



The Music-Preneur Mindset Podcast

EP32: Music-Preneur Spotlight: Cheryl B. Engelhardt



You're listening to Episode 32 of the Music-Preneur Mindset Podcast.

Hey there! You're listening to Episode 32 - Music-Preneur Spotlight: Cheryl B. Engelhardt.

I'm your host, Suz - a mindset coach to help music-preneurs build sustainable careers in music. I help them set clear goals and create time management systems that enable them to find greater happiness with a better work/life balance.

Today's guest is a very good friend of mine, and someone you may have seen me collaborate with in the past. If you attend music conferences, there's a very good chance we've been on a panel or two together.

If you're having trouble placing us, we're likely the two very talkative females on the panel, interrupting some of the industry veterans.

Cheryl is an accomplished singer-songwriter and composer with over 40 placements in TV, film, and commercials. Like me, she's also a coach for musicians. However while I focus on mindset, time management, and work/life balance, Cheryl's focus is on email marketing, branding, and pitching your content.

Basically, if it's about communicating with your audience she's your go-to. I've posted her long list of helpful resources as both a musician and a coach in the [show notes](#), so be sure to check them out!

She sat down with me the other day to discuss how she balances being a musician and a coach for other musicians, and how you can learn to do the same. We cover a lot, so without further ado... let's dig in!

Suz: Welcome back everybody! We've got Cheryl B. Engelhardt on the other line here and we are going to have a really great discussion. I'll save all the surprises I'll let them unfold naturally, but I can tell you right now it's going to be an amazing discussion and, Cheryl, thank you so much for being here!

Cheryl: You're welcome, thanks for having me!

Suz: So I gave all of our listeners a bit of background about you and what a badass you are, but I would like you to tell us a little bit of your background as a musician, kind of walk us through your journey in the music industry world.

Cheryl: Sure, it all started when I was two... I can hear people are tuning out...

Suz: Wah wah...

Cheryl: I played the piano, a little classical chickeepoo, and then I was kind of a ham in middle school and high school, got into musical theater and you know singing groups like that and it was always sort of a hobby. I went to Cornell and I was like, "I'm gonna be a marine biologist and study science," and had to take all these art electives. I took all music classes and my adviser is like, "You know if you took like one more class you could be a double major in music with that biology," and I was like okay that sounded cool because you know Type-A over achiever over here.

Suz: Nerd alert!

Cheryl: I had plenty of time being on the crew team and musical director and in an a cappella group and a bouncer for my job, so you know that fit right in... did that and then right after college I got a job scuba diving for the government doing water quality research an what not.

Suz: As one does...

Cheryl: And then six months into that that was great, I loved it, but the river we're on froze, so we had to take time off and in that time a friend of my mom's knew that I wrote music and studied music and asked me to go to Rome, Italy with them to produce some videos for a website that he was developing which happened to be for a fancy hotel that happens to be owned by the Vatican.

So we got to live amongst the monks in the Spanish steps in Rome for a month and I just walked around with this big camera and made these little like tourist videos and then came back to my little room in the top of the tower... very romantic but very lonely, but it was cool and I wrote music for the videos. So I never went back to the science job, I thought, "This is cool I'm making money and traveling," and so I came back and I started to figure out what I could do to make ends meet while I tried to start this career as a composer.

So I became a personal trainer, which I thought would pay well but be flexible and moved to New York City and got a job in as a messenger at an advertising agency and learned sort of the editing side of post production and that lead to a job at a music house as their tech, actually, I had an internship one summer with a recording studio, a hip hop recording studio so I sort of learned my way around studio.

Yea, and then I was at this music house writing music for commercials for three years, also recording, I started recording songs, put a band together in New York, start playing out, really loved that started. I would tour on the weekends and you know when I could take two weeks off and you know one thing led to another and then I was doing that full time and did the whole touring thing did a lot of stuff in Europe - in Switzerland Germany and England in particular. I've been on the west coast and east coast and cross country.

I love my band, the guys that I toured with are amazing human beings and they're all doing so well, I just found out that my drummer Mike Calegrese who's also one of the members of Lake St Dive, they just got an Emmy nomination which is awesome! So yea, sort of come full circle.

I stopped touring about five years ago hardcore, a lot of stuff happened in like a three month period - I got married, I got my first feature film score, and my dad passed away and all those things just had me not want to be in a band anymore and so I started to take a look at what I really want to do and I really love working with media and other song writers and I really like that kind of partnership.

So I've sort of shifted over to being more of a writer and less of a singer songwriter in the typical sense of things so that's the VERY large nut shall.

Suz: So you've done everything basically. That's what we'll tell our listeners: Cheryl has done it all, and very well I might add. And so what was that moment... I mean you've been making money from your music and from your creative talents for awhile now and was there a particular moment or point where you thought to yourself, "Okay now I believe that I can be a full-time musician, I can be a full time creative I don't have to get another office job or work for another company if I don't want to"?

Did that happen organically or was there like a point in time where it hit you like, "This is something viable that I can do"?

Cheryl: Oh, no, I'm still waiting for that moment to happen, yeah, no, no. I mean I got little-birdie-pushed-out-of-the-nest because you know after three years at the jingle house some of the people there that had been there for very long time were like, "Cheryl's touring alot, she's got one foot out the door," and my bosses told me that I was the most productive person there, yet some of the older composers didn't like that I was like a threat or something, whatever so they fired me and six months later they called me for freelance work and said they regretted it, which doesn't make me feel any better but I mean I've said this before, and I said this on other podcasts but I have an occupational period.

Meaning once a month, like clockwork, it looks really gross, but I go online and I look for other jobs, I look like, "I could be a music producer at an ad agency, I can be at exeutive..." but the thing is just like a period, it passes, it's normal, happens to the best of us...

Suz: Chocolate helps.

Cheryl: Yeah, so I think that honestly the moment where I got fired was like, "Okay I have to do this." And, yeah I was teaching piano lessons, which I still do one day a week, but I was never like, "Alright, I'm gonna go start a music studio." I was like, "Okay cool, so here we're going to go do this freelance," just keep doing what I was doing.

I mean I was already making music, I was using my time in the studio that I had access to and so I sort of had the lay of the land, but I honestly I think I might have had an earlier moment, like when I was in Rome and was like, "Yeah I don't think I want to go back to science," I think that was more of that moment of like, "Let's see how this goes," yeah that was probably like a bigger transition moment.

Because you know right now if I had stayed at that job, a lot of things would look similar as they do now, just not... I wouldn't be working from home, maybe?

Suz: Right yeah, yeah I mean I think that's a really authentic thing to share because you know you've been doing it for quite some time, you've had a lot of success and you've helped so many artists with your coaching business and you speak at all these conferences, and so for people to know that... and I hear this from a lot of people, that there's never a point where you just feel, "I've made it" or like, "This is it," or you know, "Okay, I can breathe easy."

I think part of being an entrepreneur, part of being a business owner, is that there's always that unsuredness like you said the occupational period that once a month or periodically you're going to feel, "Wow, okay is this what I should be doing?" or even if you feel confident in it, it's this, "Ugh," you know it's not easy so it's like the point of is it worth it, should I just go work for somebody else where every day they'll tell me what I need to be doing, I don't need to think about it.

I think that creeps up in all of us so I think that that's a really great point and I'm glad that you shared that with us because I think it's important for people to know it doesn't always go away, but ultimately your passion and love for what you do keeps going, you make it happen.

Cheryl: Totally, yup.

Suz: So we know as entrepreneurs and I know you and I both teach this, that it's important to diversify your income streams. Again was that something that just happened organically or did you come to a point where you know you had left the jingle housing you thought to yourself, "Okay I need to get a couple of different income streams coming in"?

What prompted that, or is it just something that just happened naturally as you're a person who always has a lot of pots on the stove going?

Cheryl: Yeah I mean it's something I look back on now that I wish I sort of knew it was a thing to do because right now I look back on it like - the first thing I did when I walked out of that building was I called my then boyfriend at the time, who turned into my husband who was up in Maine, an eight hour drive away and I was like, "Can I come over?" Which is not a thing that you normally hear between the two of us because it's not like we live fifteen blocks from each other, and I just spent the summer up there and taught a yoga class and you know did some like local gigs there, but I feel like for a very long while I felt kind of lost and I was thinking about performing.

Luckily, I had gotten a street performing gig in Boston and I would make a couple hundred dollars in a few hours, it was really awesome, like busking. I had a couple things that I knew if I showed up I'd be able to turn that into income. I started looking at like what were those and how can I get more of them.

House concerts became one of those things and then I started to think, "Oh, maybe I want to do freelance composing, maybe I wanna set up my own system and start doing that." And it kind of happened organically where I just got in touch with my editor

friends, people that were editing the commercials and I'd give them my CD's and say, "Hey if you need any temp music to you know put on a track on a cut that you're working on hopefully maybe it will stick," and that is exactly what happened.

I started to get some licenses, I started talking to some other people about licenses, and I was like, "Oh, licensing is a thing that my music is good for, cool." Like TV shows and commercials and commercials that I'm not scoring but actually just giving my songs from my records to.

So it started to make sense a few years in, but it took awhile and I wasn't focused on like, "I need to know diversify my income portfolio," like I you and I, if someone was talking about as a thing I would have been like, "That sounds like a good idea I like it, let's get some action!" I was very much like throwing spaghetti at the wall like let's see what sticks and a lot of it was not sticking and it was just a big waste of spaghetti.

I mean that's one of the reasons honestly that I do talk at conferences and I've put together some courses and I do some one on one coaching with musicians because there are a lot of really clear action to take if you know what you want, and it can take years to actually get to that and know what all the options are, or at least some of the options, that are in line with what you want and what your brand is and I think I started to see my biggest shift when I first got a career coach.

I was like, "What?! I could be doing this in way last time?" I just feel like, "Oh my god, why is this not in music programs at schools? Why aren't music industry people talking about this, why are record labels not talking about their programs?"

It was sort of like mind boggling that it was like this hidden thing that you have to figure out on your own and it could take decades I was like, "Yeah, no, I'm not..." after two years I was like, "Okay now what?"

Suz: And I think that's why you and I have such a similar path. I mean aside from the fact that I didn't row, or work for the government, or study science, or do any of those things... so basically except for being the exact opposite path... the thing that I think

connects us is that we realize that there is a gap in the education that musicians are getting and that there's a lot of value to be given that isn't often given and so I do think it's so funny, I always say, like in the entrepreneur world coaching, as you had a business coach I've had business coaches, it's so common, but in the music industry it's like wait up, a business coach? Like a career coach? What's that about?

Cheryl: I know, it's like a taboo word I'm like someone who can like a hold you accountable to what you say you want. Oh, you don't even know what you want yet? Yeah, you have to get there first.

Suz: Right that and it's like it's such a path that so many can do and turn into a business and help one another do, but they don't. But a stark difference between the two of us is that I'm not a musician and you are, so to that end, you know what I see with a lot of musicians is this hesitation to be a coach because it almost feels like this scarcity out there like, "Well if I learned it but I'd give other people the secret codes then you know I'm making more competition for myself."

I had a business partner in my former business and one of the reasons she wanted out was because she was a musician and she felt stifled spending time helping other musicians and not helping herself. So how do you feel as a musician who comes from a place of community, you're always somebody who leads with community and sharing your knowledge with other musicians without feeling like you're giving up a piece of who you are as a musician? You still write, you still compose, you do a bunch of other things, so where does that come from?

Is that just naturally your disposition or was it a mindset shift for you?

Cheryl: Honestly sort of it all the things that are cool in my life showed up because someone asked me I said yes. I got asked to speak at a very small music conference in Pennsylvania and gave a talk, I think it was about like how to be an indie singer-songwriter/composer like full time and I had been a full time whatever I was doing for a couple years. In the audience was the founder of ReverbNation, Lou Plaia, one of our mutual friends, he was like, "You need to put this in a book or course or something,"

and I like, "What?!? Who wants to hear... I'm too... I'm not writing a book. What who wants to hear?" So that sort of led me to realizing that in my inbox half of my emails every day were from other musicians being like, "Hey how did you get this job or how did you get that commercial or how did you get this record?" And I was answering a lot of the same questions, and I realized that a lot of my time was going to answer these questions one on one and I was like, "Oh that's not the best way to use my time."

So I actually went out and I was already involved with the leadership program that I really love called Landmark Education and I got some leadership training and coaching, specifically coaching training like 750 hours of training as a career/life coach. Really I did that so that I could not just give advice and be like, "Here's what worked for me," because there are 100 different ways to go about, 1000 different ways to go about any sort of music career and I didn't want to just say what I knew, so I really got trained in how to listen to what's blocking other people.

And once I had all that training under my belt, I was like, "Alright now I can maybe create a course that answers a lot of these questions," and focusing on what's really important to me and to me it's really communication and knowing what you want, communicating that clearly, whether you're pitching - I have a whole thing on pitching whether it's through email marketing, which is a complete gold mine in the music world right now, or it always has been we're just not tapping into it as musicians, so I started to work on that side of things, branding website stuff, because I used to build websites and that was one of my like odd jobs in my twenties.

So you know I sort of have this background with an eye of like how do you represent yourself out there in the world and when I realized that I was able to do this effectively - answer the questions effectively - then it made more sense to put together a book and a course and you know some video courses and talk at more conferences and I was able to scale it a little bit so I wasn't answering like one on one emails all the time.

I can just be like, "Hey I have this..." I created In the Key of Success you can just go to this website." I had a blog and you know I started a podcast so there's like a bunch of places where you can find these answers where I can get them out to multiple people because I just felt like that more sense and then that gave me time to to still be musical and like do things musically and I felt like that was really important for me to stay authentic and keep my thumb on the pulse of what's going on in the music industry.

If I'm still pitching my music then and I am doing it well and I'm getting placements than it gives other people, other musicians a lot more reason to say, "Yeah I want to know your pitching strategy, I would love your email templates." Like that makes a lot of sense... if I had stopped that.

Suz: Right

Cheryl: And I really think that creating that stuff and making a difference for other musicians it's all stuff I wish I could have found, like none of it is out there in the format that I think is digestible like this. I looked and I don't create stuff that's already out there. So it sort of started as a necessity for me/someone suggested it/I figured might as well because I wish I had the stuff when I was pitter patter for those two years after I left the jingle house.

Suz: I think what's lacking with a lot of other musicians is that when they want to diversify their income or teach the other skills that they have, a lot of them start to feel like, "Well then I'm just helping somebody else get ahead and I'm not helping myself get ahead."

Do you feel there's something that you have to find balance in or you just never looked at it that way?

Cheryl: Well I think that first all there's definitely like the time balance, how much time you want to spend doing any one thing? I definitely talk to a lot of musicians and coach a lot of musicians that are looking to increase their income who are very very capable and very skilled and educated guitarist/keyboardist/singer/whatever, and they

could be teaching and teaching is honestly one of the easiest ways to increase your income like quick. Honestly like one of the reasons I keep teaching is because I have to get better at communicating something I think I already know.

It's never perfect and the better you can get at... like I never was good at scales until I started teaching. You know not that scales are really that helpful but it's so much more helpful walking into band rehearsal and my virtuosity band mates can talk about whatever key they're gonna be playing and I can actually hang now because of teaching it on a on a much more basic level.

My musician students, the people that are taking my courses, they hold me accountable. Like I I'm constantly looking at my website, and I'm like alright I am always saying your home page needs to be reflecting the number one thing you want right now, is my website doing that?

Am I being a hypocrite? Am I following my own advice? And you know I do a lot of work on my own stuff because of that and and teaching and talking about it at conferences and everything reminds me of like, "Oh yeah that's important."

Suz: We've spoken on this podcast alot about having that, you know, the givers gain mentality and building community and really building connections and focusing on giving value and being you and just trusting in the process rather than holding it all in and feeling like, "Oh somebody's coming after me or somebody's right behind me," or you know all that stuff... but I think what you just added to it, which was a great point, is that aside from just letting it go just to be healthier and happier... by helping other people and by building a community in which you all support one another, you're also gaining accountability and checking in and like as you said making sure, "Well you know I know these certain things to be true and my walking my talk?"

And when you teach other people, when you share your knowledge with other people, you're improving yourself in the process and I think that's something that we've never really shone a light on it quite that way and I'm glad that you brought that up.

What has been the most pleasant surprise? You know a lot of us don't like uncertainty and we don't like not being able to predict what's going to happen and prepare for it, so being that this has been your journey, and you've taken things as it's common you've done what felt right to you in the moment and been able to trust that, looking back and thinking about where you thought you'd be right now, what's been a real pleasant surprise?

Has there been something that maybe you never thought you'd be doing and you're doing it now?

Cheryl: Yeah, like singing Muslim music in a church in Israel.

Suz: Yeah, I mean that.

Cheryl: Yeah, that's kind of bananas, writing a musical... you know there are definitely things that you know I can go out and get. I'm very... at the same time where I'm like a yes... things show up because I said yes, I also have a little bit of magic when I say something happens like I have to watch myself sometimes.

Like there was one year I was like, "Oh my god it'd be so fun to go to Switzerland," like play music there and like one of my best friends, her family has a Swiss chalet and invited me for New Year's and then you know I went to My Space, yup that's how old I am... I went to My Space looking for Swiss singer-songwriters that might be going on tour in January and if I can tag along and boom! I'm on tour for three weeks with the guy that opens for Elvis Costello regularly in Europe.

Got to know his manager, the manager came and I went to Switzerland seven more times with my band, paid for and like all this stuff.

So like you know one thing leads to another. When I might put things out there sometimes, and I think that that is you know it's funny because you say like was this what I imagined when I was younger and you know just starting out being totally indie on my own music-wise I was very much not creating a big picture.

I was like, "I wanna Grammy and also I wanted to pay my bills this week." Like it was two very extremes. By the time I turned 30, because I wanted this Grammy by 30, I got all this anxiety and panic attacks and all these things and I just realized that I was not acknowledging like the path I was on.

I was on the path, I was doing/taking actions of someone who's up to winning a Grammy, doesn't matter the Grammy didn't happen, I was making records, I was touring, I was building my mailing list, I was you know having meetings and licensing and get all the stuff, but I wasn't acknowledging it because I was like so concerned about paying my bills and the very very very very immediate future, like tomorrow, and I was also like looking at the goal, I wasn't looking at anything in between and that caused a lot of... there was no... the lack of acknowledgement really is such a downer.

It's important to be able to say like, "Hey look how far I've come, look I've created, look what I'm able to do, and I'm starting to get better at that. I keep redefining success so that it's fluid and not like one thing when you get it your done kind of thing. I don't think that's actually true for anyone.

Suz: It's interesting that you're somebody that says yes to things and keeps an open mind and focuses on... like you said if you think about it and you want it badly enough, if you put it out there in the universe and you stay open to how it's going to come to you, you know then things will occur, things will come to fruition.

It's all mindset, it's all perspective, and it's all wanting something bad enough where you're willing to put in the work and staying open to how it might... it's not gonna present itself maybe in the exact package that you think it's going to show up in, but you're open to seeing what other packages come your way and finding, as you said acknowledging, "Okay, this is not exactly what I thought would be but what has presented itself? What can I find value in with what's in front of me and what can I acknowledge is really happening for me right now that is positive?" Rather than, "Oh, I didn't get that Grammy," but rather look at what I did accomplish and look at what

has happened that I've made happen. I think that's a really good thing for people to hear.

What do you feel is stopping a lot of musicians from getting where they want to go? Do you think it's a mindset shift that needs to happen or is it just a misguided understanding of something?

If you had to pick one major thing to try to shake out of musicians right now who don't feel that they're where they want to be... I know it's kind of like a grandiose question...

Cheryl: No, I have an answer for it, I would assert that you don't know where you want to be and so you may think you do, but you haven't actually sat down to be like, "This is the lifestyle, this is what I'm doing on a day to day basis, this is the goal that I want it to be, these are the results I want to see."

Because once you get clear on that then they're just actions to take. I mean actually coached, my god I coached a musician who's like, "I want to win a country music award." Like amazing alright great! Got that! Let's work backwards, what do you need to have a country music award? And she's like, "Well I guess I need a country album."

I'm like, "Cool how many songs have you recorded?" And she said zero... I'm like you need to hire me to figure out what's missing, really??? You need a song to win a song award!

And I say that with love because I think that that's actually really common, like it sounds ridiculous like of course when I say it like that, and that's my job as a coach is to sort of re-phrase things and to take the blinders off. She was like oh my god like yea duh!

But there's work to do and if you don't know what that work is or if you're constantly hear yourself saying, "Well I don't know where to start or I'm overwhelmed by all the things like the touring, licensing..."

Like yeah there's a million different things you could be doing right now but like what's the one thing that lights you up, honestly that changes that might change every month, that may change every week, but like right now like that's what you got to be working on, get some momentum there and it may stick around for awhile, so if you don't know what you want, there's nothing to go after, you're just gonna be like slinging the spaghetti and you know trying a bunch of things that you have seen other people do.

"Oh, they played that venue, I should go and try to get a gig at that venue," when you maybe don't even care. You think you care and I convinced myself for awhile I was like... I had a friend that was like doing really well getting really much bigger and you know opening for Maroon5 and was like, "I want her career," but that ended up not being my path and I think that that happened for a reason.

So yeah, I would just say take a look at what it is you want and what's really stopping you and it might be some sort of little voice in your head that's telling you otherwise that is just not reality.

Suz: Yeah I think it comes down to you know giving yourself permission. We spoke about that in last week's episode, like if you peel the layers you'll get an answer.

They have an answer there for you but they haven't acknowledged it and they haven't allowed themselves to acknowledge it or to want it, or to act on it, much like your client you know not recording a song even though they want awards for it.

It's giving yourself permission to take that action, be wrong if you're gonna be wrong, change your mind if you change your mind, like you said you might be what you want right now maybe in a month or so it's not what you want. That's okay, it doesn't have to be what you want for the rest of your life.

I think a lot of it comes down to having a super clear vision and I think people can take a little bit more time to think on that and to reflect on that so that they know the steps they're taking are serving that purpose rather than as you said throwing that spaghetti

to the wall, like, "Eh maybe something will happen, and maybe somebody will do it for me, maybe somebody will tell me what I'm supposed to be doing every day of my career.

I want to thank you for giving us so many gems to think about and for sharing your experiences because I think a lot of our listeners are going to either see themselves in your story or see their future selves where they want to be going in your story.

Cheryl: I am your future.

Suz: Haha, exactly. And so we are going to get to the rapid fire portion of this interview. And it begins... brace yourself... right now!

You have one extra hour in the day what do you do with it?

Cheryl: Something outside.

Suz: You have an opportunity to collaborate with any artist in any way - you could go on tour, you could write a song together, you could join them on stage, like anything - who are you collaborating with and what are you doing together?

Cheryl: Sara Bareilles and I are definitely writing, performing and recording an entire chick-pop-piano opera.

Suz: I am already looking forward to when that happens because it is now out in the universe, you have stated it and I believe it will happen.

I know just from knowing you that you recently had a big ask come to fruition, but do you have a new ask that you'd like to put out there. I always ask my guests, as you say with the Perfect Pitch, putting out there otherwise the answer will always be no, so you never know who's listening. What is a big request that you would like to make?

Cheryl: A big request, well I have a personal... two personal goals I'm working on this summer and one of them has to do with a musical I'm writing... I'm not sure anyone out there can help me write a musical, but the other one is to have 1000 musicians transform how they interact with their fans over email.

Which means 1000 musicians registering for my Rock Your Email List course, so that is a request I could make because those are my two goals for the summer.

Suz: I love it and everybody listening all links to all of Cheryl's resources that she's mentioned here in our interview today are all found in the show notes. You can go to www.therockstaradvocate.com/ep32 and you will find links to all of her amazing resources, including her email course, so that is there and our last question, and maybe it will be the same answer I don't know... the last question is every week we have an actionable for our audience to take it's usually a downloadable worksheets that I give them but when I have a guest on I always ask the guest what action do you want our audience to take?

What would you like them to do?

Cheryl: Yeah I mean I think yes I want you to go register for Rock Your Email List, but I do have a free webinar that sort of brushes on the sort of idea of it, if you just need to wrap your head around it and shift your context and that might be a more of a happy place to start if you are looking for something free you can get that and it comes with downloads and worksheets so there's fun stuff there.

Suz: Sweet, that is also going to be found in the show notes guys just where you find our actionable every week so again, www.therockstaradvocate.com/ep32 and yeah go take it, it's gonna be jam packed with a lot of great info and as Cheryl said, it's a fine place to get started if you're not sure where you want your next steps to lead you, it's a great place to start.

And thank you, thank you for joining me. I'm happy that I had the pleasure of being on your podcast and now I've been able to flip the tables a little bit and have you on as my guest and thank you for joining us.

Cheryl: My pleasure thank you for having me and asking me questions that are fun to answer.

I hope you thought they were fun questions to answer as well! Cheryl always has so much to share and I am sure you've taken at least a few notes during this episode.

If you like what you heard today, there's more where that came from! Cheryl will be joining us at [The Music-Preneur Mindset Summit](#) in September in Long Beach, NY.

She will be hosting her very own workshop on Email Marketing, diving deep into how you can leverage your email list to create deeper relationships with your fans and move them to invest in your career.

The Summit, the inspiration for this very podcast, is a 2.5 day event during the last weekend in September at one of Long Beach's newest hot spots - Junction - with more than 20 respected industry professionals all focused on one goal - providing you with digestible information you can learn to apply that very weekend to your own career in a way that works for you.

Imagine this podcast live on the beach, with a community of experts and fellow music-preneurs ready to support you in your journey!

Each morning we'll start the day with either a journaling or yoga exercise to get us in the proper mindset and make the most of the panels and workshops scheduled throughout the weekend and each evening we'll end with live music performed by our very own attendees.

Can't make it live? You can join us via live stream, catching all of the classes, panels, and workshops via a private FB group!

Head on over to the [show notes page](#) to find more details, purchase tickets and learn more about submitting to play live through ReverbNation. I can't wait to see you there!

You can access all current episodes of this podcast using your preferred app, including iTunes & Spotify, or by visiting www.therockstaradvocate.com/podcast.

If you're looking to figure out your next steps or find time to balance everything on your plate, let's talk!

As always, feel free to email me at any time: suz@therockstaradvocate.com.

Until next time, Rockstar! Have a wonderful week and I hope to see you back here next week so we can get grounded to get rising! Take care.