

Working Artist, Starving Artist: The New Business of Show Business

Pages: 158

Format: pdf, epub

Language: English

[[DOWNLOAD FULL EBOOK PDF](#)]

Table of Contents	Introduction	Section One	Myth Busting	
Section Two	The Perspective	Section Three	The Business	Auditions
Audition Conventions	Internships	Theme Parks/Cruise Ships	Children's	
Theatre	Regional Theatre	Tours	Grad School	Workshops And
Masterclasses	Know Your Market	Webpage And Other Promotions	Social	
Media	Networking	Agents And Managers	Unions	Negotiating And
Contracts	Financial Planning	The Tax Man And You: The Tax Man Cometh		
Your Day Job	Closing	The Step Out	Appendices	Acknowledgements
Bibliography				

Tyler Griffin

Published by Starving Artist Company, Ltd. Liability Co.

WORKING ARTIST, STARVING ARTIST: THE NEW BUSINESS OF SHOW BUSINESS. Copyright © 2016 by Starving Artist Company, Ltd. Liability Co. All rights reserved. Printed in the United States of America. No part of this book may be used, reproduced, distributed, or transmitted in any form or by any means, or stored in a database of retrieval system, without written permission of the author and publisher.

Limited Liability/Disclaimer of Warranty: This publication is designed to provide competent and reliable information regarding the subject matter covered. However, it is sold with the understanding that the author and publisher are not engaged in rendering legal, financial, or other professional advice. Law and practices often vary from state to state and country to country, and if legal or other expert assistance is required, the services of a professional should be sought. The author and publisher specifically disclaim any liability that is incurred from the user or application of the contents of this book. Neither the publisher nor author shall be liable for any loss of profit or any other commercial damages, including but not limited to special, incidental, consequential, or other damages.

Starving Artist Company, Ltd. Liability Co. books may be purchased for educational and business use.

“Starving Artist Company” and the Starving Artist Company logo are copyrighted and trademarks of Starving Artist Company, Ltd. Liability Co.

All other names and trademarks are the property of their respective owners.

WORKING ARTIST, STARVING ARTIST: THE NEW BUSINESS OF SHOW BUSINESS is not sponsored, endorsed, or associated with any organization or entity herein.

First paperback edition published 2016.

Cover and Logo Designed by RhoDesign

This book is dedicated to all my fellow artists and performers. Your dedication to the arts is both courageous and inspiring. I hope this book helps to make your journey a little easier.

Working Artist, Starving Artist

The New Business of Show Business Introduction

“Show business is a money-making joke. And I like telling jokes.”

– Dolly Parton

This is not your typical “How to” guide to making a living in show business. This is a guide on how to live your fullest life while simultaneously pursuing your passions. If you are looking for a book to tell you “how to make it big in 3 easy steps” or how to become famous overnight, you’re looking in the wrong place. You’ll quickly learn through these pages that fame is just a by-product of success and that success is something defined by you.

This book is more than that. This book is a guide to help you define your own success, no matter what level of the entertainment business you are on. You’ll learn from this book that everything you considered “concrete” is subjective and that you are the one that gets to make the rules. You’ll learn that you are the one in control of your situation and that you can guide your future in show business in any direction you want.

This book is broken down into three main sections. First, I’m going to bust show business myths. Yes, I mean those statements that everyone says, but not everyone can prove. Such as, “You have to move to NY to make it in theatre!” or “You have to get an agent and a manager to get decent work!” Everything in this business is relative. I’ll share with you some stories (and secrets) from my time working in entertainment as well as stories from other colleagues of mine, whose credits span from Broadway and film to working with chart-topping musical acts.

The second part of this book is to give you a change of perspective. I’m going to delve into the mindset you have to operate from, in order for this guide to be effective for you. It’s so much more than quick tips like “make sure you have clean sheet music to give to the piano player” or what performers can deduct from their taxes. This section will be a complete overhaul of how you confront your everyday problems and routines, using techniques that were used and perfected by the likes of Rockefeller and Carnegie. This part of the book is going to show you how to make opportunities fall in your lap simply by re-evaluating how you see yourself and the world around you.

The third part of this book is focused on giving you helpful insights and advice on everyday matters of people in show business, but through the point of view outlined in Section Two. I’ll give you insight about marketing, agents, managers, unions, networking, training, taxes, and a slew of other topics to help you get the most of your career. I’m not going to sugarcoat any of it. It will be pragmatic. It will be ruthless. It will be effective. More effective than you would have ever dreamed before.

Consider this your first step in becoming exactly what you want to be and on your terms. Take this advice to heart, on both a professional and personal level. It’s going to open doors for you that you never knew even existed.

Now that I've laid out the roadmap on how we're going to tackle this, let's get about the business.

Section One

Working Artist, Starving Artist

The New Business of Show Business Myth Busting

"Beware of false knowledge; it is more dangerous than ignorance."

- George Bernard Shaw

In this business, you hear a lot of things. Some of them true, most of them not. The interesting thing is, unless you have a decent amount of experience, you don't know which is which. Some of these myths can cost you thousands of dollars and years of your life, when instead you could be making serious strides in your career. These myths are normally perpetuated by college professors who have been out of the field for years, other actors using the same failed techniques as the ones before them, and novices who only repeat what they've heard and have no experience to back up their opinions. We're going to bust some of the biggest myths right now.

1. You Have To Move To NYC Or LA In Order To Work In Entertainment

This is the biggest myth of all. There are opportunities literally everywhere you go. You just have to go and look for them. I'm a big believer... in order for you to be truly happy, you must first be happy where you are geographically. If you move to either NYC or LA, do it because you want to actually live there, not because you think the "best" opportunities are there. There are countless people that move to these cities with the idea of pursuing acting or something adjacent and end up burning out because they don't actually like living there.

The other factor to think about when moving to one of these cities is the cost of living. NYC and LA have some of the most expensive real estate in the world and the cost of living is exponentially higher than the majority of the country. A lot of times people get to these cities with the best of intentions of pursuing a career in entertainment and wind up becoming career waitresses, caterers, store clerks, etc., just to pay the rent. They find that they put their dreams of making it in entertainment to the side in order to live. That doesn't sound like fun, does it?

I am, by no means, anti-New York or LA, but I am anti-"winging it". Those that are truly successful have a set plan of how to make it happen. It's slow, it's steady, and it's measureable. So when looking for jobs, look outside the box. For example, when I first started in this business, I started out by living in the basement of my friend's house in Raleigh, NC. This was before I had any plan of action, let alone any idea on how to start. So I started to read and do lots of research about people I would like to emulate. I also started studying marketing and business techniques, which no one ever taught me in school. After a few months, I started to formulate a plan on what I wanted and how I intended to get it. I then used several marketing strategies (which I will discuss later in the book) to look for jobs all over the U.S. I had little to no experience on my résumé, besides some small professional summer work I had done in college. I landed a job as the Assistant Music Director for the number one, highest rated Amusement Park in the world. From there, I switched to become their Lead Music Director. I then landed a job as a Music Director for a major cruise line. Literally, within three months, I went from living in my friend's basement to music directing in the Virgin Islands. The next year, I led a group in opening for two major Top 40 recording artists. There

are opportunities everywhere to get you to “the next step,” you just have to know how to look for it.

I tell you this story not to show my career path, but the resources it has given me. Within that one year, I had paid off all my debt (student loans and otherwise) and had enough resources to go anywhere in the country and live comfortably. From that point on, I could choose what job offers I wanted to take and live on my own terms. No temp jobs. No scraping the couch for change to pay rent. It was a plan and it was a process, all of which I'll cover in later sections of this book.

2. You Don't Need To Go To School To Go Into This Business

Now, this statement is theoretically true. However, the statement itself has a very narrow look at this business. It's true that you don't have to go to school to get into this business, but it can definitely separate the amateurs from the professionals.

From a Music Director's point of view, you can easily tell who has been trained in audition techniques, vocal pedagogy, and presentation. It's a discipline that you can only learn from taking classes on the subject and years of practice. It's an ever-evolving art form and you need to keep learning to make yourself better, which requires discipline.

I have one prime example of how the discipline speaks volumes above anything else. I knew a man who was the Dean of a very successful theatre program, and he preached discipline above all things. He knew that persistence was going to get you ahead. His background is a bit different from what you would expect from a typical professor of theatre. Yes, he had lots of great Broadway and TV/Film credits and had been on a number of syndicated shows. However, before jumping into the entertainment business, he ran a military prison for prisoners-of-war in Vietnam as an enlisted officer. That's just about as serious as it gets. This professor instilled every one of his students with the discipline and respect you would expect from someone in that position. You knew your material, you were never late, and you were always present and attentive. Let me tell you, it shows in the work. Once I started directing for bigger entertainment companies and we would audition at this school, they cast more people from there than any other audition combined. Why? Because their discipline showed and it put them in high demand. Many of the same students now work year-round, doing exactly what they went to school for. Get the training; it's worth the investment.

3. If You Are Successful In School, You'll Be Successful In The Real World

It seems contradictory, but it's a trap lots of people fall into. We all know the type, the professors' favorites, and the ones that get the lead in every main stage show. It's a great opportunity, but not one to predict your future. Remember, everything you do at school is only relative to that school.

One of the biggest things you need to do is consider the source. What is the background of your professors? What is the last professional job they held (other than teaching)? Why did they decide to teach, instead of still working in the field? These are all important questions to ask to make sure you are getting the most up-to-date information and the best training. If your professor's last gig was the early 80's, you can pretty much bet a good amount of the information you're getting about the business side of this industry is outdated. When your professors tell you that in the “real world” you need to always have two Shakespearean and two contemporary monologues that you will use for every audition, you can bet that is a bit of a stretch. Not to say you shouldn't have material prepared, but just because you have four great monologues doesn't mean you're going to use them for everything you go in for. If they tell you that you need to wear a button down and a tie to an audition, or that the girls should wear those bright-colored dresses with nude pumps, you can

cool believe that's an outdated practice. Of course, you need to look presentable at auditions, but if you dress like you're going to church, that's the first thing to give it away, you're new to the business.

Once again, you need to consider the source. If you want to learn how to be rich, do you talk to someone who makes \$30 thousand a year or a millionaire? The answer is obvious. The same rule applies to learning this business. Talk to people working in the field, you'll learn more from them about the business than out-dated professors. This is not to say that the actual training your professors give you, apart from the business aspect, is outdated. The instruction on how to play scales on an instrument or how to analyze a scene is the same pretty much wherever you go, so that training is great to have. What I'm saying here is be mindful of the advice you receive about the business side of the entertainment industry. You want to have the most up-to-date information as possible.

Another factor, always be cognizant that you're prioritizing what you are learning, and it might not necessarily be directly related to the arts. With the advent of YouTube and Facebook, how we find jobs and how we are marketed is totally different than what it was even five years ago. So take classes in marketing and business, because in order to survive show business, you need a good mix of both. Sadly, talent only accounts for a fraction of this business; the rest is how you sell yourself. Just remember, it's called best-selling author and not best-writing author for a reason!

4. If You Are Meant To Be A Star, You Will Be One

Success is something you define and find for yourself; fame is given to you. Know the difference. I hear people say all the time that they want to be famous, all the while not realizing that fame is not a solid goal. Fame is a fleeting illusion. It's not measureable, and it's not obtainable by itself.

However, success is a vision you have for yourself, accomplished through goals that are set by you. If you are focused on what you want, with a very clear vision and with discipline, you will find success. Once that happens, people will begin to take notice as a by-product.

One of my favorite stories in regard to this is singer/songwriter, Jimmy Buffett (of Margaritaville fame). He's a great example of sticking to what you believe in and pursuing your idea of success no matter what that entails. He's on record saying that the only reason he started a band was to "get free drinks and pick up chicks."¹ He played in bars in Louisiana and even had a stint in Nashville. When he was trying to get a record deal, he was repeatedly turned down because his music didn't fit into a specific category. He wasn't quite country, and he wasn't quite reggae or anything in between. However, he continued to play and tour around and eventually he wrote Margaritaville and his career took off. He then opened a chain of restaurants, casinos, and hotels. Too this day, he's still one of the highest grossing touring acts in the country. That was his idea of success and he pursued it all the way to fruition. During a TV interview he said, "It's kind of ironic to me that I was never catagorizable and now I'm a category."¹ That's about as clear-cut an example you can get. You have to know exactly what you want, otherwise, you'll be lost trying to find the unobtainable.

5. You Have To Have An Agent And/Or Manager

You see it all the time, people that just start in this business then rush to find an agent and a manager. They spend lots of time researching and taking classes, hoping they can get into some sort of agency. They eventually get signed with an agent/manager, and it becomes a lot of hurry up and wait. They don't get sent out that often or they get sent out for the wrong things because their agent is asleep at the wheel. It seems a bit counter-productive.

Yes, for big budget productions, it's much easier to be seen if you have an agent, but at what cost? Years of struggling, hoping to find the "big break?" Or would it make more sense to take matters in your own hands and build yourself up? This way you can work consistently, building up your résumé and connections, to the point where you HAVE to have an agent and a manager to help manage your career.

You'd be surprised what types of gigs you can land without the help of either. It just takes time and research. I've known people to book decent regional and national commercials, national tours, and mid-high level budget movies. Solely, because they built themselves up to that level, and once they got to that level, they had agents and managers calling them and placing bids. I'll get more into how to do this in Section Three of this book.

Agents and managers are tricky; you have to get them at the right time in your career and under the right circumstances. Also keep in mind, when you are first starting out, you won't be getting the million dollar contracts. You'll be getting offers that are substantially smaller than that, and you'll have to budget what money you do get to be able to keep going in this business and not burn out. Your manager will take 15% of the total of what you earn, the agent 10%, plus add in taxes around 15% and living expenses/bills, you have quickly dwindled down your paycheck. It's all about the timing and where you are in your career, both professionally and financially, that will determine how effective an agent and manager will be for you.

A fun story to finish off this myth, and little known fact, actor Bill Murray does not have an agent. All the movies he has starred in were on his own accord. He has an 800 hotline people can call and pitch movies to him. And when he makes a movie deal, it's a "gentlemen's agreement" and you just hope he shows up at the studio on the first day of filming.

I'm by no means telling you to open a hotline and let people pitch projects to you, but what I am saying is you can cover a lot of ground in this business by yourself and with your own good sense. You just have to be disciplined enough to go for it.

6. You Have To Pay For Connections

One of the biggest traps I see people fall into is believing they have to pay elaborate amounts of money for master classes and professional development courses in order to make connections. I hear stories all the time about new people coming to this business and getting advice from other performers who have been working in places like NYC or LA, but haven't gotten any further in their career than someone just starting out. It goes back to what I said earlier, do you want to learn how to become rich from someone who makes 30 thousand a year or a millionaire?

Two things to keep in mind about any class you sign up for; 1) Are you taking this class for the right reason (i.e. you actually want/need to learn what's being taught), and 2) Does the person teaching it really have your best interest in mind? Many times performers will sign up and pay a decent amount of money for classes with a "big name casting agent" or "new and acclaimed director." After it's done, they feel very underwhelmed, because they received no individual attention and they wasted their money. Why do you think this is? Because more often than not, these people are teaching classes just to line their pockets to help offset their living costs. Odds are, the only reason these casting directors/agents/directors are able to pursue what they are doing is because you are paying them to do that. They may not know any more than you do, other than how to take money out of your pocket and put it in theirs.

Now, this is not to say there aren't good courses to take. You just need to be able to deliberate and filter through the bad ones. A good tip to help with this is not only do research of who is teaching the class but who has taken the class. Ask your friends and colleagues about the same class and

see what they are doing now. If they are finding consistent success, the class is probably a safe bet. You should also look at the price point for the class and the amount of people taking it. If they are asking for a great amount of money, yet they haven't rented a studio for the class, that should put up a red flag. If the class is more than 15 people, you probably won't be getting any individual attention, which is what you are paying the money for in the first place. This boils down to discipline and research. You must pay your due diligence to make sure you are getting exactly what you pay for.

7. You Can't Make Money In This Business

This statement, I believe, is the most common myth you hear about show business. I also believe it's the most incorrect one. Money is everywhere; you just need to know how and where to look.

Years ago, it used to be easier to move to a big city with minimal resources, limited connections, and self-motivation to make a living. Today, the stakes are a bit higher. Due to increasing living costs, taxes, inflation, and an over-saturation of people, it's significantly harder to pursue a career in the arts without the proper resources and planning. You must have a financial stronghold in order to give yourself the freedom to go to auditions whenever needed, and move for a gig when necessary.

One of the biggest downfalls of the school system, I believe, is the lack of financial education, and without a good foundation to stand on, it's easy to let your financial stability start to slip. This is especially true for working artists because of how sporadic work, i.e. a paycheck, can be. So the best way to survive in show business is to have some sense about business, and that's exactly what this book is aiming to address. When you have a strong business and financial foundation, your stress about where your next paycheck is coming from is completely vanished. You can be more selective about what jobs you take, and more importantly, you can spend more time building yourself and your business.

The name of the game is not how much money you make, but how much money you keep. The more money you keep, the longer you can live off of it. It sounds like an oxymoron but you don't realize how much money is spent on classes, agents, unions, headshots, promotional materials, and living expenses until you find ways to drastically reduce or cut it out of your budget. For example, many non-union tours, with the same production value and schedules as union tours, are paying the same amount as union tours, except you don't have to give a cut to your agent, manager, or union. That's not only a great thing to have on your résumé; it's also smart business.

Just keep in mind; the amount of money you make is directly proportionate to how well you know yourself and how well you sell yourself. Anything else is just icing on the top. I will discuss this in much greater depth later in the book.

8. You Have To Pay Your Dues

Now, before you think I'm a crazy person saying you don't have to put your work in, think about this. If you know exactly what you want and exactly where you are going, the path (and the jobs) you take will become much clearer to you. Many actors go out and try to make a name for themselves. They end up working in the costume shop of the theatre, or they end up working at the box office and write it off as "I'm just paying my dues." They find themselves not on stage very often, but more so doing the job that is "paying their dues." Something about this seems wrong. Yes, you have to build up a name for yourself, but not at the expense of doing what you set out to do. All too often performers, designers, directors, everyone in this business get pulled away from what they are trying to go after, often under the illusion they are paying their dues to get them

closer to what they want. Not realizing they are prolonging the achievement of their dream.

The best example of this is of a violinist I knew who had graduated with his Masters in Music. He didn't want to go back to school to get his Doctorates and teach, but he actually wanted to go out and make a living as a musician. He had played in certain symphonies during school but never for anything of prominence. However, his goal was to be first chair for a major symphony orchestra. And he applied for dozens and dozens of symphonies, and was offered several jobs because of his excellent musicianship; but none of them were for first chair. The excuses he always got was, "You have to work your way up to first chair." And he has seen enough in this business to know that people will go 20+ years going for first chair, and never get it because of politics or some other outside reasons. So he was determined to step into a symphony starting as first chair and nothing less. It took him three years. He didn't take another music job until he got exactly what he wanted, because every "no" he heard just fueled him even more to keep going. *

The rules of the game have changed and you have to have a sense of business in order to survive.

The good news is, it's a lot easier than you think.

This book is for anyone in the performing arts: from actors to designers, musicians to dancers, technicians to directors; anyone who is in search of artistic and career fulfillment.

A New Perspective

What separates the truly successful from everyone else? Why do truly talented people seem to get pushed to the side? The secret lies in your thinking. Once you change your thinking, success comes to you.

A New Approach

If you do what everyone else is doing, should you expect a different result? Of course not! To make a living doing what you love, you have to go against the grain. This book is step one.

A New Definition

This is a guide to help you define your own success, no matter what level of the entertainment business you are on. You'll learn that everything you once considered "concrete" is subjective and that you are the one who gets to make the rules.

Amy Whitaker - HarperCollins Speakers Bureau - So if you plan on selling at art and craft shows in Florida, street fairs and Cozy Mysteries: Death at the Craft Fair (Whistler's Cove Cozy Mystery Series Book 4). Kristen Dorich "The Shining Fairy Company" Fairy Gardens, Fairy Jars, Dragon Fly Stakes, Solar Fairy Jars. Art Colony artists have a starving artists sale at. Writing Jobs: 20 Great Places To Find

Work That Pays - In 2014, she started my creative business online where she sold hand-dyed and.. of five books, most notably among them The Art of Work and Real Artists Don't Starve. of this show, The Business of Art, on our quest toward new interviews!... they can create a thriving company and dispel the idea of the starving artist. Oil Paintings By Artist - A pastry artist or chef uses imagination, innovation, and a thorough knowledge of how pastry ingredients work with one another to create a wide variety of baked The Business of Being an Artist - How to Stop Being a Starving Artist and Start Charging What You're Worth an interview for a film project on the making of the TV show Babylon 5, he said, "Absolutely!" He understands how the business works, what the economics are, He's also seen new writers come to town not understanding that Business Ideas for Artists - Business News Daily - If you're ready to start earning money for your artwork, then this book is for you! Selling Art Online: The Creative Guide to Turning Your Artistic Work into Cash Real Artists Don't Starve: Timeless Strategies for Thriving in the New Creative Age The idea of having to think like a business person may make the artist in you Gifts For Artists That Will Keep Them Creative And Productive - How to Stop Being a Starving Artist and Start Charging What You're Worth an interview for a film project on the making of the TV show Babylon 5, he said, "Absolutely!" He understands how the business works, what the economics are, He's also seen new writers come to town not understanding that Art Inc.: The Essential Guide for Building Your Career as an - Mieke Marple "How Starving Artists Could Benefit from Smarter Contracts" payment for a work, and, from personal experience working at art galleries, we be true: An artist has a show with a gallery, consigning works for the show to the in accessing credit or small-business loans, this is hardly a rare phenomenon, Patreon Photography - TODDSON Episode 9: Shattering the "Starving Artist" Myth - Business & Housing & Jobs Attending the Laguna Beach Sawdust Festival a decade ago, artist "I had this negative vision of becoming a starving artist that makes me She loves working with glass because it contains so many intrinsic in a new line of jewelry that will be part of her featured artist show. Don't Be A Starving Artist - Tatiana Garmendia - Luckily for you, we've compiled a list of great gifts for artists, from tools of the trade to Business Lessons For Artists This virtual art museum will be an endless source of inspiration, and great way for the artist to display their original work or choose.. It's hard to visualize your next public defacing when your sketch book Lucky Salayog, portrait of a young starving artist in heavy - Are you tired of a lack of stability in your work as a performer? Want to book more more and make a living doing what you love? Want to feel like Join us for our Free 7 Day Challenge: Cure the Starving Artist Syndrome. Use Your PDFs and Tools that will allow you to treat your career as the BUSINESS that it is. TODAY.

Relevant Books

[[DOWNLOAD](#)] - Download A Lesson for the Brat: A Naughty Cuckquean Fantasy free pdf

[[DOWNLOAD](#)] - Pdf The Moral Adventures of King Ray-Ray free

[[DOWNLOAD](#)] - Star Trek: Collective Hindsight Book 2 (Star Trek: Starfleet Corps of Engineers 34) free pdf online

[[DOWNLOAD](#)] - U.S. Guide to Venomous Snakes and Their Mimics

[[DOWNLOAD](#)] - Drugs and Crime free epub
