Real Artists Don't Starve:
An Examination of Professional Development for the Contemporary Visual Artist

By Becky Guy

Research Advisor

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Thank you!

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Becky Guy

EDUCATION

University of Oregon   Eugene, Oregon   September 2004 – June 2006
Master of Arts – Arts Management, Community Arts
Certificate – Not-for-Profit Management
- Related Coursework: Arts Administration, Resource Development for Nonprofits, Marketing Issues in the Arts, Advanced Presentation and Design, Strategic Planning, Nonprofit Financial Management
- Awarded a Graduate Teaching Fellowship: assisted with teaching Art and Visual Literacy
- Served as Vice-Representative on the Arts Administration Student Forum
- Hired to coordinate a special Art Walk for the 2005 Social Theory, Politics and the Arts Conference

University of Puget Sound   Tacoma, Washington   August 1996 – May 2000
Bachelor of Arts – Communication

ARTS EXPERIENCE

Downtown Initiative for the Visual Arts (DIVA)   Eugene, Oregon   October 2003 - Current
Operations Manager
- Exhibit Management: facilitate exhibition committee meetings, design and coordinate exhibitions in seven galleries and create PR materials
- Volunteer Coordination: recruit, train, and delegate tasks to over fifty volunteers, organize volunteer training and administrative materials, and design recognition and incentive programs
- Membership Support: aid the executive director with membership recognition, renewal, and recruitment duties
- Update the volunteer and exhibits sections of the website

Administrative Assistant
- Assisted the executive director with written communications
- Created board training materials and board handbook
- Provided input for new website design and content

Volunteer
- Initiated an Artist Services program to support artists' professional development and serve on the committee that plans and coordinates monthly workshops for artists
- Developed a volunteer program
- Coordinated a collaborative project with Hutch's Bicycle Store and DIVA, a bicycle-themed art show and competition with over forty works of art from twenty-eight artists

Foothills Art Center   Golden, Colorado   Summer 2005
Marketing Intern
- Developed a marketing plan to address objectives to increase visitation and membership
- Conducted research for situational, audience, service, and resource analyses
- Created a directory of free event listing opportunities and updated media contact list
- Evaluated marketing and presentation materials

Angler Art and Gifts   Denver, Colorado   December 2000 – May 2003
Gallery Manager
- Established and maintained strong relationships with artists and clients
- Designed advertising and mailer layouts for gallery promotion
- Entered accounting information such as purchases and sales and evaluated financial data
- Maintained the appearance of the gallery and the artwork continually

Other Employment

Moderne Briggs Photography   Eugene, Oregon   October 2003 – December 2004
Office Manager
- Designed advertisements and flyers
- Ran billing on a monthly basis
- Manipulated photographs on the computer for digital proofing
- Checked orders for quality and accuracy
- Scheduled appointments for studio time as well as ordering

Computer Skills

- Proficient on Mac and PC operating systems
- Software: Word, Excel, Access, and PowerPoint, Photoshop, Illustrator, InDesign, Fireworks, Dreamweaver, and accounting database MYOB

References and graphic design portfolio available upon request

Abstract

Literature revealed that often, contemporary visual artists need to develop the non-artistic skills necessary for their professional development, but it was unclear what skills were essential, how they were developed, what were artists' professional goals, and which institutions were best suited to offer such skill development. The purpose of this inquiry was to identify the non-artistic skills important for a contemporary visual arts career in order to develop a program model to assist artists in obtaining these skills to achieve their professional goals. Through triangulation of document analysis of existing artist services programs, survey for artists, and following focus group with artists, this inquiry provided descriptive data that identified key components for an artist services model.

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Chapter 1 - Introduction

Artistic careers can vary dramatically, from those who practice their craft while also working another job, to the artist struggling to earn a living from their artwork, to the superstar artist who finds huge success in his or her craft. Making a living as an artist is more than creating artworks; it is finding an audience, keeping track of finances, documenting the work, and numerous other daily tasks.

Rosenstein (2004) interviewed artists about their artistic careers, and found that artists feel the need to expand their business skills in order to move away from dependence on galleries and museums for promotion and sales. Artists who learn skills beyond artistic technique obtain tools for success because they know how to market themselves and promote their artwork.

Grant (2003) stated, "if someone were to create a job description for a fine artist, the list of responsibilities might be very long indeed" (p. 18). Galligan and Cherbo (2004) reported, "assistance in finding jobs, financing, and other support is scattered and not readily available" (p. 25). In order to earn a living wage as an artist, a diverse skill set of business, administrative, and technological components is imperative along with the raw talent. Often contemporary visual artists need to develop these non-artistic skills in order to achieve their professional goals.

Problem Statement

Existing research about careers in the arts revealed that most professional artists are not able to rely on just the creation of their work to earn a living. There seems to be a growing need for services that help artists obtain non-artistic skills necessary for

professional development. Many artists work multiple jobs, some of which do not relate to the arts, while others are fortunate enough to receive other financial support. Although artists are typically educated, many training programs only offer support for the development of artistic skills.

Purpose Statement and Questions

The purpose of this inquiry was to identify the non-artistic skills important for a contemporary visual arts career in order to develop a program model to assist artists in obtaining these skills to achieve their professional goals. The questions driving this study were:

- What are the non-artistic skills needed for a contemporary visual arts career?
- How might contemporary visual artists develop these non-artistic skills and competencies in order to achieve their professional goals?
- What are the professional goals of contemporary visual artists?
- Which institutions are best suited for the implementation of an artist services program?

Basic Assumptions

The expected outcome of this inquiry was descriptive data that would inform the development of a model for an artist services program that supports artists by helping them cultivate non-artistic skills that supplement their artistic abilities. My biases included the fact that I assumed that artists want these skills, and that they would participate in a program that offered artist services. In addition, I assumed that there would be some consensus about the non-artistic skills necessary for the professional development of a

contemporary visual artist, even if the sets of skills varied. Finally, I had assumptions about what specific non-artistic skills I thought visual artists needed in order to navigate the contemporary art world.

Definitions

Contemporary visual artist: an artist who is currently working in the field of visual arts.

Non-artistic Skills: encompasses the business, administrative, technology and other support skills necessary for a visual arts career not involving the actual creation of the artwork.

Professional development: the process of career advancement in order to achieve professional goals.

Artist services: programs or services that support artists and help with their professional development.

Delimitations

In order to narrow the scope of this study, participants were limited to artists in Lane County who had a connection to the Downtown Initiative for the Visual Arts (DIVA). Additionally, the research design was limited to an interpretive methodology with some influence from the critical approach, and data collection consisted of the triangulation of document analysis, survey, and focus group methods.

Limitations

This study was limited with regard to its ability to generalize because it only addressed contemporary visual artists in Eugene, Oregon and a few surrounding areas. Findings could vary for other geographical locations as well as other arts fields such as

performing arts. Second, as with most inquiries, another researcher could interpret this study differently, particularly if they used a different methodological paradigm, different data collection techniques, and had different biases.

Significance of the Study

The artists who participated in this study benefited from heightened awareness about their career and the skills that may aid them in achieving their professional goals. Additionally, staff working at organizations similar to DIVA with constituents that include visual artists, gained valuable insight into developing and designing programs that support visual artists' careers. Finally, this study added to the limited literature about visual artists and their professional development, which benefits the entire arts field.

Chapter 2 - Review of Literature

The purpose of this inquiry was to identify the non-artistic skills important for a contemporary visual arts career in order to develop a program model to assist artists in obtaining these skills to achieve their professional goals. Even though artists are generally well educated, they often lack the non-artistic skills, or business, administrative, and technology skills, needed to reach their professional goals. In order to research this problem, an examination of several interconnected concepts occurred (see Appendix A). It was important to understand the field of contemporary visual art, including current occupational trends related to visual artists, the education and training of visual artists, and the institutions that support artists. An issue of significance involved the tension that exists between making art for art's sake, and "selling out" when artists use business skills to advance their careers.

Artist as an Occupation

Menger (1999) referred to a census report that showed a significant increase in artists in the United States from 1970 to 1990. Along with more artists comes more competition for an audience; Wassall and Alper (1990) showed that the number of artists might actually be higher than what the census reports, bringing into question what actually makes an artist. They reported that several different factors exist that determines who is an artist, including economic success, public recognition, time commitment to making art, and artistic talent. They also noted that individuals who self-identify as artists may have few or none of the mentioned factors, further confusing the definition of an artist. Davies (1991) continued the discussion of defining an artist by suggesting that, "an

artist is someone who has acquired (in some appropriate but informal fashion) the authority to confer art status" (p. 87). He also discussed how the conventions of a particular art world change over time; for example, Marcel Duchamp's *Fountain* was considered art even though it was only a urinal that he signed. Davies (1991) noted that if he had lived two hundred years earlier, he would not have been considered an artist.

Hadden (1998) reported that only 14% of all artists support themselves completely from the sale of their work. The research suggested that artists must rely on multiple sources of financial support including other jobs, both arts and non-arts related, family support, government support, which is waning, and assistance from arts organizations or cooperatives (Cowen & Tabarrok, 2000; Galligan & Cherbo, 2004; Jeffri, 2004; Menger, 1999, Rosenstein, 2004; Wassall & Alper, 1990).

Along with financial compensation, artists receive non-pecuniary benefits by engaging in their craft. Scholars reported that artists receive social recognition, personal and creative satisfaction, and possibly fame in addition to monetary compensation, all of which motivate them to create art (Cowen & Tabarrok, 2000; Menger, 1999). Success may represent different things for different artists, meaning that professional development is an individual process.

Becoming a Visual Artist

Artists are commonly better educated than the general population (Alper & Galligan, 1999; Jeffri, 2004; Menger, 1999), however, there is a growing number of self-taught artists (Hall, 2000). "Career paths for artists must be understood as a blend of

formal and informal training and support" (Galligan & Alper, 2000, p. 178). Even though artists are well educated, a formal degree is not imperative in order to become an artist.

Marketing scholars described two different existing skill sets needed for jobs or disciplines: discipline-related skills and support skills (McCorkle, Alexander, Reardon, & Kling, 2003). Visual artists obtain discipline-related or artistic skills easily, either from natural talent, art school, or informal classes. Non-artistic skills like self-marketing, however, are frequently more difficult for an artist to acquire. Research suggested even graduate level art programs focus primarily on the development of students' artistic skills and their body of work, sometimes including training in the presentation of their work, as well as the study of art concepts and movements to put their work into context (Elkins, 2001; Griswold, Coolidge, Canfield, Scully, & Sekler, 1965; Singerman, 1999).

Elkins (2001) gave historical background for arts programs in the university setting. He showed that university art programs are young and growing in offerings, even though art schools and academies have existed since ancient Greece and Rome. Evidence appears to be lacking that indicates college or university-level programs are fully preparing art students for the practical component of their careers as professional artists, and Elkins (2001) even suggested that higher education is not the appropriate structure for teaching art. He also noted the conflict between teaching the historical perspective and subjects that the students feel they need such as video editing and Photoshop.

Meyer (2002) wrote about a few programs for artists that not only taught techniques, but job skills as well. She quoted one of the program's instructors, "Too many artists don't know the administrative, business side of their work and that lack of

knowledge limits their success" (p. 10). All of the schools that Meyer (2002) mentioned were design programs for young artists in their teens. While these programs are beneficial to those artists, a gap exists in the research about how adult artists receive the same opportunity for professional development.

Institutions for Visual Artists

Artists of all ages and backgrounds have an opportunity to join a cooperative or artistic community as a way to learn from other artists. According to Howarth (2004), "Artists' communities in the USA annually give 12,000 artists, makers, choreographers, writers, composers and filmmakers time and space to work on existing projects or begin afresh" (p. 48). She asserted that creative workers must continually obtain knowledge, and artistic communities foster a network of learning. Rosenstein (2004) reported that artists need artistic networks and relationships with small organizations and other groups who support artists.

Many books purported to offer a guide to starting and managing an artistic career (Art Calendar, 1998; Franklin-Smith, 1992; Grant, 1996; Grant, 2002; Hadden, 1998; Lang, 1998; Michels, 1997). The authors agreed on several key points regarding the non-artistic components of an art career including: research and information gathering, networking, development of presentation materials, utilizing diverse distribution avenues, pricing and presenting artwork, and recordkeeping, both financial and informational. For the purposes of this study, these components were understood as non-artistic skills, meaning they did not directly relate to the creation of an artist's work. Since a gap existed in the research addressing these non-artistic skills specifically, the many how-to books

provided the framework for identifying the different types of non-artistic skills that visual artists may utilize.

Art for Art's Sake vs. Selling Out

Even though artists receive many rewards in addition to monetary compensation, Cowen and Tabarrok (2000) reported that personal income influences the work of an artist. They asserted that artists who receive financial support from outside sources do not depend on the market to earn a living, allowing them to create art without the influence of the market. In other words, they are more likely to create the art that they want to make without the pressure to make a profit.

Roodhouse (1997) advocated for the integration of arts and industry, which was more common before World War II. Sutherland (2004) discussed the educational function of art in society and the importance of the relationship between the artist and the community or audience. He asserted that an artist should be able to connect to an audience without compromising the integrity of their artwork.

Bätschmann (1997) discussed the tension between the market and self-expression, how it developed throughout history and what it meant for contemporary artists. He reported that before the eighteenth century, artists did not display or sell their work publicly; rather the church, royalty, or the very wealthy hired them. The introduction of the exhibition as an avenue for displaying art publicly initiated the influence of the market, which has only continued to grow. He stated, the open exhibition liberated artists on the one hand by allowing anyone to show their work, but it also brought into question the issue of legitimacy. He continued that during the nineteenth century, artists often

placed distinctions on their work; "The provocative and demanding works were for exhibitions and public showing, and they were intended to bring the artist honours, followers and awards. The others were simply pot boilers, intended to make money" (p. 130). This showed the multiple, even conflicting goals of artists to both build reputation and make a living.

Methodology Review

As a researcher, I associated most with the interpretive methodological paradigm with some influence from the critical approach. Interpretive researchers utilize study participants in order to help shape the study, leaving room for adaptation (Neuman, 2004). According to Neuman (2004), the interpretive approach assumes that there are multiple realities, an important concept in this study. The critical approach influenced this study since it aims to empower disadvantaged groups to overcome their constraints (Creswell, 2003; Neuman, 2004).

Chadwick, Bahr, and Albrecht (1984) described triangulation as a main principle of good research design that looks for "consistency of findings from different observers, observing instruments, methods of observation, times, places, and research situations" (p. 40). Researchers utilize triangulation in order to increase the validity and reliability of their studies (Chadwick et al., 1984; Creswell, 2003; Neuman, 2004).

Chadwick et al. (1984) reported that the selection of documents to analyze should be "appropriate in time, location, and topic for the researcher's objectives" (p. 267). They also reported on the advantages and disadvantages of document analysis. The advantages included that it is less intrusive than primary data collection, it is efficient with time and

money, and it allows for comparative analysis. Disadvantages were that often it is challenging to find relevant and accessible documentation of data, it may not be apparent if mistakes exist in the analyzed documents, and the documentation may not be in a usable form.

Survey grants the researcher the ability to conduct quantitative analysis from a large sample; however, the researcher must know the important variables ahead of time (Cragg, 1991). Chadwick et al. (1984) outlined the advantages and disadvantages of survey research; they stated that it allowed for larger samples and it was easy to get people to participate, but they cautioned that it did not often produce information with much depth. Jobber (1991) reported the main strengths of the mail survey as the ability to reach many participants efficiently, and the flexibility for them to respond at their convenience, but he cautioned that mail surveys must appear simple and easy to complete. A disadvantage of a mailed survey is that there is no way to follow up on a point or have the participant elaborate on an answer (Chadwick et al., 1984). Researchers advised the use of multiple reminder mailings over a period of about four weeks to increase the response rate, but they do not account for the researcher's time and money constraints (Chadwick et. al., 1984; Smith & Dainty, 1991).

The limitations of the mailed survey can be addressed by adding a third phase to the data collection, for example, a focus group. Patton (2002) reported that combining the quantitative data received from surveys with a qualitative group interview results in a more in-depth inquiry. The focus group format makes the individual participant feel more comfortable than a one-on-one interview, particularly when the group consists of peers

(Krueger & Casey, 2000). Researchers acknowledged the difficulty with the power relationship between the researcher and the participants (Prus, 1998; Lawless, Sutlive, Jr., & Zamora, 1983; Neuman, 2003; Werner & Schoepfle, 1987). Butz and Besio (2004) showed how participants could share the power through an autoethnographic approach, which gives the participants a voice in the process.

Once data collection is completed, data analysis begins, or the process of examining the data in order to report the results and compare across different data sets (Chadwick et al., 1984; Creswell, 2003; Neuman, 2003)). Creswell (2003) and Neuman (2003) recommended coding the responses into categories or topics of information, which organizes the data for analysis and comparison. For survey data, researchers advised a calculation of the frequencies and percentages for each response and that these calculations be organized into tables (Chadwick et al., 1984; Creswell, 2003). Smith and Dainty (1991) reported that coding allows the researcher to find common themes or clusters of information across several different data sets, which allows the researcher to triangulate the data for reporting.

Chapter 3 - Methodology

The purpose of this inquiry was to identify the non-artistic skills important for a contemporary visual arts career in order to develop a program model to assist artists in obtaining these skills to achieve their professional goals. The collection of data for this study began with the examination of literature on artistic careers and training. In addition to the review of literature, several other strategies for collecting data occurred in order to inform this inquiry. The outcome of this study was an applied research project that used both quantitative and qualitative inquiry methods in order to get descriptive data about the professional development of contemporary visual artists.

This inquiry utilized a triangulation of document analysis, survey, and focus group data collection methods, which took place between November 2005 and April 2006, allowing a more complete investigation of contemporary visual artists' careers. A document analysis of artist services programs and services was ongoing during data collection, but since the primary focus was to help artists develop non-artistic skills, it necessitated involving artists in the process of defining their needs. This process began with the survey, which produced a larger sample of quantitative data, followed by a more in-depth qualitative inquiry through a focus group; the survey commenced upon approval from the Office of Human Subjects Compliance, which was received March 3, 2006.

Document Analysis

Ongoing analysis of documents, both printed and online, that addressed the training and support of visual artists occurred throughout the data collection process. These sources of information documented existing programs and services that supported

artists and their professional development, which informed this study through the written information about these programs, the non-artistic skills they address, and institutions the from which the documents originated. These documents came from twelve different sources, all of which supported artists in either their artistic development, non-artistic training, or both.

Survey

Second, a survey (see Appendix B) directed at contemporary visual artists further informed this inquiry. The literature review was important for shaping the survey portion of the inquiry by identifying some of the non-artistic skill sets important to a contemporary visual arts career. For this study, access to a sample of three to four hundred artists existed through the Downtown Initiative for the Visual Arts (DIVA), which made survey a logical method for collecting data. DIVA has one hundred and thirty-five artist members, and many more artists who have worked with the organization, all of which contact information was available through their database. In total, four hundred and twenty-six addresses were accessed through this database. Mary Unruh, the Executive Director at DIVA, reduced the list to three hundred and eighty-five by deleting individuals who she knew were not actually practicing visual artists. The list was reduced further by randomly deleting eighty-five names in order to get a sample of three hundred visual artists.

In order to test the survey instrument, three artists currently involved with the artist services program at DIVA took it and provided minor suggestions to improve the clarity of the questions. The survey was mailed to the sample of three hundred artists with a letter explaining the study (see Appendix C) and giving them the opportunity to participate. It

was expected to take approximately ten minutes to complete and participants' implied consent to participate was indicated by their completion and return of the survey.

As surveys were returned by mail, they were examined to ensure the respondent self-identified as an artist and reasonably completed the survey. If the survey was usable for this study, it was assigned a three-digit code and the data entered into a spreadsheet. Additionally, respondents who indicated their interest in participating in a focus group were set aside for later use. Since time and money were constraints on this study, no reminder letters were sent and acceptance of surveys ended four weeks after they were mailed.

Focus Group

For this inquiry, it seemed appropriate to go beyond survey strategy in order to achieve more multifaceted information; the focus group provided deeper descriptive data from a sample of artists who returned the survey portion of the data collection. The study required that artists articulate their professional goals, the non-artistic skills they needed to achieve those goals, and their artistic and non-artistic training. The focus group provided a forum for accessing the voice of visual artists for this inquiry.

Using the returned and completed surveys, individuals who indicated interest in participating in a focus group were randomly chosen for this second phase of data collection. From the respondents who indicated their interest in participating in a focus group, six were randomly chosen. A second and third group of six was also randomly chosen to serve as backups in case fewer than four of the first and second groups were unable to participate. The chosen participants all provided mailing addresses, e-mail

addresses, and phone numbers, and were sent a letter by e-mail inviting them to participate in the focus group (see Appendix D).

The focus group process was semi-structured (see Appendix E), with some planned questions as well as opportunities to implore further as the process evolved. Participants received a separate consent form (see Appendix F) to read and sign prior to beginning the focus group, which was used to obtain consent to use data collected from the focus group activity for this study, and provided participants with the opportunity to consent to being quoted using a pseudonym. The focus group was scheduled to take place at DIVA and was expected to last approximately one hour.

Data collection for the focus group was two-fold: written information from the focus group process was collected as well as the transcription of the audio recording. Newsprint was used to write information down so that the participants could view and revise what was being recorded. Additionally, an audio recording captured the entire process so that exact quotes and other detailed information would be accurately recorded.

Data Analysis

The data from the document analysis were analyzed by different themes, which included the origin of the document, the artistic skills addressed, and the format for conveying the information. The sources of the documents were categorized as formal educational institutions, nonprofit organizations and agencies, online resources, and consultants. The artistic skills addressed in these documents were color coded for comparison to those skills addressed in the survey and focus group, and the format for conveying the information was noted.

The quantitative data collected from the mailed surveys and compiled into a spreadsheet were used to calculate frequencies and percentages. The qualitative portions of the survey were analyzed by categorizing the information into concept clusters and color-coding these clusters in the spreadsheet. The survey data addressed the professional goals of a visual artist, their previous training in non-artistic skills, their ranking of different non-artistic skills, and their identification of the non-artistic skills they wanted to develop.

The written notes along with the transcription from the focus group were analyzed by identifying the themes that emerged about institutions that trained artists in both artistic and non-artistic skills, the artists' professional goals, the non-artistic skills the artists felt were important for reaching their professional goals, and how they might develop the non-artistic skills they identified.

Once each set of data from the document analysis, survey, and focus group were coded into clusters of information addressing the research questions, comparisons between the different sets occurred where possible. This triangulation enabled an in-depth analysis of the collected data and allowed testing for consistency between the different data collection methods.

Chapter 4 – Results

The purpose of this inquiry was to identify the non-artistic skills important for a contemporary visual arts career in order to develop a program model to assist artists in obtaining these skills to achieve their professional goals. The outcome of this study was an applied research project that used both quantitative and qualitative inquiry methods in order to get descriptive data about the professional development of contemporary visual artists. This inquiry was informed by a review of literature and then developed by triangulating data from document analysis, survey, and focus group, which is reported in this chapter.

Document Analysis Sources

The first phase of data collection was an analysis of written documents, both online and through brochures of sources that support visual artists. Twelve different sources provided data for this study, and represented a variety of institutions and individuals supporting artists. Of the formal education institutions, the University of Oregon represented the university institution, Pacific Northwest College of Art represented the art school, and Lane Community College represented the community college institution. Lane Arts Council represented an arts agency and nonprofit organizations included Maude Kerns Art Center and Emerald Art Center. The Arts Resource Network was through a local governmental agency, and provided resources to Seattle area artists and had online resources available to artists anywhere. General online resources included Artslynx and the Artist Trust. The Creative Capital Foundation represented institutions that supported artists primarily through funding. Other sources for artist services included Carroll

Associates, consultants for artists, and Bob Ragland, an individual artist who offered advice and workshops for fellow artists.

Document Analysis Results

The University of Oregon web site showed that the Art Department offered both undergraduate and graduate degree programs for visual artists. The undergraduate component, called the Foundations Program, taught students the formal language of art, including concepts and principles, how to communicate with art, form and function, the crafting of concepts and objects, critical processes like verbal and written analysis and evaluation, work ethic, and recording and documentation. The Foundations Program did not clearly address non-artistic skills or career development once students graduate with an art degree. The graduate program went even further in having students focus on artistic practices. Students were asked to also consider the critical responses to their work while focusing on individual studio practice. Once again, there was no evidence of instruction on business, administrative, or technology skills to help students with their art careers.

The Pacific Northwest College of Art offered a Bachelor's degree in fine arts; the 2005-2006 listing of courses revealed one class, listed as non-departmental, devoted to helping students develop non-artistic skills. The semester-long class, titled Professional Practices, "is designed to help senior fine arts majors better understand and navigate a professional life in the arts" (p. 7). The class description addressed exhibition strategies, resume writing, legal and financial issues, graduate study, grants/residencies and fellowships, and documenting work through slides, video, and digital images.

The Lane Community College web site reported on their degree in art and applied design, which included emphases in two-dimensional art, three-dimensional art, art history, graphic design, and multimedia arts. For this study, the two-dimensional and three-dimensional programs were examined, which did not reveal instruction on non-artistic skills. Further investigation revealed that the art gallery that was associated with the Art and Applied Design department had a course titled Gallery Management and Artist Survival. This one-term course addressed several non-artistic skills needed by the professional artist such as the role of exhibition in an artist's career, and the business of art presentation. The class description revealed that the students developed an artist portfolio including resume, cover letter, mailing list, artist statement, press release, digital images or slides, exhibition announcement, and art proposal as well as learned exhibition skills such as hanging, lighting, publicity, budget, reception, and documentation.

The Lane Arts Council's (LAC) web site stated that they aimed to support artists and arts organizations in Lane County. LAC listed artist services under their programmatic offerings, which included support for the professional growth of artists through workshops and consulting. More information about this program was not found on their web site or in any of their printed materials, which made the details of this program unclear.

The Maude Kerns Art Center web site had a link from their home page to their Artists' Services Program, which was free for individual artists. This program offered lectures, workshops and artist critiques as well as an opportunity for artists to establish connections and network. They host a monthly meeting to address different topics of interest to artists. Past meetings have covered giclée prints, artist critiques, getting grants

for individual artists, photographing artwork, marketing, and portfolio development. Additionally, Maude Kerns Art Center reported that members were invited to join an online registry to gain exposure.

The Emerald Art Center stated on their web site that one of their goals was "to provide an environment for interaction among artists and the development of creative ideas" as well as to provide artists with the opportunity to exhibit their work. There was no indication that the organization helped artists develop non-artistic skills, only that they provide members with exhibit opportunities.

The Arts Resource Network was found online as a resource for artists in the Seattle area, however many of the web site's components were applicable to all artists. The web site revealed that the Arts Resource Network was a service of Seattle's Office of Arts and Cultural Affairs, which aimed to help artists navigate their arts careers, helped arts organizations get starting and run effectively, and informed communities about using the arts in community development. In addition to the extensive online resources, the Arts Resource Network offered public forums, workshops and training, an arts resource library, and person-to-person assistance. For individual artists, the site offered an e-newsletter about workshops like one in May on applying for grants, message boards to allow networking, an arts calendar for exhibit and event promotion, a program for locating studio space, and a link for artists and educators. Additionally, the web site offered online resources under a Professional Growth section, which included an artists' professional toolbox, a link to a section on the business of art, and a section on building portfolios. The professional toolbox included grant writing tips, links to Seattle area arts organizations,

free event listing opportunities in the Seattle area, planning tools, advice from local artists, and how to organize finances. The business of art section addressed even more non-artistic skills; publicity and promotion, legal and tax issues, insurance, technology, and links to other organizations, web sites, classes, and publications that address the business side of an arts career. The portfolio section included information on artist resumes, artist statements, and developing portfolios, work samples, and other support materials.

Artslynx was an online resource for artists and arts organizations with links to state-specific resources. The web site did not reveal a non-artistic component; rather it provided links to arts organizations and institutions of interest to artists and arts organizations.

The Artist Trust web site stated that their focus was to support art at its source, which is the individual artist. This support was mostly through granting programs, however the web site also offered information services on exhibition opportunities, employment listings, legal, health and safety, and emergency assistance resources, studio space and housing listings for artists, professional development resources, and volunteer opportunities. The professional development opportunities specifically addressed non-artistic skills such as professional portfolio development, including artist resumes, artist statements, cover letters, slides, and digital images, as well as promotion and marketing through an artist web site, and funding and grant application tips.

The Creative Capital Foundation web site was used to examine if granting agencies for individual artists addressed the development of non-artistic skills. They described their Artist Services Program, which co-sponsored professional development workshops and

retreats all over the United States. This program addressed marketing, public relations, fundraising, and strategic planning for individual artists.

Carroll Associates reported on their web site that they serve artists, art patrons, and the arts community. Their consulting firm specialized in legal advice, marketing support, and business management guidance for individuals. It was unclear if the firm performed these skills themselves for a fee or if they taught artists how to develop these skills for their own professional development.

Bob Ragland, a self-proclaimed non-starving artist and art career coach in the Denver, Colorado area, offered free advice to artists about art as a profession and the non-artistic skills necessary for working artists. He facilitated a Non-starving Artist Seminar, and compiled some of his advice into written materials for artists. His seminar addressed topics such as alternatives to representation in a gallery, selling one's own artwork, dealing with creative blocks, and resources for artists. His written materials covered marketing, work ethic, networking, and business skills. Finally, he criticized art professors and art schools for not teaching students about making a living as artists, which sets them up for failure.

Of the 12 sources analyzed for their support of individual artists, four did not appear to address non-artistic skills for visual artists or did not have written information to analyze; the University of Oregon, Lane Arts Council, Emerald Art Center, and Artslynx. Of the remaining eight, Pacific Northwest College of Art (PNCA), Lane Community College (LCC), Maude Kerns Art Center (MKAC), Arts Resource Network (ARN), The Artist Trust (AT), The Creative Capital Foundation (CCF), Carroll Associates (CA), and Bob

Ragland (BR), seven offered non-artistic training in class or workshop format, two had

information available online, two conducted one-on-one support, and one offered a

resource library. Most of these sources offered support and training for both artistic skills

and non-artistic skills; for purposes of this study only the non-artistic skills were analyzed.

The non-artistic skills categorized for analysis were: portfolio development, exhibition

strategies, business skills, marketing skills, legal and tax issues, financial issues,

technology, networking, and presentation (see Figure 1).

Figure 1. Non-artistic skills addressed in document analysis sources.
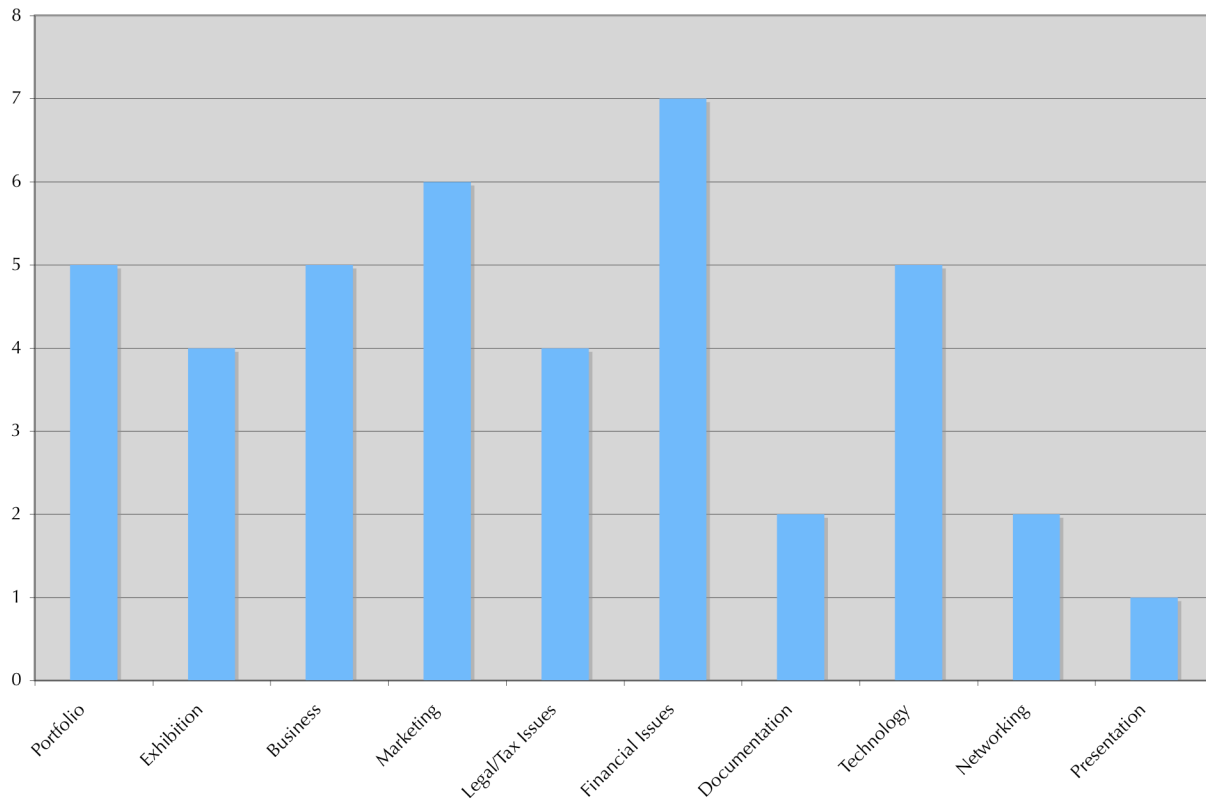
The class offered at PNCA included training in portfolio development, exhibition

strategies, legal issues, financial issues, documentation, and technological skills. LCC's

Gallery Management and Artist Survival class addressed portfolio development, exhibition

issues, business skills, marketing skills, financial issues, documentation, technological

skills, and presentation. MKAC offered workshops for portfolio development, marketing, financial issues, and technology skills as well as a forum for networking. The ARN provided artists with classes and workshops, online information, and a resource library that covered portfolio development, business skills, marketing skills, legal and tax issues, financial issues, technology skills, and networking support. The AT had online resources and offered workshops on portfolio development, exhibition opportunities, legal issues, financial issues, and technology skills. The CCF offered workshops that addressed business skills, marketing and financial issues. Carroll Associates offered artists services such as business guidance, legal advice, and marketing support. Bob Ragland offered free advice and workshops on exhibition issues, business skills, marketing skills, financial issues, and networking.

Survey Results

Three hundred surveys were mailed out to artists identified through the Downtown Initiative for the Visual Arts' (DIVA) database, which yielded seventy-four usable sets of data. Of the 300 mailed surveys, 16 were returned as undeliverable, resulting in a total sample of 284 artists. Since this study was limited by time, participants were given four weeks to return their surveys; responses received after this deadline were not included in the analysis. In total, 78 surveys were returned within four weeks, resulting in a 27 percent response rate; two participants returned their surveys without filling them out and two others did not self-identify as artists, which made these responses unusable for the purposes of this study.

The survey consisted of yes or no questions, ranking questions and open-ended questions about the respondent's artistic career and training (see Appendix G for raw data). The first question asked whether the respondent self-identified as an artist, and the acceptance of responses depended on the respondent answering yes to this question. Two surveys were taken out of the sample because the respondents answered no to this question, leaving 74 surveys that could be used in this study.

The second question asked what the respondent considered their primary occupation to be. Since this question was open-ended, respondents' responses were categorized as artist, arts-related such as graphic designer, non-arts related, multiple jobs listed, retired, student, and no answer. Of the 74 respondents, 20 indicated that their primary occupation was artist, eight indicated their primary occupation was arts-related, 19 indicated their primary occupation was not related to arts at all, 12 listed multiple jobs including artist, two listed multiple jobs that did not include artist, five respondents stated that they were retired, one was a student, and seven did not respond to this question.

The third question asked respondents to list the artistic media they work with in order to affirm that they were visual artists. Of 74 usable surveys, only one did not answer this question and the remaining 73 listed mediums that categorized them as visual artists.

Question four was a demographic question that asked respondents if they were members of DIVA and question five asked those who indicated they were members to describe why they are members of DIVA. Of the 74 respondents, 36 indicated they were members of DIVA, 37 indicated they were not members, and one did not respond to the question. Thirty-four respondents gave some indication as to why they were members, and

six gave several reasons. Fifteen stated that they were members to support DIVA or the arts community, 14 stated they were members because of the benefits they received such as showing in the Members' Gallery, eight respondents stated that they became members to make connections and network with other artists, and three gave other reasons for their membership.

Question six asked respondents to indicate their professional goals as an artist by giving them 12 different goals and allowing them to check as many as they wanted (see Figure 2).

Figure 2. Professional goals of visual artists.
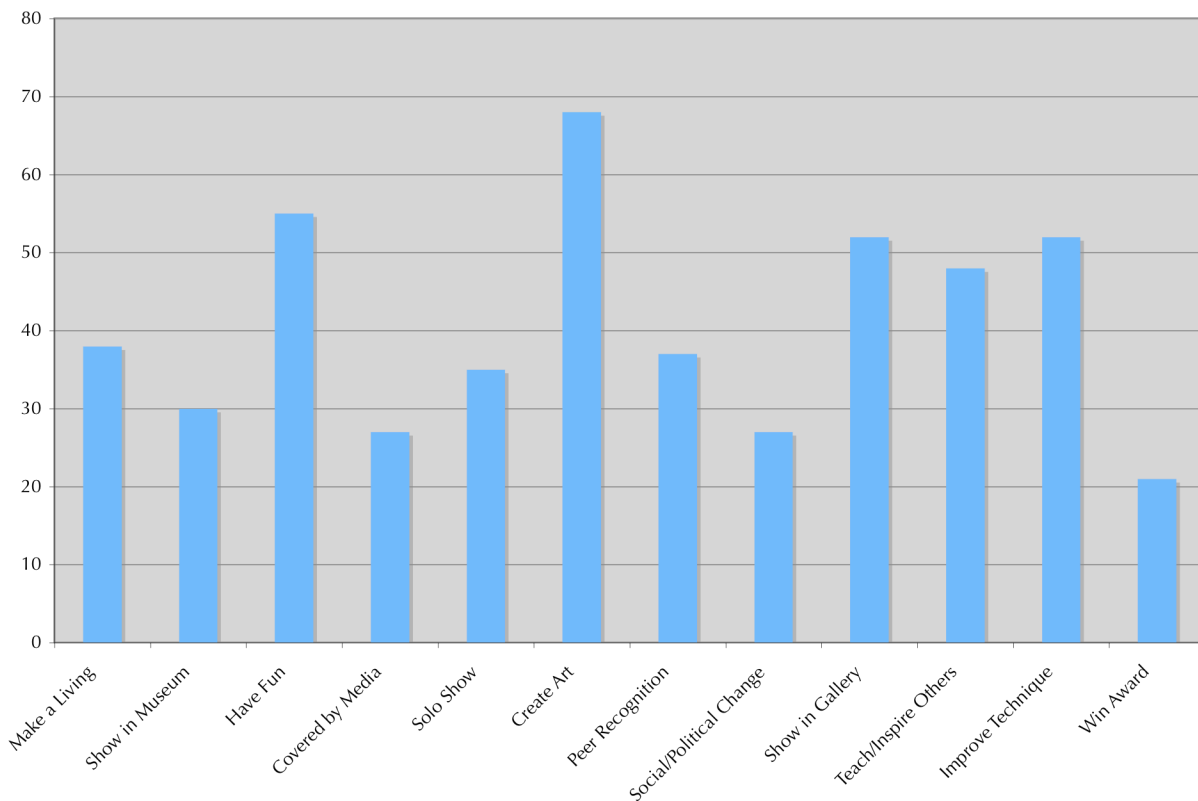
Five of the listed professional goals were checked by less than half of the respondents; to win an award was checked 21 times, to get work covered by the media and to create political or social change each were checked 27 times, to show in a museum was

checked 30 times, and to get a solo show was checked 35 times. Three of the listed professional goals were checked by between one half and two-thirds of the respondents; these included to be recognized by peers (checked 37 times), to make a living with art (checked 38 times), and to teach and inspire others to create art (checked 48 times). The remaining four professional goals were checked by over two-thirds of the respondents; to show in a gallery and to improve technique were checked 52 times each, to have fun was checked 55 times, and to create art was checked 68 times.

Question seven asked artists about their artistic training, and provided respondents with six choices, allowing them to check as many as they wanted and to indicate if their training was something other than those six choices. Fifty-three respondents indicated they received artistic training from classes, 44 took college courses, 34 were self-taught, 26 received one-on-one instruction, 22 received an undergraduate degree, 10 received a graduate degree, and 24 gave other sources for their artistic training. The other responses were categorized, and seven listed organizations or other groups for their training, six stated they learned from teaching others, five listed workshops, three said they received artistic training from books, one received an associate degree, and one listed another occupation as their artistic training.

Question eight asked artists if they had received training in non-artistic skills and if they answered yes, it asked them to explain their training. Thirty-eight respondents circled yes, 33 circled no, and three did not respond to this question. Of those who circled yes, 37 explained their training, and many of them described several different sources for their training in non-artistic skills (see Figure 3). These explanations were categorized as

independent learning such as reading how-to books, universities, Lane Community College specifically, other work experience, networking and information sharing, miscellaneous classes without a mention of the source, and organizations such as DIVA and Maude Kerns Art Center.

Figure 3. Sources of non-artistic training.
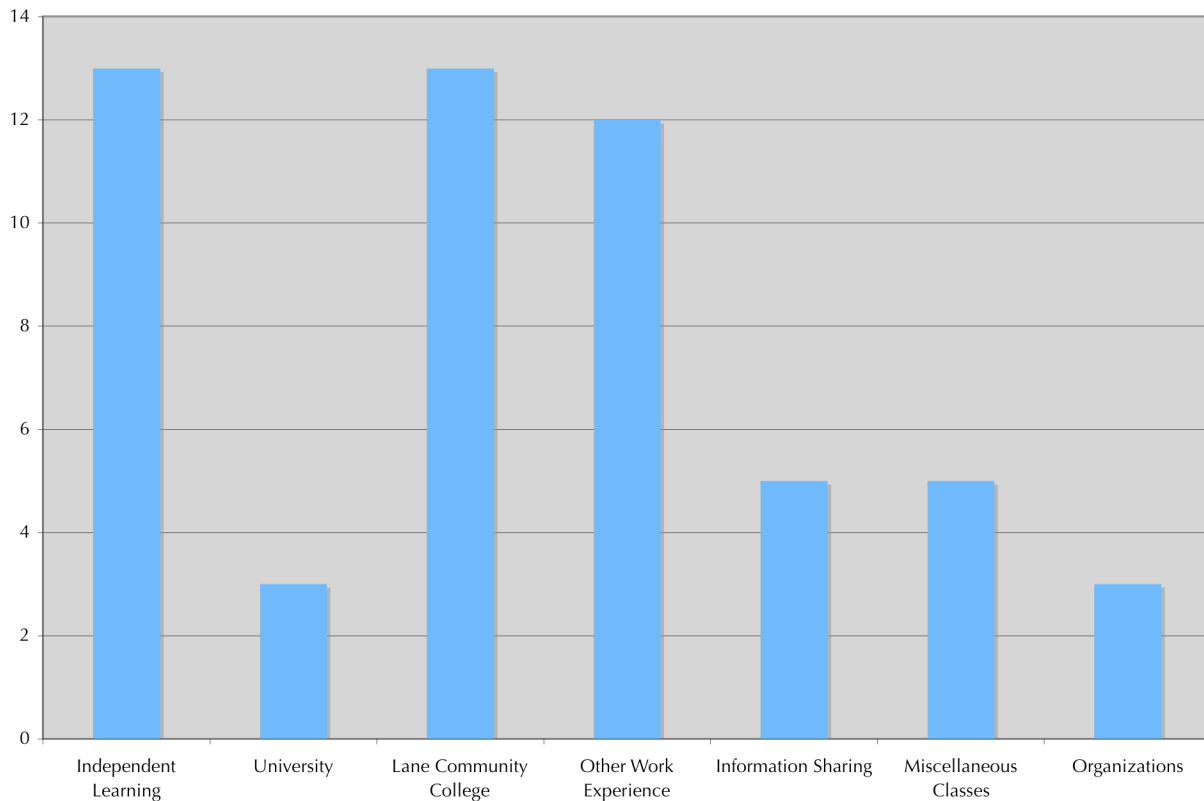
Thirteen respondents listed independent learning, three listed universities, 13 listed Lane Community College, 12 listed other work experience, five listed networking and information sharing such as mentors or artists' collectives, five listed miscellaneous classes, and three listed organizations.

Question nine listed 14 non-artistic skills and asked artists to rank these skills according to how important they are to their careers with one being not important at all,

two being not very important, three being somewhat important, four being important, and five being extremely important. Additionally, artists were asked to check the box next to the skills that they would have liked to develop.

The results for the ranking of each non-artistic skill were lumped into three categories, combining ranks one and two as not important, leaving three by itself as somewhat important, and combining ranks four and five as important (see Figure 4).

Figure 4. Ranking of non-artistic skills.
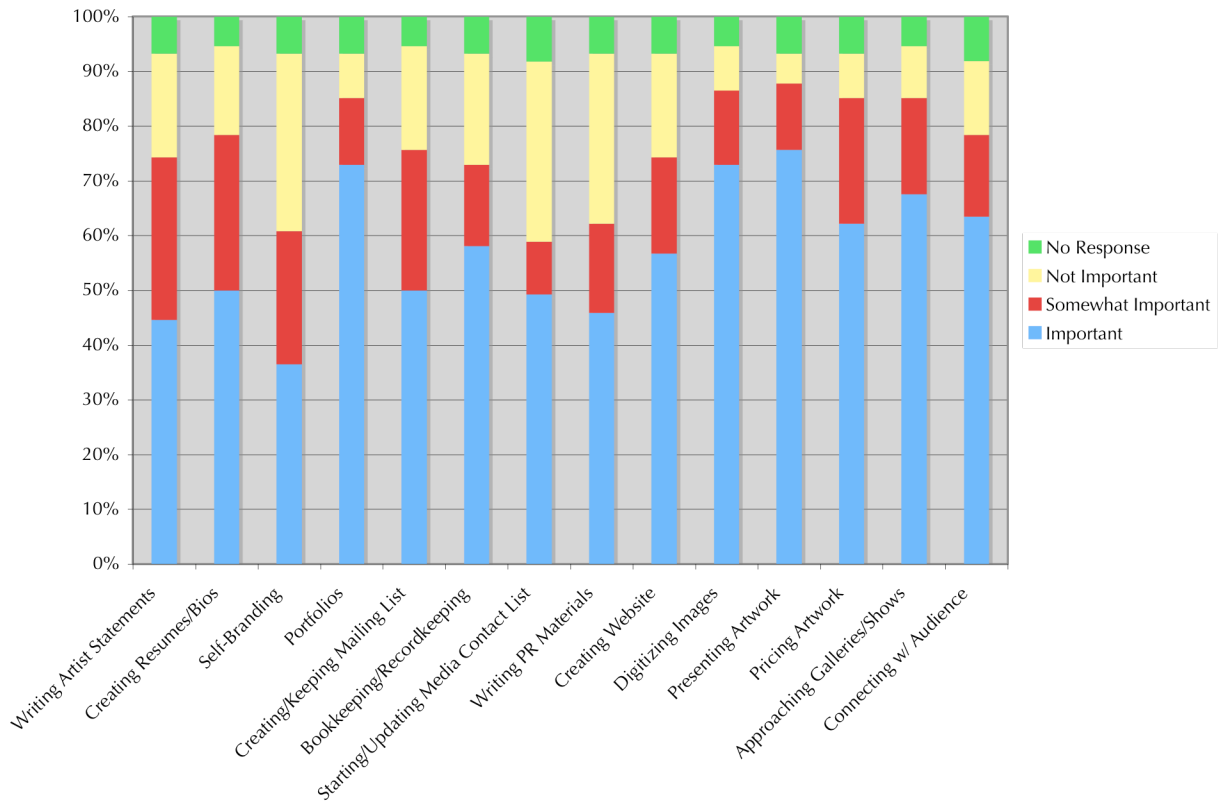
For writing artist statements, 33 ranked it as important, 22 ranked it as somewhat important, 14 ranked it as not important and five did not respond. For creating resumes and biographies, 37 ranked it as important, 21 ranked it as somewhat important, 12 ranked it as not important and four did not respond. For self-branding or creating a look to presentation materials, 27 ranked it as important, 18 ranked it as somewhat important, 24

ranked it as not important and five did not respond. For creating a portfolio, 54 ranked it as important, nine ranked it as somewhat important, six ranked it as not important and five did not respond. For creating and keeping a mailing list, 37 ranked it as important, 19 ranked it as somewhat important, 14 ranked it as not important and four did not respond. For bookkeeping and recordkeeping, 43 ranked it as important, 11 ranked it as somewhat important, 15 ranked it as not important and five did not respond. For starting and updating a promotional or media contact list, 36 ranked it as important, seven ranked it as somewhat important, 24 ranked it as not important and six did not respond. For writing press releases, public service announcements, and event listings, 34 ranked it as important, 12 ranked it as somewhat important, 23 ranked it as not important and five did not respond. For creating an artist web site, 42 ranked it as important, 13 ranked it as somewhat important, 14 ranked it as not important and five did not respond. For digitizing images, 54 ranked it as important, 10 ranked it as somewhat important, six ranked it as not important and four did not respond. For presenting artwork through framing, hanging, and lighting, 56 ranked it as important, nine ranked it as somewhat important, four ranked it as not important and five did not respond. For pricing artwork, 46 ranked it as important, 17 ranked it as somewhat important, six ranked it as not important and five did not respond. For approaching galleries and entering shows, 50 ranked it as important, 13 ranked it as somewhat important, seven ranked it as not important and four did not respond. For connecting with an audience and talking about their work, 47 ranked it as important, 11 ranked it as somewhat important, 10 ranked it as not important and six did not respond.

The second part of question nine asked artists to check the boxes next to the skills they had wanted to develop. Only 36 individuals checked one or more boxes, and 16 checked writing artist statements, 15 checked creating resumes and biographies, 12 checked self-branding or creating a look to presentation materials, 20 checked creating a portfolio, 16 checked creating and keeping a mailing list, 15 checked bookkeeping and recordkeeping, 18 checked starting and updating a promotional or media contact list, 18 checked writing press releases, public service announcements, and event listings, 24 checked creating an artist web site, 22 checked digitizing images, 17 checked presenting artwork through framing, hanging, and lighting, 21 checked pricing artwork, 22 checked approaching galleries, and 15 checked connecting with an audience and talking about their work.

Question 10 asked respondents if they would be interested in participating in an artist services program at DIVA that would focus on supporting artists by helping them develop the non-artistic skills necessary for a visual arts career. Forty-two respondents circled yes, 24 circled no, two wrote in maybe, and six did not respond.

Finally, respondents were given the opportunity to participate in a focus group by filling out contact information. If they were not interested in furthering their participation, their survey responses remained anonymous. Of the 74 usable surveys received, 42 indicated that they would be interested in participating in a focus group by filling out their contact information, and 32 left this section blank.

The survey revealed specific information from the 74 participating visual artists that addressed the questions driving this study. Of the 12 professional goals provided in the

survey, seven were checked by more than half of the participants as their professional

goals. These goals included to create art, to have fun, to show in a gallery, to improve

technique, to teach or inspire others to create art, to make a living from art, and to obtain

peer recognition. Thirty-eight participants stated that they had received training in non-

artistic skills, and revealed several different sources for their non-artistic training. Three

sources were listed by 12 or more of the 38 who had received non-artistic training; these

included independent learning such as books, Lane Community College, and other work

experience. Finally, the survey revealed how participants ranked 14 non-artistic skills in

importance to their own artistic careers. Only one skill, self-branding, received a high

ranking by less than 40% of the participants. Five skills, writing artist statements, creating

artist resumes and biographies, creating and keeping a mailing list, starting and updating a

media contact list, and writing press releases, public service announcements, and event

listings, were ranked high in importance by 40-50% of the participants. Two skills,

bookkeeping and recordkeeping, and creating an artist web site, were ranked high by 50-

60% of the participants. The remaining six skills, developing portfolios, digitizing images,

presenting artwork like framing, lighting, and hanging artwork, pricing artwork,

approaching galleries and entering shows, and connecting with an audience and talking

about work, were ranked high by over 60% of the participants.

Focus Group Results

Three groups of six artists were randomly chosen to participate in the focus group

phase of this study. The first group of six was contacted by e-mail, and two of the

participants had to be contacted by phone because their e-mail addresses were not valid.

Three of the artists in this group were unable to participate; so three artists from the second group of six were contacted by e-mail to participate. Two artists from the second group agreed to participate, which combined with the three artists from the first group, made a sample of five artists for the focus group. The focus group was scheduled at DIVA during a time when it was closed to allow the focus group to take place without interruption.

Unfortunately, only two people showed up for the focus group, resulting in a 40 percent response rate. The focus group continued even though only two of the invited artists actually attended. The focus group lasted one and a half hours. The two participating artists each signed the consent form and agreed to an audio recording of the focus group. Each artist was assigned a pseudonym, Number Six and Number Seven, which is how they were referred to for this study.

The first question asked the participants about the training each had received to become a visual artist. Both artists reported that they had received some formal training, including a university graphic design class, art school classes, and community college art classes, and both artists stated that they were also self-taught. Number Six reported that he received training through a career in the printing industry. Number Seven stated that she received two years of private lessons with a local artist and had taken several workshops. Both artists described their training as mostly focused on technique with some emphasis on theory and art history.

The second question asked the participants how their training prepared them for their visual arts careers. Both agreed that they were not fully prepared for what to do after

mastering a technique, and Number Seven felt resistant to having to learn the next step

because it took a different kind of learning. Number Six used his skills to segue into a

printing job in order to make money, but has struggled with balancing his work for money

and his work for himself. Number Seven took an entirely different path and had a non-arts

career; it was not until she retired that she finally felt she could focus on her art career.

She said that she felt like a beginner once she finally retired, and struggled with finding the

energy to utilize business skills to move beyond the creation of her artwork. She

mentioned that she had contemplated getting an agent to help with the business side of

being an artist. However, both artists discussed their perceptions that agents often require

that payment for their services, which creates a need for the artist to make money.

Additionally, Number Six resisted the idea of using an agent because, "then you have a

boss."

Question three asked both artists to describe their professional goals as artists.

Number Seven stated that she started out just wanting recognition because she had a

separate career that brought in money, but now that she was retired, she wanted more of a

financial reward so that she at least had enough to pay for her art-related expenses.

Number Six described how his professional goals had changed as well. When he was

younger, he wanted to make money from creating his art. When this did not happen, he

compromised by going into the printing industry to make a living. He said now he just

wanted to create his art and focus on the creation, and "eventually someone will like it."

Both felt that continuing to paint would allow them to grow as artists and reach higher

goals like "contributing to the human condition." Number Seven expressed that teaching

was a professional goal, which both artists agreed was important because it helped their own art and brings in an additional income.

Question Four asked the participants to articulate the challenges and obstacles they faced in their visual arts career, and question five asked them about the cause of these obstacles and how they felt they could overcome them. Most of the discussion revolved around one major theme: the challenge of the natural ebb and flow of creating artwork. For Number Six, his cycle of art making was dependent on making art for others or "canned work" in order to make a living, which took him away from making art for himself as an artist. He expressed how he struggled with depression when he had to make art for others, but over time, he has been able to move past it and get back to making the art that he has wanted to make. Number Seven described the ebb and flow as having times in her life when art was not a priority because life was interfering, but then the pressure built and she moved back toward her art. She felt that this cycle was a good thing because the times she was not creating art gave her the substance to create again. Both agreed that even if they were financially secure enough to just create their art, there would still be a cycle of creation with highs and lows. They also agreed that only time allows them to overcome this challenge, they have not been able to force themselves to create art. Number Seven mentioned another obstacle she has faced in her career, which was a lack of computer literacy. She worked in a blue-collar career and never learned how to use a computer and she felt that it puts her at a disadvantage. She has tried to take classes to help her, but they have been ineffective because she needed more one-on-one help.

Because of Number Six's experience in the printing industry, he was trained on computers and he offered to help Number Seven with her technological incompetence.

The remaining questions addressed the specific non-artistic skills the participants felt were necessary in order for them to reach their professional goals. Each artist was given five note cards on which to write five non-artistic skills. Number Seven struggled with this question, and only wrote three note cards. She wrote insightful rich inner life, visually focused, and respect for the process, which was eliminated since was considered an artistic skill in that it was related to the process of making art. Number Six wrote marketing, presentation, accounting and money management, diplomacy, and communication. After discussing his skills, we decided to combine diplomacy and communication. Eight non-artistic skills remained on the list: networking, accounting and money management, digitizing images, communication and diplomacy, marketing, developing an insightful and rich inner life, presentation, and visual focus.

For each skill, the participants were asked to assess their proficiency with the skill, where they learned the skill if applicable, whether they felt they needed more training in the skill, if they felt an opportunity existed to learn they skill, and how an artist services program should address this skill to help them learn it.

The participants described networking, the first non-artistic skill on the list, as making connections with other artists and arts organizations. Number Six said that he was good at networking, "but then I lost it." Number Seven stated that networking is ongoing, and that she felt it was important to "find a network that suits you" rather than just any network. Neither artist felt that they learned this skill, but going to school and joining arts

organizations have helped with making connections to other artists and the art world. Both also believed that they must continue to develop and strengthen their networks because "then people think of you when an opportunity comes up." Number Seven said that an artist services program could not teach networking, rather it would provide the forum for artists to meet and make these kind of connections.

The next non-artistic skill was accounting or money management. Number Six said that he is weak in this area because he does not enjoy this kind of work; "I would rather have someone else do it," and sometimes his wife helps him with this task. Number Seven stated that she does not make enough money from her art to make this an issue for her. Neither artist felt that they received training in this skill, and Number Seven said that he does not have time to research places to receive accounting or money management support or training. He would like to obtain a computer application that is easy to use that would not take too much of his time, or he would like to be in the position to hire someone to do accounting for him. He stated, "If I had the accounting taken care of, then I could do a better job managing my money."

Digitizing images was the next non-artistic skill, however, once the participants began discussing this skill, they decided to broaden it to just technology because it included e-mail and web site development in addition to digitizing images. Number Six reported that he was very adept with technology, and could teach technological skills, while Number Seven felt that she was extremely weak with technology because of her age and background. Number Six had a design background and worked in the printing industry, which is how he learned about computers and technology, and he has been able

to apply it to his career as an artist. He feels that he is proficient with technology, and does not need to develop his skill level further at this time. Number Seven stated that she has sought out opportunities to learn and develop technological and computer skills, but the classes and workshops she has attended on this topic have been at a level that was either too low or too high for her ability. She stated that one-on-one training would be best for her to learn technological skills, but a small group would work if the participants were on a similar level; "I can't learn this kind of thing from a book – I need hands on help."

The next non-artistic skill, communication and diplomacy, was described as communicating person to person tactfully, talking about one's art, and selling self. Number Seven stated that she is weak in this area; "it is difficult for me to talk about my art intelligently." Number Six said that he is good "if I don't think about it too much." Number Seven reported that he took a technique class in printmaking at the University of Oregon where the instructor addressed this skill, but neither artist felt they had received training in communication. Number Six stated that established networks could help artists develop this skill, and Number Seven felt that it was important to have an outside person help give feedback about how an artist is communicating about their work. Like networking, both artists felt that artist services programs could provide a forum for developing communication skills. Both also felt that it takes knowing their art and their audience and practicing.

Marketing was the next non-artistic skill on the list, and the participants described this skill as including mailers, portfolio materials, and contact lists. Number Six stated that

he feels competent in his marketing skills, but he has struggled with keeping up with marketing his art. Number Seven said that she did not think about marketing until her professional goals changed to include wanting to make a living from her work. She reported learning marketing skill from a variety of sources, including DIVA, other artists, articles, books, other job training, and an art school class. Number seven agreed that he has picked up his marketing knowledge from a variety of sources, and that he felt that there were many opportunities to develop these skills; "I've seen a lot of books about marketing for artists."

The next non-artistic skill on the list was developing an insightful and rich inner life. To clarify, Number Seven described this as having a broad mind and continuing to learn new ways of thinking. She stated that this came naturally to her, but that it was very important for her artistic career, while Number Six agreed that it was important, but did not consider it a non-artistic skill important to an artistic career, rather a life skill. Number Seven felt that a broad mind allows her to reach a larger audience and connect with her surroundings. She stated that it is an ongoing process where she continues to take chances and try new things.

Next, presentation skills such as matting, framing, lighting, labels, and hanging, was on this list of non-artistic skills. Both artists felt that they struggled with this skill because they have found it challenging to present their work well and keep it cost effective. Number Seven stated that the presentation should fit the style of the artwork, and it should enhance the work so that the art is the focus. She said that she has learned some of these skills from teachers and other artists, and Number Six learned presentation skills

from his artistic training, but he has mostly taught himself. Both agreed that they have visited galleries and exhibits to get ideas about presentation. They also felt that it would be helpful if an artist services program provided access to affordable ways of presenting artwork, particularly framing.

The last non-artistic skill was visual focus, which Number Seven described as being open to one's surroundings and what is going on in the local art scene. Both agreed that this skill was related to networking in that it is about being connected to artists and arts organizations in order to learn more about their own art. Number Six stated that this skill is not one that can be taught; rather it is a way of living and working as an artist. Number Seven said that she spends a lot of time visiting galleries and other shows to see what is happening. Number Six agreed, and stated that it is also about learning about art; "learn a different medium, it is all art and it is all important to your own art."

The focus group concluded with a final question about whether the participants would consider participating in an artist services program. Each artist felt that they would benefit from such a program, particularly if it was flexible enough to address their different needs and skill levels.

Even though only two artists participated in the focus group, descriptive data was received about their professional goals and the non-artistic skills they felt were important to their artistic careers. Both artists discussed how their professional goals have changed over their artistic careers, and both agreed that their main goal is just to create art, but both have wanted to make a living from their art at different times in their careers and to teach art to others. Number Seven also reported that getting recognition from her peers

41

was another professional goal. When asked, the participants listed and discussed eight non-artistic skills as important to their arts careers, and upon analysis, two of the skills, developing an insightful and rich inner life and being visually focused, as described by the participants were skills that were more artistic. The remaining skills, networking, accounting or money management, technology skills, communication and diplomacy, marketing skills, and presentation skills, were the non-artistic skills that emerged as important to their visual arts careers.

Chapter 5 – Discussion

The purpose of this inquiry was to identify the non-artistic skills important for a contemporary visual arts career in order to develop a program model to assist artists in obtaining these skills to achieve their professional goals. The outcome of this study was an applied research project that used both quantitative and qualitative inquiry methods in order to get descriptive data about the professional development of contemporary visual artists.

Summary

This inquiry began with a review of literature about artistic careers, artistic training, and support systems and institutions for artists. A notable issue arose about the tension between art for art's sake and art for a market in order to make a living. The main questions driving the study were:

- What are the non-artistic skills needed for a contemporary visual arts career?
- How might contemporary visual artists develop these non-artistic skills and competencies in order to achieve their professional goals?
- What are the professional goals of contemporary visual artists?
- Which institutions are best suited for the implementation of an artist services program?

Triangulated data from document analysis, survey, and focus group addressed these questions and further developed the study, yielding both quantitative and qualitative data.

The document analysis revealed 12 different sources that supported visual artists, which were analyzed for the non-artistic skills they addressed. Four of these sources did

not address any non-artistic skills. Of the remaining eight sources, two were educational institutions, one was a nonprofit arts organization, one was through a governmental agency, one was an online resource, one was a foundation, one was a consulting business, and one was an individual artist. These institutions addressed a variety of non-artistic skills; seven utilized class and workshop format, two provided extensive online information, two offered one-on-one support, and one had a resource library for artists to utilize. Ten non-artistic skills emerged from the document analysis, including portfolio development, exhibition strategies, business skills, marketing skills, legal and tax issues, financial issues, documentation, technology skills, networking, and presentation.

The survey yielded 74 data sets for analysis, including data about artists' professional goals, non-artistic skills training, and their ranking of non-artistic skills. The professional goals of more than half of the participants included to create art, to have fun, to show in a gallery, to improve technique, to teach or inspire others to create art, to make a living from art, and to obtain peer recognition. Thirty-eight of the participants had received training in non-artistic skills; the sources described most often for their non-artistic training included independent learning, Lane Community College, and other work experience. Eight non-artistic skills emerged as important to participating visual artists: portfolio development, technological skills like digitizing images and creating an artist web site, creating and keeping a mailing list, marketing skills like utilizing a media contact list and writing public relations materials, financial skills like bookkeeping and recordkeeping, presentation skills, approaching galleries and entering shows, and connecting with an

audience and talking about work. Only one skill, self-branding, did not seem to be an important non-artistic skill to participating artists.

Only two artists participated in the focus group, the last phase of data collection for this study. They revealed descriptive information about their professional goals and the non-artistic skills they felt were important to their arts careers. Both artists felt that their professional goals had changed over time, and they had oscillated between just wanting to create art and wanting to make a living from their art. Additionally, one participant stated that she also wanted to get recognition from her peers. Six non-artistic skills emerged as important to their arts careers, and included networking, financial skills like accounting and money management, technology skills, communication and diplomacy, marketing skills, and presentation skills.

Conclusions

The literature review, combined with the triangulation of document analysis, survey, and focus group, produced information that informed a program model for an artist services program. Essential components of the model included factors associated with non-artistic skills, non-artistic training and institutions, and artists' professional goals.

Non-Artistic Skills.

The non-artistic skills identified in the literature review and the results from the document analysis, survey, and focus clarified these various skills and revealed their importance to contemporary visual artists. Although the labeling and categorization varied between the different sources of data, analysis enabled these skills to be categorized into six skill sets: presentation skills, technology skills, marketing skills, business skills,

administrative skills, and communication skills. Some skills were applied to several categories.

Presentation skills were emphasized in all of the data, and included matting and framing, hanging, and lighting, as well as exhibition strategies and approaching galleries and entering shows. These skills addressed issues about presenting individual works of art as well as presentation of a collection of works within a context. In addition to how they present their work, presentation skills included the way artists present themselves.

Technology skills were another important non-artistic component that emerged from the data. Specific technological skills included reproductions like giclée printing, photographing artwork, digitizing images, and creating artist web sites. Digitizing images was the most common technological skill present in non-artistic training and referred to by study participants.

Marketing skills emerged so frequently in the data that they were given their own category rather than being included in business skills. Marketing skills included publicity and promotion strategies, writing of public relations materials, mailing lists, and portfolio development, which included artist resumes, biographies, artist statements, and cover letters. Portfolios also utilize presentation skills since they were a representation of the artist.

Though less pervasive across the data, other skill sets that emerged were related to business, administrative, and communication skill sets. Several skills that were categorized as business skills were important to a visual arts career, which included various exhibition strategies such as approaching galleries and entering shows and planning skills. Financial

skills, and legal and tax issues were categorized as being both business and administrative skills. Other administrative skills revealed in this study as important were documentation and creating and keeping a mailing list. Finally, networking, diplomacy, connecting with an audience and talking about work were skills categorized as communication skills.

Non-Artistic Training and Institutions.

This study shed light upon *how* visual artists might develop the non-artistic skills important for their professional development, as well as *which* institutions were best suited for an artist services program that supports artists' professional development. These two research questions were interrelated because often the institution determines how the information is organized and presented for artists to access.

The survey data revealed that participants who had received training in non-artistic skills for artists relied predominantly on independent learning, Lane Community College specifically, and other work experience. The literature review supported the prevalence of independent learning opportunities, mainly from how-to books on the professional development strategies for artists, but the document analysis revealed that most of the institutions utilized classes or workshops to help artists develop non-artistic skills. The focus group participants concurred that their non-artistic training had included class format and independent learning. Number Seven revealed that her learning capability was somewhat dependent on the specific skill set. For example, she struggled with learning technology skills in a class format because the different students' abilities were so varied, and she stated that she would prefer learning technology in a one-on-one format.

The document analysis data examined several different artist services sources, and revealed a variety of institutions that support non-artistic training for artists' professional development. The sources spanned nonprofit and for-profit institutions even though their programs addressed many of the same skill sets for artists. This suggested that artists had many different opportunities for professional development and career training, and many of the resources are similar.

Artists' Professional Goals.

Finally, this study revealed the professional goals of visual artists through the survey and focus group data. The survey participants identified several different professional goals, including basic goals like to create art and have fun to improving technique to goals like to make a living, show in a gallery, and obtain peer recognition that related more closely with the development of non-artistic skills.

The focus group revealed a tension between the professional goals of just creating art and making a living from art. The two participants felt that these two goals were often in conflict and that their career paths had oscillated between the two of them. They also articulated that their professional goals influenced their perceived value of the non-artistic skills they identified.

Artist Services Program Model.

The data revealed that artist services programs were prevalent in a variety of institutions. The Downtown Initiative for the Visual Arts (DIVA) was developing a program to assist member artists with professional development skills. This inquiry found that

classes and workshops combined with online information were the most common

avenues for supporting artists with the development of non-artistic skills.

The non-artistic skills important for a visual arts career were categorized into broad

skill sets in order to identify key components in a program model (see Figure 5). The

administrative skills were placed at the base of the model for two reasons. First,

administrative skills may apply to many of the other skill sets, and second, they include

the day-to-day tasks that deal with organizing information. Next, presentation, technology,

and marketing skills emerged as the major skill sets important to a visual arts career. The

last two skill sets of significance included communication and business skills.

Figure 5. Working artist services program model.

Presentation Skills | **Technology Skills** | **Marketing Skills**

Communication Skills | **Business Skills**

Administrative Skills
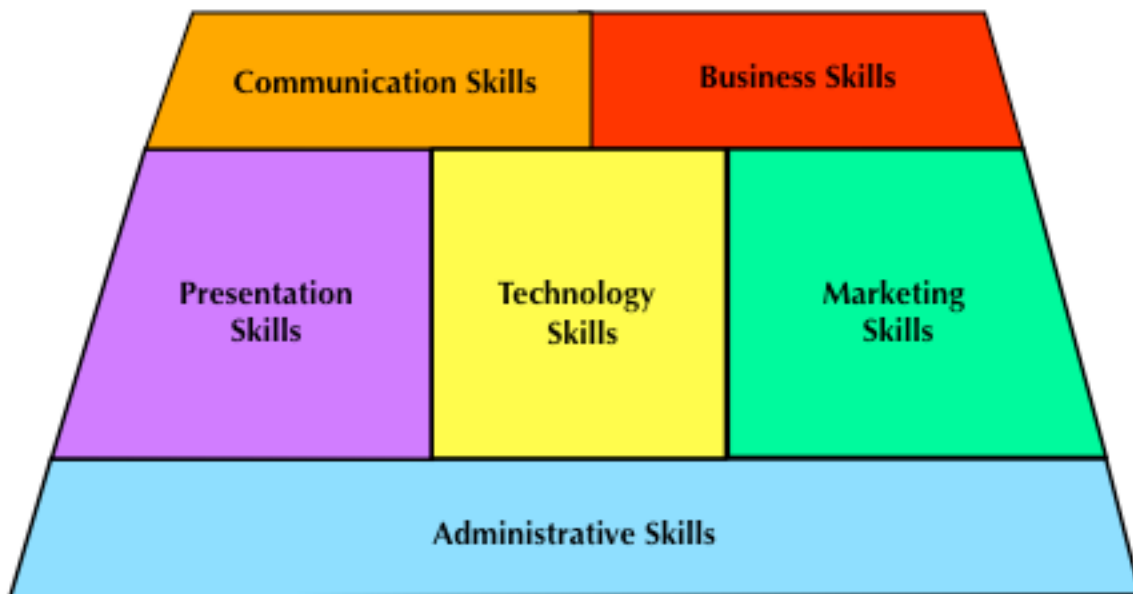
Implications

Based on conclusions drawn from the analyses of document analysis, survey, and

focus group, this study produced a working program model that identified key

components for an artist services program. Concurrently, several implications also emerged that were of interest to this inquiry.

The focus group revealed a possible connection between artists' professional goals and the non-artistic skills they identify as important to their career. Number Seven suggested that since she was retired, she only aims to make enough money to pay for her art expenses rather than earn a livable wage from her art. This may have influenced her perceived need to develop some of the non-artistic skills in order to earn a living. The survey contained data on both questions, which could be further analyzed to explore this relationship. Additionally, the survey asked artists to identify their primary occupation, which may also reveal more about their careers and how their situation affects the non-artistic skills they feel they need.

This study focused on the non-artistic skills necessary for visual arts careers, but it would also be interesting to focus more on the component on artists' professional goals, which would increase understanding of their professional development. Additionally, this would explore the tension between creating art for art's sake and selling out, which was introduced in the literature review and discussed by focus group participants.

Since only two artists attended the focus group, the data was limited in its ability to accurately represent a sample of artists. On the other hand, the survey yielded 74 data sets, which provided thick data for analysis. This contrast implies that this study contains more quantitative than qualitative data. A better turnout for the focus group would have increased the depth of the inquiry. One issue that was only explored in the focus group was how artists would like to develop the non-artistic skills they identified as being

important. For the technology skill set, Number Seven stated that she would prefer to have one-on-one support since she felt a class format was ineffective. With more participants, the focus group might have revealed more information about developing non-artistic skills. More knowledge about this component would further inform the artist services program model.

The survey asked participants to rank non-artistic skills and indicate which ones they wanted to develop by checking a box. As stated in Chapter Four, only 36 of the 74 participants checked one or more of the non-artistic skills. This may have been because the instructions for the question was unclear or because less than half of the participants felt they needed to develop those non-artistic skills. Further inquiry is needed to determine the reason.

The artist services program model that emerged through this research effort would likely develop further given more inquiry into artists' professional goals and their relationship to the non-artistic goals artists perceive as important to their careers. Additionally, more focus groups reaching more artists would enhance our understanding of the qualitative findings that emerged in this study. In addition, the model could use more data about how artists could develop non-artistic skills and a clarification of artists' perceived need to develop non-artistic skills. For example, technology skills may require more one-on-one training due to varied levels of ability.

Recommendations for Further Study

While this study addressed many of the research questions, it had many limitations and revealed several related issues, which resulted in several recommendations for further

study. The first recommendation would be to collect similar data from visual artists in other geographical areas. Additionally, this inquiry would be interesting as applied to other types of artists such as performing artists, as well as specific types of artists such as painters and sculptors.

The literature review revealed a major gap in existing research about artistic careers and how artists receive training for their careers. This study focused on developing a program model for an artist services program at DIVA, a nonprofit organization. More research needs to be done on training programs in educational institutions, particularly those that address non-artistic skills for artists. Additionally, other support systems for artists, particularly artist collectives and other networking groups, need to be examined.

Finally, future research should begin to evaluate existing artist services programs for their effectiveness. Artists who participate in these types of programs should reflect on their professional development and how the program addresses their career needs. More research on this topic will further influence and develop the program model introduced in this study.

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Appendix A

Conceptual Framework
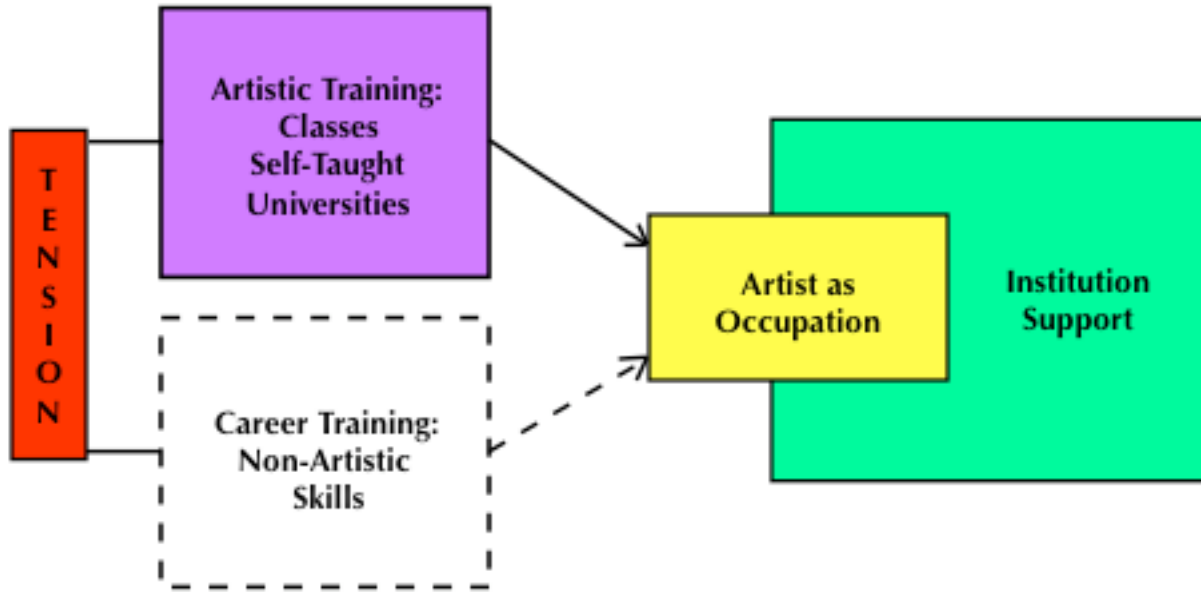
Appendix B

Artist Survey Research Instrument

Please answer the following questions to the best of your ability. If you would prefer not to answer a specific question, please feel free to disregard it. This questionnaire should take approximately ten minutes.

1) Do you consider yourself an artist? (circle one)   Yes   No

2) What do you consider your primary occupation to be?

3) What artistic media do you work with (oil painting, sculpture, etc.)?

4) Are you a member at DIVA? (circle one) - if no, skip to question 6   Yes   No

5) Why are you a member at DIVA?

6) What are your professional goals as an artist? (check all that apply)

____to make a living with my art   ____to show in a museum   ____to have fun

____to get my work covered   ____to have a solo show   ____to create art
      by the media

____to be recognized by my peers   ____to create social or political change   ____to show
                                                                                                        in a gallery

____to teach/inspire others to create art   ____to improve my technique(s)   ____to win
                                                                                                        an award

7) What training have you received to establish or improve your artistic skills? (check all that apply)

____self-taught   ____took art classes   ____one-on-one
                                                                              instruction

____took college-level courses   ____received undergraduate degree   ____received
                                                                                                    graduate
                                                                                                    degree

____Other _____

8) Have you ever received training in non-artistic skills for artists?
(formal training, informal coaching, how-to books, etc.) – circle one   Yes   No

If yes, please explain your training

- turn over –

58

9) If you answered yes to question #1, please rank the following skills according to how important they are to your career as an artist. (circle one: 1 = not important at all (NI) 2 = not very important (NVI) 3 = somewhat important (SI) 4 = important (I) 5 = extremely important (EI)), and also **check the box for each skill you would like to develop**.

Non-Artistic Skills	NI	NVI	SI	I	EI	Skills You Want to Develop
Writing Artist Statements	1	2	3	4	5	☐
Creating Resumes/Biographies	1	2	3	4	5	☐
"Branding" Yourself – creating a logo or look to your presentation materials (business cards, letterhead, etc.)	1	2	3	4	5	☐
Portfolios – what you include, how they look	1	2	3	4	5	☐
Creating/Keeping a Mailing List	1	2	3	4	5	☐
Bookkeeping/Recordkeeping	1	2	3	4	5	☐
Starting/Updating a Promotional/Media Contact List	1	2	3	4	5	☐
Writing Press Releases, Public Service Announcements, Event Listings, etc.	1	2	3	4	5	☐
Creating an Artist Web Site	1	2	3	4	5	☐
Digitizing Images – scanning, taking digital photos, etc.	1	2	3	4	5	☐
Presenting Artwork – matting/framing, hanging, lighting	1	2	3	4	5	☐
Pricing Artwork – galleries, commissions, etc.	1	2	3	4	5	☐
Approaching Galleries/Entering Shows	1	2	3	4	5	☐
Connecting with an Audience/Talking About Your Work	1	2	3	4	5	☐

10) Would you be interested in participating in an artist services program for DIVA artist members that focuses on supporting artists by helping them develop the non-artistic skills necessary for a visual arts career? (circle one)　　　　Yes　　　　　　No

If you would like the opportunity to participate in a focus group to help further inform this study, please fill out the information below:

Name: _____

Address: _____ Phone: _____

_____ E-Mail:_____

Thank you for participating in this study. Your assistance is highly appreciated!

Appendix C

Artist Survey Recruitment Letter

Name
Address
City/State/Zip

Dear <Artist Name>

You are invited to participate in a research project titled *Real Artists Don't Starve: An Examination of Professional Development for the Contemporary Visual Artist*, conducted by Becky Guy from the University of Oregon's Arts and Administration Program. The purpose of this study is to understand the non-artistic components of a contemporary visual arts career in order to develop a program model to assist artists in obtaining these non-artistic skills to achieve their professional goals.

Often, contemporary visual artists feel the need to supplement their artistic abilities with non-artistic skills. While artists receive discipline-related skills through several different sources like a fine arts degree or informal classes, non-artistic skills such as marketing, presentation, and documentation are frequently more difficult for an artist to acquire. This study seeks descriptive information about the non-artistic skills that are important to a visual arts career, and the ways in which artists receive these skills. This is a two-part study that begins with the enclosed questionnaire and concludes with one or more focus groups.

You were selected to participate in this study because of your connection to the Downtown Initiative for the Visual Arts (DIVA), which is developing an artist services program. If you decide to take part in this research project, please fill out the enclosed questionnaire, and use the included stamped envelope to mail it back to me. The questionnaire should take no more than ten minutes to complete. If you are willing to participate in a focus group, please provide your name and contact information where indicated on the questionnaire. The questionnaire will be anonymous, unless you provide your name and contact information for the follow-up portion of the study, in which case you risk confidentiality with your responses.

Your consent to participate in this study will be indicated when you return this questionnaire. If you have any questions, please feel free to contact me at 541-687-0285 or rhayes2@uoregon.edu, or Dr. Gaylene Carpenter, the faculty research advisor, at 541-346-5600. Any questions regarding your rights as a research participant should be directed to the Office of Human Subjects Compliance, University of Oregon, Eugene, OR 97403, 541-346-2510.

Thank you in advance for your interest and consideration.

Sincerely,

Becky Guy
1839 Happy Lane
Eugene, OR 97401

Appendix D

Artist Focus Group Recruitment E-Mail

Hello!

Thank you for your participation in the research project, Real Artists Don't Starve: An Examination of Professional Development for the Contemporary Visual Artist, conducted by Becky Guy from the University of Oregon's Arts and Administration Program. You are now being invited to participate in a second phase of this study, a focus group. The purpose of this study is to identify the non-artistic components of a contemporary visual arts career in order to develop a program model to assist artists in obtaining these non-artistic skills to achieve their professional goals.

You were selected to participate in this phase because you returned a complete questionnaire and indicated an interest in participating in a focus group. If you decide to continue to take part in this research project, you will be asked to provide more information about your artistic training and career in a focus group of 4-6 artists, lasting approximately one hour, on April 23rd at 5:00pm or April 24th at 6:00pm. If you wish, the focus group questions will be provided beforehand for your consideration. The focus group will take place at DIVA; please indicate which day and time will work for you.

In addition to taking hand-written notes, I will use an audio tape recorder for transcription and validation purposes. While I will take all precautions to protect participants' confidentiality by assigning participants' pseudonyms, it cannot be guaranteed since other individuals will be present during the focus group. A code list will be created to assign each participant a pseudonym, and will remain in a locked file in my office for one year after the completion of this study, at which time it will be destroyed.

If you have any questions, please feel free to contact me at 541-687-0285 or rhayes2@uoregon.edu, or Dr. Gaylene Carpenter, the faculty research advisor, at 541-346-5600. Any questions regarding your rights as a research participant should be directed to the Office of Human Subjects Compliance, University of Oregon, Eugene, OR 97403, 541-346-2510.

Thank you in advance for your interest and consideration. Please let me know if you are unable to participate so I can invite someone else.

--
Becky Guy
DIVA Operations Manager
bec.guy@gmail.com
home: 687-0285
work: 344-3482

Appendix E

Artist Focus Group Research Instrument

1) What training have you undergone to become a visual artist?

2) How do you feel your training has prepared you for a visual arts career?

3) What are your professional goals?

4) What challenges or obstacles have you faced in your visual arts career?
(Identify common ones and write them up for everyone to see)

5) (Start at the top of the list and talk about each challenge/obstacle)
      a) What is the cause of this challenge or obstacle?
      b) How can/could you overcome this challenge or obstacle?

6) (Give each person three note cards and a marker) Write down three non-artistic skills necessary to reach your professional goals – one on each note card.
(Put the note cards up for everyone to see)

7) Looking at the skills that are up, are there any skills that need to be added?

8) (Give each person three dot stickers) Put each of your three dots next to the three skills that you feel are most important for a visual arts career.
(Rearrange the cards by rank from the dot voting method)

9) (Start at the top of the list and talk about each skill)
      a) Do you feel that you are proficient with this skill?
      b) Where did you learn this skill?
      c) Do you feel like you could use more training in this skill area?
      d) Do you feel like there is an opportunity for you to learn this skill? Where?
      e) How can an artist services program address this skill and help you learn it?

10) Would you participate in an artist services program that addresses the non-artistic skills we have outlined today?

Appendix F

Artist Focus Group Consent Form

Research Protocol Number: _____
Real Artists Don't Starve: An Examination of
Professional Development for the Contemporary Visual Artist
Becky Guy, Principal Investigator
University of Oregon Arts and Administration Program

You are invited to participate in a research project titled *Real Artists Don't Starve: An Examination of Professional Development for the Contemporary Visual Artist*, conducted by Becky Guy from the University of Oregon's Arts and Administration Program. The purpose of this study is to understand the non-artistic components of a contemporary visual arts career in order to develop a program model to assist artists in obtaining these non-artistic skills to achieve their professional goals.

Often, contemporary visual artists feel the need to supplement their artistic abilities with non-artistic skills. While artists receive discipline-related skills through several different sources like a fine arts degree or informal classes, non-artistic skills such as marketing, presentation, and documentation are frequently more difficult for an artist to acquire. This study seeks descriptive information about the non-artistic skills that are important to a visual arts career, and the ways in which artists receive these skills.

You were selected to participate in this phase because you returned a complete questionnaire and indicated an interest in participating in a focus group. If you decide to continue to take part in this research project, you will be asked to provide more information about your artistic training and career in a focus group of 4-6 artists, lasting approximately one hour, during March 2006. If you wish, the focus group questions will be provided beforehand for your consideration. Focus groups will be scheduled at your convenience, taking place at DIVA or a more convenient location. In addition to taking hand-written notes, I will use an audio tape recorder for transcription and validation purposes, which I will destroy one year after completion of the study.

Any information that is obtained in connection with this study will be carefully and securely maintained. A pseudonym will be used with all identifiable data that you provide, however, confidentiality cannot be guaranteed due to the other individuals who will participate in the focus group. There are minimal risks associated with participating in this study, including embarrassment or discomfort among peers and loss of confidentiality since it will be a group setting. Your participation is voluntary. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty. Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission.

I anticipate that the results of this research project will be of value to organizations that serve artists. Your participation may be of value to your artistic career, however I cannot guarantee that you will receive any benefits from this research.

If you have any questions, please feel free to contact me at 541-687-0285 or bec.guy@gmail.com, or Dr. Gaylene Carpenter, the faculty research advisor at 541-346-5600. Any questions regarding your rights as a research participant should be directed to the Office of Human Subjects Compliance, University of Oregon, Eugene, OR 97403, 541-346-2510.

Please read and initial each of the following statements to indicate your consent:

_____ I consent to the use of audiotapes and note taking during my participation in the focus group.

_____ I consent to my identification as a participant in this study being known to others in the focus group

_____ I consent to the potential use of quotations in the published document from the focus group, using my pseudonym.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print name:	_____

Signature:	_____ Date: _____

Thank you for your interest and participation in this study.

Sincerely,

Becky Guy
Arts and Administration
University of Oregon
541-687-0285
bec.guy@gmail.com

Appendix G

Artist Survey Raw Data

Consider Self an Artist – yes or no
Yes: 74
No: 2 (data thrown out for these two)

Primary Occupation – asked to list
Artist: 20 (27.0%)
Non-Arts: 19 (25.7%)
Multiple (w/ art): 12 (16.2%)
Arts-Related: 8 (10.8%)
Retired: 5 (6.8%)
Multiple (no art): 2 (2.7%)
Student: 1 (1.4%)
N/A: 7 (9.5%)

Artistic Media – asked to list
Visual Arts: 73
N/A: 1

DIVA Members – yes or no and asked why
N/A: 1
No: 37
Yes: 36
To Support DIVA or the Arts: 15
To Receive Member Benefits: 13
To Make Connections/Networking: 8
Other: 3

Professional Goals of Artist – could check as many as they wanted
Make a Living: 38 (51.4%)
Show in a Museum: 30 (40.5%)
Have Fun: 55 (74.3%)
Media Coverage: 27 (36.5%)
Solo Show: 35 (47.3%)
Create Art: 68 (91.9%)
Peer Recognition: 37 (50.0%)
Create Political or Social Change: 27 (36.5%)
Show in a Gallery: 52 (70.3%)
Teach or Inspire Others to Create Art: 48 (64.9%)
Improve Technique: 52 (70.3%)
Win an Award: 21 (28.4%)

Artistic Training – could check as many as they wanted
Self-Taught: 34 (46.0%)
Classes: 53 (71.6%)
On-on-One Instruction: 26 (35.1%)
College Courses: 44 (59.5%)
Undergraduate Degree: 22 (29.7%)
Graduate Degree: 10 (13.5%)
Other: 24 (32.4%)
      Teaching Others: 6 (25.0%)
      Workshops: 5 (20.8%)
      Books: 3 (12.5%)
      Organizations or Other Groups: 7 (29.2%)
      Associate Degree: 1 (4.2%)
      Other Occupation: 1 (4.2%)

Non-artist Training – yes or no, asked to describe – could list multiple sources
N/A: 3 (4.1%)
No: 33 (44.6%)
Yes: 38 (51.4%)
Independent Learning: 13 (25.5%)
University/Community College: 13 (25.5%)
Work Experience: 12 (23.5%)
Networking/Information Sharing: 5 (9.8%)
Misc Classes: 5 (9.8%)
Organization: 3 (5.9%)
TOTAL RESPONSES: 51

Non-artistic Skills Ranking – asked to rate 1-5 (not at all important to very important)

Artist Statements:	Resume/Bio:	Branding Self:	Portfolio:
5: 11 (14.9%)	5: 16 (21.6%)	5: 12 (16.2%)	5: 35 (47.3%)
4: 22 (29.7%)	4: 21 (28.4%)	4: 15 (20.3%)	4: 19 (25.7%)
3: 22 (29.7%)	3: 21 (28.4%)	3: 18 (24.3%)	3: 9 (12.2%)
2: 9 (12.2%)	2: 6 (8.1%)	2: 11 (14.9%)	2: 3 (4.1%)
1: 5 (6.8%)	1: 6 (8.1%)	1: 13 (17.6%)	1: 3 (4.1%)
N/A: 5 (6.8%)	N/A: 4 (5.4%)	N/A: 5 (6.8%)	N/A: 5 (6.8%)

Mailing List:	Book/Recordkeeping:	Media List:	PR Materials:
5: 18 (24.3%)	5: 17 (23.0%)	5: 20 (27.0%)	5: 17 (23.0%)
4: 19 (25.7%)	4: 26 (35.1%)	4: 16 (21.6%)	4: 17 (23.0%)
3: 19 (25.7%)	3: 11 (14.9%)	3: 7 (9.5%)	3: 12 (16.2%)
2: 6 (8.1%)	2: 7 (9.5%)	2: 15 (20.3%)	2: 13 (17.6%)
1: 8 (10.8%)	1: 8 (10.8%)	1: 9 (12.2%)	1: 10 (13.5%)
N/A: 4 (5.4%)	N/A: 5 (6.8%)	N/A: 6 (8.1%)	N/A: 5 (6.8%)

Web Site:	Digitizing Images:	Presentation/Framing:	Pricing Artwork:
5: 21 (28.4%)	5: 30 (40.5%)	5: 41 (55.4%)	5: 29 (39.2%)
4: 21 (28.4%)	4: 24 (32.4%)	4: 15 (20.3%)	4: 17 (23.0%)
3: 13 (17.6%)	3: 10 (13.5%)	3: 9 (12.2%)	3: 17 (23.0%)
2: 5 (6.8%)	2: 2 (2.7%)	2: 2 (2.7%)	2: 1 (1.2%)
1: 9 (12.2%)	1: 4 (5.4%)	1: 2 (2.7%)	1: 5 (6.8%)
N/A: 5 (6.8%)	N/A: 4 (5.4%)	N/A: 5 (6.8%)	N/A: 5 (6.8%)

Approach Gall.:	Conn. w/ Audience:
5: 35 (47.3%)	5: 19 (25.7%)
4: 15 (20.3%)	4: 28 (37.8%)
3: 13 (17.6%)	3: 11 (14.9%)
2: 5 (6.8%)	2: 7 (9.5%)
1: 2 (2.7%)	1: 3 (4.1%)
N/A: 4 (5.4%)	N/A: 6 (8.1%)

Need to Develop Non-artistic Skills – only 36 individuals checked one or more
Artist Statements: 16 (44.4%)
Resume/Bio: 15 (41.7%)
Branding Self: 12 (33.3%)
Portfolios: 20 (55.6%)
Mailing List: 16 (44.4%)
Book/Recordkeeping: 15 (41.7%)
Media List: 18 (50.0%)
PR Materials: 18 (50.0%)
We Site: 24 (66.7%)
Digitizing Images: 22 (61.1%)
Presentation/Framing: 17 (47.2%)
Pricing Artwork: 21 (58.3%)
Approaching Galleries: 22 (61.1%)
Connecting with Audience: 15 (41.7%)

Interested in Artist Services Program at DIVA
Yes: 42 (56.8%)
No: 24 (32.4%)
Maybe: 2 (2.7%)
N/A: 6 (8.1%)