessories
- Took inventory and managed shipments

Sales Associate, The Front Porch, Altus, OK, 1999-02

- Sold antiques and home accents
- Worked in interior decorating for store displays and Gift wrapped merchandise

Teaching Experience

Voice Instructor, Norman, OK, 2004-05

- Taught Private Voice to students aged 7-21

Dance Instructor, Studio One Dance, Altus, OK, 2000-01

- Taught jazz, tap, and ballet in a group setting to students aged 3-6

Computer Skills

MS Excel, MS Word, MS Outlook, FileMaker Pro

Education

New England Conservatory of Music, Boston MA

Master of Music in Vocal Performance, 2007

Middlebury College German Emersion Program, Middlebury, Vermont

Six Week Summer School Graduate, Summer 2006

University of Oklahoma, Norman, OK

Bachelor of Music Performance, 2005

Honors

Recipient, New England Conservatory of Music Scholarship, 2005-06

Dean's List, New England Conservatory of Music, 2005-06

Recipient, University of Oklahoma School of Music Scholarship, 2001-05

Related Skills

Conversational German, knowledge of French and Italian.

Formatting Your Résumé – Guidelines and Shortcuts

Fonts: Only fonts with serifs should be used in the body of your résumé. Serifs are the little flourishes on the ends of letters. They lead the eye across a line of text, making it easier to read. We recommend using Palatino and Times. (NB: Times is very compact and should be used only in 12 pt. text.)

Examples of fonts without serifs: Avant-garde, Arial, Helvetica, Futura. These are fine to use as part of your letterhead, but not in the body of your résumé.

Note: Don't use New York. New York has serifs, but it incorporates a lot of space around every letter so that it leaves vertical "rivers" of white space trailing down the page – very distracting and very difficult to read. Don't use it.

Margins: The absolute minimum margins for a résumé are .75 inches for the left, right, and top margins, and .5 inches for the bottom. Anything less makes the page look crowded. If you need more space, edit your résumé. Also, don't use uneven margins (e.g. 1.25 inches on the left, .75 on the right) – it distracts the eye from the content of the résumé.

All caps and underlines: Don't use either. All caps are hard to read. They also have a "shouting" effect that is counterproductive – why have a potential employer's eye distracted by huge headings when you want them to read what's underneath? Bold your headings instead.

Underlines are similarly distracting – don't use them. They are a holdover from when underlining was the only way to emphasize typewritten text. Bolding is a more straightforward, legible way to add emphasis to headings

Italics: Italics de-emphasize text. Don't use them for headings. It's OK to use them for subheadings, especially if there are a lot of subheadings within a specific category (such as performance experience). It's also OK to use them for things like *cum laude* and *with honors* when listing degrees earned, for *References Available Upon Request* at the bottom of the résumé, and for composition titles (for composers' résumés).

Bold Text: Bold should *only* be used for headings. Do not use it to highlight job titles, responsibilities, awards, etc. Bolded text draws the eye. If you use bold for anything but headings, it will be distracting.

Point sizes: All of the text of your résumé excluding your letterhead should be in the same point size. We recommend 10 or 12 point characters. Again, this is to improve legibility and to draw the eye to the *content* of the résumé, not the headings.

To summarize: Headings should be in the same point size as the text, not in all caps, and bold.

Indents: Information following a heading should be uniformly indented so that the reader can find relevant information quickly. You can do this by hitting the tab button at the beginning of every line of text underneath a heading. The default setting for a tab is approximately .5 inches, which is fine.

MS Word for Macintosh Formatting Shortcuts

How to get the line shown in our letterhead examples: This looks like an underline but is actually a border placed underneath the name in the letterhead. To get it:

1. Type your name
2. Press return to get to the next line
3. With the cursor remaining on the line underneath the name, highlight *Format* on the tool bar and then go to *Border* on the pop-up menu.
4. Look at the "map" of the page that will appear. Click on the top margin of the page. Then click on the line thickness you want (we recommend hairline or single).
5. Click "OK." You're done.

Bullets: Bullets are dots (like this: •) that are useful when listing two or more items (job responsibilities, etc.). To get them, go to "Insert," and then "Symbol". This gives you more freedom with your bullets. However, some people prefer to use their program's automatic bullets, which you can use by clicking on the "Bullets" icon on the tool bar. The program will automatically tab your text over, so use the "Hanging Indent" on the tool bar to re-adjust the space between your bullets and your text. Be sure to follow the bullet with one space.

Tabs and paragraph marks: You should have tabs and paragraph marks show on the screen when you're working on your résumé so that you space things correctly. You can do this by pressing command-J.

Hdts. Tips/Résumés Arts Admin 5/08