

Sustainable Career Management for the Visual Artist:

An Innovative Prototype

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To my all instructors who pushed me toward discovery.

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Introduction

What to Do with an Art Degree, an Art Degree, an Art Degree:

Stories from the Curb

Is it still true today what David Bayles and Ted Orland stated in their 1993 book *Art and Fear?*

For art students, losing the destination for the work goes by another name: *Graduation*. Ask any student: For how many before them was the Graduate Show the Terminal Show?...If ninety-eight percent of our *medical* students were no longer practicing medicine five years after graduation, there would be a Senate investigation, yet that proportion of art majors are routinely consigned to an early professional death. (11)

In other words, what to do with an art degree, an art degree, an art degree...? Is it learn and leave for our young college art students? I have direct experience with this issue. I have been a student and an instructor, but for this study, I prefer to describe myself as a design thinker, an artist, a storyteller, and a person who asks a lot of questions.

The first story I am going to tell is about my most recent adventure in teaching at the College of Visual Arts in St. Paul, Minnesota. In fact, that is the first time I met Scott Stulen, also an adjunct instructor at this college, who is now on the staff of the Walker Art Center in Minneapolis, Minnesota. I taught two classes of professional practices. Professional practice deals with how students present themselves in their resumes, artist statements, press releases, and web sites, as well as what professional behaviors are standard when interacting with personnel at museums and galleries. I have taught many students over the years in art classes—art students of all ages and abilities—classes for credit and classes just for the fun of doing art. I happen to love teaching art because it is amazing to watch the discovery and the creative energy students experience. I love teaching art because it *is* about experience. And I love teaching art and being around artists because it is a lot like living in Austin Texas—you can wear whatever is comfortable, style your hair however you want, think a little off-beat and act even more off-beat. In fact,

thinking creatively is expected of both Austinites and artists. It is a great culture, the artist world. We talk our own language. I didn't realize it was different until my son told me about meeting a person who "...talks like you do, Mom...he says words like space, image, and presentation." It is an immense amount of fun.

In my two professional practice classes, there was the usual wide range of interests and dedication among the students, although all were above average in skills. But there was one young woman in particular that I recall because she received recognition and acclaim from the other students and instructors. I saw her work at the student exhibition. Lovely. She had what is referred to as a "painterly style". Her work was good without being forced. There was talent and a flow—an ability to work with the medium and lay down brush strokes that were expressive and deliberate without angst or conflict. Her compositions were elegant. She was sure to go places after graduation. She did. I saw her at a coffee shop a year after she graduated and of course, asked how the painting was going. "Oh," she said, "I haven't painted in a year. I don't even have a studio." I wanted to exclaim "Where is your mentor, your art coach?" "Let me see your career plan!" From watching this same career abandonment with artist friends as well as other students, I knew it would be a long way back to being a producing painter for this young woman and I was very disheartened for her and for the system that had failed her.

Graduation equaling end of artmaking is hardly an isolated incident nor is it always about someone else. I remember getting my Bachelor of Arts degree from the University of Iowa in studio art. I received the diploma in the mail, took the paper out of the envelope, stared at it, sat down on the street curb, and said, "Now what?" I was done at Iowa. Those teachers, the other artists, the work spaces...were no longer my work spaces. Where was my career coach? My mentor? Where was my career plan? Did anyone tell me I needed a mentor or offered to be a mentor? Did anyone say, "So how are you going to be a successful artist when you leave Iowa?" I knew I was an artist. And that self-identification is stated by over 90% of the soon-to-graduate students interviewed in this study. They claim they will always be artists. But were they given support through a career service or with career coaches or mentors? Were they told to create career plans? How will they actively grow and succeed as professional artists once they leave their college or university?

After my graduation from the University of Iowa I found work in day jobs but I somehow made time to do my drawing, photography, prints, paintings, and textile designs. To make up for my isolation from the university and to create a new network, I served on art boards, volunteered, taught, owned a gallery, designed logos, and continued flaying along the best I could. And somehow I kept producing art. Oh, wait that is not entirely true—about the continuous working. In the late 1990s, for a period of about six years I did not have a studio or produce work that was worth documenting. But like Jack Dale, one of the artists I interviewed for this study who also talked about a couple of non-productive years, I returned to my art. I returned to the camera, the canvas, and the paper and pencil. Yet I knew when I joined a drawing co-op in Northeast Minneapolis in 2004 that it would take me a year to get back to the level of skill that had atrophied over those six years. Actually, it took twice that long. But the point is...I am still producing art, reading about art, talking about art, and looking at art. I don't have a mentor but I could be a mentor. I do have an updated career plan. Career plans have to be flexible and adaptable, but it is never too late to start one.

As for creating a career plan—one does not start with a clean slate. One starts with the resources apparent. Here is the third story. I was recently asked to speak to a design thinking class. I have taken several design thinking classes and have completed two major projects. Design thinking is not about the design of objects; it is a process for solving a problem. It requires looking at the circumstances and the human side of the challenge before designing possible solutions. Therefore, one of the last things I did in that class presentation was to ask the students to list three things they did better than anyone else (these did not need to be arts related.) I have done this before with groups and I will say after the choices are listed, "These are *your* gifts. How are you going to use them?" Often the individuals are astounded to give acknowledgement to their own talents and skills; it becomes a light-bulb moment. Those gifts—the abilities, skills, and passions— are the foundation for a career plan.

Next, I asked the students to draw a career plan—in two minutes. It was to be a line since life is on a continuum, but necessarily a straight line. Then they were to mark career steps or stages on it. I always think of Candyland® when I ask this. But in two minutes there isn't a lot of time for elaboration. Again this is often a moment of enlightenment for

students. Perhaps it is because students are raised to think in moments, hours, days, weeks, and semesters. They think texts and tweets and daily assignments and semester finals—hour to hour, day to day, semester to semester. The educational system places students, teachers, and colleges on the graduation goal, much like a finish line. “Learn and leave” is our current college education system. The premise of this project is that it should be “learn, leave, and succeed.” This study argues that the current curriculum of short-term classes and programs offered by arts colleges and arts nonprofits is inadequate in addressing long-term career success for the visual art graduate. Using the design thinking process I will present a solution adaptable for student-directed sustainable career management that could be implemented by visual art departments committed to their educational mission as well as student success.

Why is long-term or sustainable career management important for the new-graduate visual artist? According to an email from Scott Stulen, Project Director of martists.org, there are 19,680 artists and 1610 arts organizations registered on this free website created by the Walker Art Center (WAC) and Minneapolis Institute of Arts (MIA). Stulen knows that this number does not include all the visual artists in the state. However, considering only those 20,000 artists, it is fair to ask “How do all these artists support themselves and their artmaking?” “What professional career support is available?”

Using the design thinking process of understanding, observation and analysis, and ideation, I will propose an innovative career management prototype that addresses the needs of visual artists in planning and actualizing a sustainable professional career. I argue that career support needs to be provided in the visual art post-secondary educational system for the benefit of both the students and the institutions.

Design thinking is a process that identifies a challenge or a need for improvement and then moves toward solutions. Design thinking is unique in that rather than starting with an idea and fitting the solution to the idea, the first step is to understand the challenge in a context of the historical and cultural environment. Any ideas for solutions come after understanding, observation and analysis, and ideation. For the understanding part of the process I investigated American cultural attitudes and perspectives toward the visual artist from the 1930s to the present. For the observing and listening stage I created surveys and conducted interviews with students, art administrators, and professional artists in the

Twin Cities. The College of Visual Arts, St. Paul, Minnesota; Minneapolis College of Art and Design, Minneapolis; and University of Minnesota, Minneapolis were selected. Most of the professional artists and nonprofit administrators were also located in the Twin Cities. All participants were asked about career management including what topics should be included in an education curriculum to benefit the sustainability in a professional career. I analyzed the data collected from the surveys at this observation stage which led to a number of conclusions. After the analysis I went on to research what programs were currently in use at educational institutions and arts agencies. Rather than recreate the wheel, it is useful in this ideation stage to see what is useable and adaptable. Ideation selects and combines ideas. This stage also brings in a visual element of rough sketches and diagrams which often become a significant part of creating a final solution. These sketches are used as a basis for refining and building models. Design thinking then calls for the building of prototypes—selecting from the sketches and reformulating ideas to literally draw a solution. This design thinking process is succinctly described by George Kembel of Stanford University in Warren Berger's book *CAD Monkeys, Dinosaur Babies and T-Shaped People*. Kembel, executive director of the d.school, the Institute of Design at Stanford, is also known for his work with IDEO, an innovation design company.

[Kembel] tends to boil it all down to five basic requirements, not necessarily in any order: 1) gaining expertise about a problem or subject area, primarily through empathy with the people directly involved; 2) framing the challenge you're going to tackle...; 3) generating options or ideas; 4) creating prototypes to test those options; and 5) iterating, or creating subsequent refined versions on your original prototype based on feedback. (qtd. in Berger 272)

My study follows the first four steps as presented above. The fifth step for this study will include one prototype with a future challenge to elaborate, test, and refine.

Part I Understand: So, How Did We Get to Here.

CHAPTER 1

Such a Genius, Poor Thing

An examination of the curricula from various art colleges and universities shows that visual art students are being taught media, techniques, theory, and art history. However, I question the weak inclusion of professional practices, marketing, or business and especially career management coursework. It could be concluded that being an artist means that one is special and gifted, with values that do not include a motive for self-support. How our society sees the artist as well as how the artist sees himself or herself can be traced back for centuries. This study will start with the United States in the 1930s.

History of Attitudes toward the Visual Artist in the United States from 1930.

The general persona of the artist as being special—a spirited being with passion and a mission that supersedes the need for business acumen or even basic self-supporting measures—has been fostered with tenacity and has contributed to not only how American artists are perceived by our culture but also how artists expect themselves to be perceived. Mathew Gale in *Arshile Gorky, Enigma and Nostalgia*, speaks of this specialness in regard to one of the pioneers of the abstract expressionist movement in the 1930s. “While in no way seeking to diminish the resultant suffering or its significance [of the artist Gorky]...for some, the bohemian destined for tragedy plays to a romantic vision of the creative individual” (13). The word “romantic” will be frequently appear in this discussion as well as by many of the interviewees.

Private collectors were the mainstay of visual arts support early in the twentieth century. But following the Great Depression of 1929 there appeared new players in the arts support arena, and these were in the form of state and federal governments. For example, the Federal Arts Project (FPA) through the Works Progress Administration existed from 1935 to 1943. In the early 1930s the nation was still experiencing high unemployment rates and low economic growth. Americans needed jobs. This program, signed into law in 1935 by President Franklin D. Roosevelt, treated artists like any other unemployed skilled workers who needed to be hired. It was a time for “...advanced progressive-era ideas

concerning the survival and development of American art, the end of cultural monopoly by the wealthy, the growth of cultural democracy, and most important, a consumer ethic that emphasized the need to create a national market for American art” (Grieve 87). The program was beneficial for the thousands of artists hired to create images of American people and life in murals, paintings, prints, and photographs to be displayed in post offices, schools and other public buildings across the country (“More About the WPA”).

Following the end of World War II the GI Bill of 1945 made federal money available for veterans to attend an accredited college or university. Artists were now looking to be credentialed and the university setting became the main stage for artist training, production, and exhibition. This may not have been a lucrative career for most but it did provide a place to work and university benefits. Yet the attitude toward the artist as special and out of the main stream was still a cultural perspective and continued even into the 1960s as evidenced in an essay by Kenneth Dayton addressing the members of the Business Committee for the Arts (BCA), a group of influential and wealthy corporation leaders dedicated to supporting the arts in America. “Their [the arts] primary goal is less practical, more visionary and vague. The arts are involved in a search for truth and beauty, for happiness and wellbeing. And at their best the arts can give society a sense of higher values and loftier standards” (as qtd. in Gingrich 41). However, there is another side to being special that includes the state of being separate from the rest of society, even to the point of being marginalized. According to Michael Brenson in *Visionaries and Outcasts*, in 1965 Gordon Phillips, a director of the International Council of the Museum of Modern Art in New York City, stated to fellow art professionals: “Because artists were inner directed, they were not seduced or corrupted by money, the obsession with which was threatening to undermine the moral and spiritual purpose that cultural and political leaders believed America had to maintain....” At the same time, “To Phillips, ‘the artist has a special need to live outside of society...(and)...as part of a generalized estrangement from society... felt it more keenly because of his heightened sensibilities’” (as qtd. in Brenson 3).

Prior to this BCA meeting the United States government had played a major role in fostering this perception of specialness by creating a new and far reaching system of nonprofit support. Beginning in the 1950s Americans entered the fear-filled years of the decades-long battle between the democratic United States and the communist Soviet Union

for world dominance in a conflict known as the Cold War. Oddly enough, it was now when artists would be given the spotlight of importance as a profession. In this war of words, threats, nuclear arms development, and the establishment of foreign military bases, artists would be heralded for creativity and proof of enlightenment and therefore credited with giving the United States cultural superiority over the Soviets. Presidents Dwight D. Eisenhower and John F. Kennedy opened the door for the exaltation of artists with determined acknowledgement, inclusion, and recognition. Following their lead and looking for political advantage, President Lyndon B. Johnson signed the legislation for a federal artist support program—the Arts and Humanities Act—which would allow for the creation of the National Endowment for the Arts (Brenson 1). High expectations and the lofty status of the artist supported the perception of specialness as the federal government for the first time in United States history turned to the artists:

The NEA was created because the government, increasingly drawn to the romantic modernist image of the artist as the truth-telling visionary outsider, decided artists could serve the country by helping it to get beyond the deceptions, uncertainties, and injustices of the moment and experience a poetic lucidity and mission that could help inspire and deliver its people. (Brenson 35)

At this same time, a group of businessmen lead by David Rockefeller also believed itself called to be a major player in the artist support system. Two years after the creation of the NEA, business leaders of corporations such as the Ford Foundation, Eastern Airlines, and the Rockefeller Foundation formed the Business Committee for the Arts (BCA) thereby “signifying the coming of age of the business and the arts movement” (Gingrich 24). Foundations were established and millions of dollars were channeled to the performing, visual, and writing arts.

Due to the fact that the government and corporate leadership labeled the artist as separate—revered, held at arm’s length, and exceptionally sensitive—a separate standard was established which included an assumption of inability of the artist to be self-supporting, an assumption verging on the level of fiscal incompetence. The romantic notion of the genius—tragic, distrustful of money, and therefore abhorrent toward profit-producing endeavors—may have been prevalent in our culture but it was not empowering to the artist. As Barbara Price states in her essay for the American Council for the Crafts:

We have paid much lip service to management that supports artists without dictating to them, but that kind of management remains a rarity. Further, we believed good management would allow artists the freedom to create artwork and relieve them of the burden of making important decisions about their organizations. This seemingly benign attitude actually infantilizes artists by presuming that someone other than themselves knows what is best for them. As a result artists abdicate responsibility for their own organizations. (as qtd in Swaim 124)

The highly regarded status for the arts held by the NEA and the BCA experienced a dramatic change when eventually the less-glorified side of the artistic personality stepped from the shadows:

By the 1990s the identity of the artist had changed as well. It bore almost no relation to the one that led Presidents Kennedy and Johnson to create the NEA. The booming art market of the eighties told the general public that an increasing number of artists could live well off their art. Living like rock stars, craving and receiving media attention, selling works at astronomical prices, ‘...artists were shown to be as capable of craven and shameless behavior as rock stars, politicians, and businessmen.’ (Brenson 101)

Whether this thirty-year period was a golden age for artists or not, it was certainly the beginning for a system of support and support expectation that is still in existence today—grants and fellowships from nonprofit agencies. What finally stopped the flow of the NEA river of gold was that the artists in the 1960s to 1990s did what artists do best—they pushed the boundaries and challenged the status quo. Eventually, this led to a political clash in the 1990s with a powerful group of conservatives and fundamentalists in Congress, resulting in the decimation of the NEA and the end of an era of support from the federal government for individual visual and performance artists in 1995. (Brenson 101 - 03)

This historical review has now arrived at the crossing of the millennium time line, January 1, 2000, and the cultural upheaval characterizing the years on either side of this pinnacle date. Prior to the turning of the century a major impact on our culture was the tsunami of technology developments in personal communication and data processing devices. For visual artists, digital technology was quickly incorporated as an art tool and the web as a marketing tool (Arts & the Internet). The 1980s and 1990s glowed with

technological and Internet get-rich possibilities and everyone wanted a piece of the action. Perhaps as a precursor to what was to come for rest of the economy, sales of contemporary art, peaking in the late 1980s with record prices, plummeted into what Robert Hughes describes as “The Great Massacre.” In 2006 Americans saw the housing market collapse and Wall Street, banks, and automakers bailed out by the federal government. Suddenly we Americans found ourselves to be a member nation of the global recession. The national unemployment rate of 4.0% in December 1, 1999, rose to a 2009 average of 9.3% (Bureau of Labor). The Great Recession was the new reality and with upheaval comes the need and the opportunity for change.

The impact of the recession was felt in the Twin Cities’ museums, theaters, orchestras, and nonprofit agencies as these organizations slashed budgets and laid off employees. In order to survive, the large organizations charged to the front of the line for grants and donations from government and corporate entities knocking out smaller organizations in an all-out grab for the money to keep doors open and programming alive. Artists not only found their jobs in arts organizations precarious or even eliminated but also experienced reduced art sales revenue in their own art studio businesses (Abbe; Deffley).

Ross Neher writes of the situation in New York, which was until the beginning of the twenty-first century considered the center of the international art world. He mentions the statistics from the 2008 U.S. Department of Labor which broadly lists 2,196,000 artists in the United States. Neher reduces that number down to a comment in which he speculates that there must be “40,000 visual artists in New York alone.” Considering that at the height of the pre-recession boom “...there were 360 galleries in West Chelsea [the New York gallery district]...and “one need’nt be a math whiz to grasp the daunting odds for those artists who want to live off sales” (124).

Neher goes on to say that with the recent tax revisions the incentive for wealthy collectors to purchase art diminished considerably. As more students attend universities and art schools, the market for fine art purchases has not reflected an equalizing growth. A sustainable professional career based on art work sales has more of the element of fantasy than reality. It is safe to state that the art career models of the twentieth century are no longer applicable in the new century. However, the surveys, interviews, and research in

this study confirm that the perception and expectation of artists as individuals with tremendous creative intelligence but lacking business and even professional survival skills is still the norm.

Government Employment Statistics

The traditional career model of a solo artist producing work to sell to an individual buyer through a studio sale, a commission, an art fair, or a gallery is no longer as valid as it was in the twentieth century. While the traditional business model is based on a for-profit model, few fine artists support themselves solely by producing an inventory of work with enough volume, consistency, and profitability to create revenue capable of sustaining a studio or a livelihood. Artists need to carefully consider the situation as presented on the United States Bureau of Labor web site:

Employment of craft and fine artists is projected to grow by 5 percent from 2010 to 2020, slower than the average for all occupations. Employment growth of artists depends, in large part, on the overall state of the economy, because purchases of art are usually optional. Craft and fine artists may find it difficult to make a living solely by selling their artwork.

Some craft and fine artists spend much time and effort selling their artwork to potential customers or clients and building a reputation. However, only the most successful artists are able to support themselves solely through the sale of their works. Many artists have at least one other job to support their craft or art careers. The United States Workforce keeps statistics on income levels for artists and the statistics from 2011 are shown below. But it needs to be said, these are very generous salary estimates.

Earnings for self-employed artists vary widely. Some charge only a nominal fee while they gain experience and build a reputation for their work. Others, such as well-established freelance fine artists and illustrators, can earn more than salaried artists. Many, however, find it difficult to rely solely on income earned from selling paintings or other works of art.

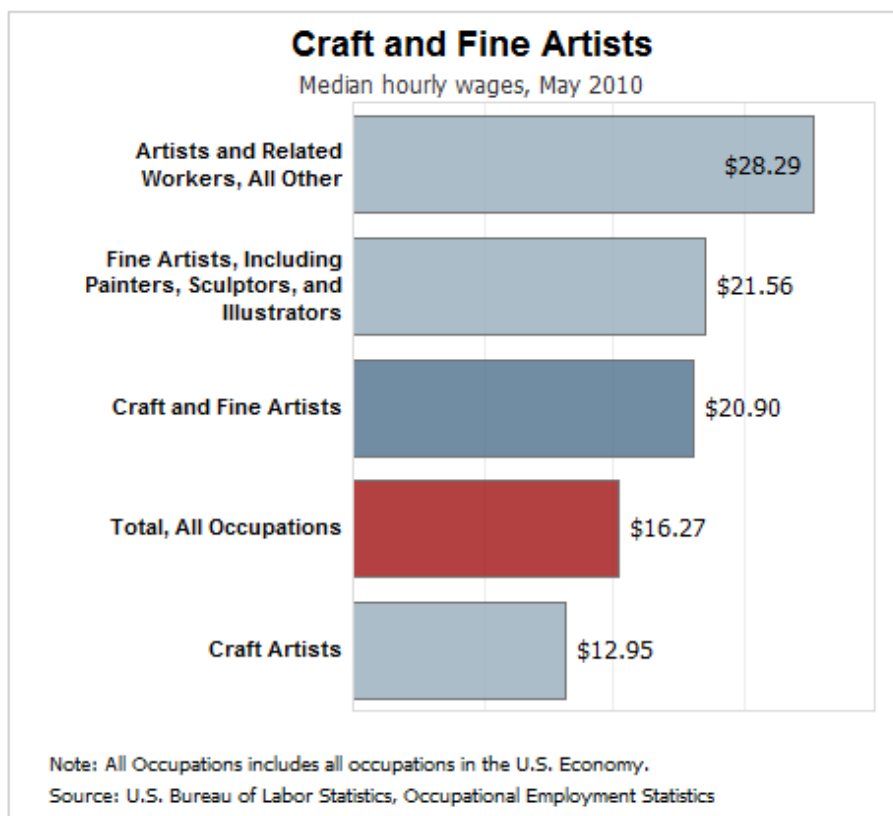


Fig 1. Salaries of Artists.

Source: Bureau of Labor Statistics, U.S. Department of Labor, *Occupational Outlook Handbook, 2012-13 Edition*, Craft and Fine Artists.

Minnesota's artists' incomes are recorded in "Artists Count: The Economic Impact of Minnesota's Individual Artists" published by the Minnesota Citizens for the Arts in 2007. All Minnesota artists (full-time and part-time, art and craft) surveyed had an average annual income from artmaking of only \$12,049. Their other income of support averages \$30,303. For the visual artists of Minnesota the artmaking income average was \$11,517. On the Median Income levels by Artistic Discipline (full time artists only) visual artists rank sixth lowest out of seven disciplines. The lowest level on the United States poverty scale for a family of four is \$23,050. For one person it is \$11,170. In other words, visual artists have a very low average annual income. In the Metro area, 60% of artists work outside of their art field to support themselves and their artmaking. Only 26% support themselves entirely through their artmaking and 14% consider their artmaking a hobby (31).

The Minnesota Department of Education and the Minnesota Department of Employment and Economic Development are the sources for the information contained in

I Seek careers, Minnesota's career, education, and job resource. Here the average state-wide median wage for fine artists is \$24.25 an hour. The job descriptions for fine artists include Artist Blacksmith, Automotive Artist, Portrait Artist, Sacred Art Artist, Artist, Stained Glass Artist, Painter, Sculptor, and Illustrator. These statistics do not agree with those from the Artists Count data. This could be explained by selective surveying, or by selective responses. This disparity raises questions about the data collection and how artists are defined and surveyed.

There is funding available to visual artists through government agencies. According to the State Arts Board, there are 30,000 artists (all disciplines) in the state of Minnesota. The Minnesota State Arts Board (MSAB) and the regional arts boards offer grants to artists and art organization. For example, artists received \$2,000-10,000 through the Artist Initiative Grants. However, these grants often require matching funds for a percentage of the total requested as well as proof of community engagement practices. There is also a Cultural Community Partnership Grant for two artists of color working together or with an organization. That award range is \$1,000 to \$8,000. The Metropolitan Regional Arts Board (MRAC) which is one of the eleven regional arts boards, distributes its state funding from the MSAB to arts organizations only. The Jerome Foundation offers travel and study grants to emerging artists. The McKnight Foundation grants \$25,000 fellowships to four photographers each year. These grants serve as financial support for one-time projects and affect a miniscule portion of practicing visual artists in Minnesota. Perhaps, as Josh Blanc states later in this study, artists are on a career path that calls for low income for the first ten to fifteen years of their professional practice. If this is the case, does the career planning at our educational institutions address this realism? Or better yet, what is the career planning programming at our three Twin Cities educational institutions?

The New Reality

The historical data tells us that artists operate in a new professional environment—one quite different from the perception still held by our culture. The 1940s are gone, the 1990s are gone. We are now in the second decade of the twenty-first century where innovation, entrepreneurship, globalization, collaboration, and above all, digitalization and the Internet are the key work characteristics. The data from the United States Labor Bureau

and the Minnesota Arts Board presents a level of income for artists that may be considered as “standard” for artists but in comparison to other professions would be quite below average. This reality is echoed in a statement in an article by Graydon Royce in a Star Tribune article dated January 12, 2013: “‘The majority of artists are not, quote, making a living from their art,’ said Vickie Benson, arts program director at the McKnight Foundation. ‘They are cobbling work together not so they can live opulent lives but so they can cover the basics.’”

Understanding the challenge can be summarized as follows. The visual artist who graduates from a college or university with a degree or certificate indicating his or her professional status should be able to move into a career that is life supporting. This is not the current situation. The current environment indicates a new era of needs for artists while the colleges and universities continue to teach from an outdated model and with an attitude of earn your credits, pay us, and leave. Colleges and universities are failing to provide visual art career management support suitable to a degreed profession. If a professional artist has a right to a life-sustaining career as other professionals educated in college or university and if it is true that we have a majority of artists in poverty status, is it the fault of the educational system whose purpose is to teach artists how to be artists and yet excludes career planning and management? It seems that currently the certificate of graduation from a college or university opens the door to no-career land. Colleges have, as Christine Baeumler states in her interview given later in this study, “a duty to prepare students for a career.” Instead our colleges and universities offer medium-specific courses where the focus is development of skills, technique, and concepts. College education institutions should be lauded for serving as a launching pad for discovery and for teaching critical thinking. However, there is a gap between what information and expectations visual art students are given in their coursework and what they actually need to have in-hand on graduation to continue on a sustainable career path.

Part II Observe and Analyze: Ask, Listen and Take a Lot of Notes

Chapter 2

Student Surveys

[There is] no one way to do it...design thinking is basically an exploratory process.

Tim Brown

This study asked the individuals directly involved in professional art career development for the visual artists—students, administrators and professional visual artists—to find out how and when career management was or should be incorporated into the curriculum for art students. The surveys and interviews were the human-centered exploring opportunity of the design thinking process. The arts administrator and professional artist interviews were enlightening as these individuals shared the challenges and inspirations of visual artist career success. Since sustainability and career management are the concepts foundational to this study and are evident in the questions and answers to follow, a brief discussion is appropriate.

Sustainability.

Allowing art students to graduate from the post-secondary for-credit path to walk out into the non-academic woods without a career map is neither beneficial for the student nor the college. The income statistics presented earlier do not paint a bright picture for young artists fresh out of school and needing to pay college loans, rent, medical insurance, art supplies, or even buy food—expenses all part of day-to-day living. Creating a career plan for sustainability not only addresses immediate needs but also includes a long-range awareness for career health. Sustainability not only includes short-term objectives and actions but its greatest benefit in a career plan implies permanence not in how or what, but in commitment to actualize a professional career for the long-term. Those short-term tactical steps in a career plan are the adaptable and adjustable elements that respond to immediate situations, environments, and opportunities. The end product of an artist's career will be the result of those adaptations and responses.

There are two definitions of sustainability that provide clarity for this study. The first is given by Will Jenkins of the Yale Divinity School. Jenkins acknowledges that sustainability is usually applied to issues of the environment for the goal of not exhausting our natural resources. However it is his statement “the concept of sustainability... raises a starkly basic question: can human activity successfully maintain itself and its goals without exhausting the resources on which it depends?” that is applicable to this study. For the visual artists those resources include time, energy, knowledge, support, finances, physical health, and social wealth and each needs to be factored into a career management plan. The popular connotation of sustainability may deal with the interrelationship of humans and their physical environment, but Jenkins broadens the scope to include any area that furthers the foundation goals of a society. “In its literal rudiments, sustainability means a capacity to maintain some entity, outcome, or process over time” (Jenkins 384).

The second definition applicable to this study comes from Jonathan Foley, Director of the Institute on the Environment (IonE) at the University of Minnesota. In an email dated January 2, 2013 he states: “Sustainability basically means building an *enduring prosperity*. Building a kind of wealth that can be preserved for future generations, including enduring forms of financial, social, built and natural capital.” The concept of sustainability is basic to the questions presented in this study. The second is the concept of career management.

Career Management.

Career management is the deliberate mapping of the progression steps to meet individualized goals in a profession. Elements to consider in a career plan are resources, opportunity, education, and accomplishments. Expectations are the foundation of a career management plan but those same expectations are subject to the forces of an individual’s intentions and actions as well as the opportunities and challenges from outside forces. Other fields of education already involve career management, and besides the science and technology fields, business schools are including career management in their curriculum.

Career management has its roots in the 1939 work of Donald Super, author and researcher in the field of vocational psychology. Other researchers have added to this field of study with the concepts of decision-making readiness, life stages, attained knowledge, experience, and individual skills, as well as the characteristics of genetic influences,

environmental factors, age, and identification with models. But it was Super's work that "...recognized the ongoing nature of vocational decisions across a person's life span" (as qtd. in Swanson 348).

Student Surveys.

Sixty-four students at the three identified educational institutions completed surveys in December 2012 and January 2013. The surveys were divided into three parts. Part I dealt with graduation status (sixty-three of those students were undergraduates with a graduation date of Winter 2013 or Spring 2014) and major area of interest (Fig 2).

	CVA	MCAD	UMN	
Part I		Part I		Part I
Q. 1.		Q. 1.		Totals
a. CVA	17	b. MCAD	33	17
			c. UMN	14
				64
Q. 2.		Q. 2.		
a. UNDERG	17	a. UNDERG	32	14
b		NA	1	Graduate
c				1
Q3		Q3		
a. CERAMICS		a. CERAMICS		a. CERAMICS
b. DESIGN		b. DESIGN	9	b. DESIGN
c. DRAWING		c. DRAWING	5	c. DRAWING
d. GRAPH DE		d. GRAPH DE	2	d. GRAPH DE
e. PAINTING		e. PAINTING	3	e. PAINTING
f. PERFORM		f. PERFORM		f. PERFORM
g. PHOTO	10	g. PHOTO		g. PHOTO
h. PRINTMKG		h. PRINTMKG		h. PRINTMKG
i. SCULPT		i. SCULPT		i. SCULPT
j. other:		j. other:		other
Illustraton	7	Illustraton	22	Illustraton
				Animation
Selections	17		41	16
				74

Fig 2. Students' selection of majors.

Part II of the survey dealt with 1) whether the students intended to pursue a career in their chosen art field, 2) the level of life-sustaining support their art career would attain,

3) whether they had a written career plan, and 4) how each defined personal success as an artist (Fig 3).

Intention to pursue an arts career after graduation and level of support.

The majority of students, 59%, stated they would be working full time in their art profession yet only 29% felt their art profession would support themselves or family and a majority of 63.1% felt they could only *partially* support themselves or family. (Q.2.) Contrast this statement with the fact that 92.1% saw themselves as always being an artist. The intent to stay in the field is obvious. The question remains how will the students, if their career as an artist is not expected to be financially supportive, be able to maintain that career aspiration?

Form of career plan.

In Q.4 only 9.1% claimed to have a written/sketched career plan while a clear majority of 72.7 % stated they were ‘taking it one step at a time.’ This is a key question and statistic for this study. I conclude that rather than intentional, the career planning of the visual artist in undergraduate education is allowed to be an unplanned and spontaneous endeavor affected only by future serendipitous circumstances presented by outside forces and opportunities rather than by awareness of self-needs and the selection of career goals made with purposeful effort directed by the artist. This recalls the attitudes toward and of the artist as presented in Chapter 1—the artist as a bohemian affected by forces in the wind.

Definition for success.

Another key question dealt with the students’ definition of success as a professional visual artist. Employment by a company, personal enlightenment, and artmaking that supports itself were all in the 20% range. This answer gives validation to the conclusion that the student’s artmaking would be self-sustaining creatively if not economically. However, it also raises the question, “I expect my art income to pay for art materials and overhead but will not be a profit enterprise?”

	CVA1	CVA 2	MCAD 1	MCAD2	UMN 1	TOTAL	Percent
Part II	10	7	16	17	14	64	
Q. 1 After you graduate, will you pursue a career in your art field...?							
a. Probably not.	0	0	0	0	0	0	0.0%
b. Part time.	1	2	3	0	2	8	11.6%
c. Full time.	6	2	14	15	4	41	59.4%
d. I will be continuing my art education in an advanced degree.	3	3	1	2	3	12	17.4%
e. Haven't decided.	1	1	0	0	4	6	8.7%
f. Other (please explain.)	1	0	0	0	1	2	2.9%
Total answers						69	100.0%
Q. 2 After you graduate, you plan to support yourself/your family							
a. Only with your art skills.	1	0	10	7	1	19	29.2%
b. Partially with art but also with other support (job, family, partners.)	9	6	6	11	9	41	63.1%
c. My art will not need to produce revenue to support anyone.	0	0	0	0	2	2	3.1%
d. Other (please explain):	0	1	0	0	2	3	4.6%
Total answers						65	100
Q. 3.							
Looking into the future, do you see yourself being an artist							
a. Maybe for a while.	0	0	1	1	0	2	3.2%
b. I will probably move to a different career.	1	0	0	0	0	1	1.6%
c. I will always be an artist .	8	5	15	16	14	58	92.1%
d. Other (please explain):	0	2	0	0	0	2	3.2%
Total answers						63	100.0%
Q. 4							
Do you have a written or sketched plan for your career as a professional artist?							
a. Not really.	1	0	0	3	4	8	12.1%
b. I am taking it one step at a time.	8	7	13	11	9	48	72.7%
c. I have a written/drawn plan that I can follow.	0	0	3	3	0	6	9.1%
d. Other (please explain):	1	0	1	1	1	4	6.1%
Total answers						66	100.0%
Q. 5							
Success as an artist for yourself means							
a. Exhibitions or performances.	4	0	1	0	4	9	12.2%
b. Grant awards or recognition by others in the arts.	1	0	1	2	3	7	9.5%
c. Employment with a company or organization	1	5	3	6	0	15	20.3%
d. Artmaking that supports itself.	2	4	8	4	4	22	29.7%
e. Personal enlightenment and learning.	2	0	5	6	5	18	24.3%
f. Other (please explain)	2	0	0	0	1	3	4.1%
Total answers						74	100.0%

Fig 3. Student career and success expectations.

Part III of the student survey focused on 1) current career planning, 2) the most important career planning topic, 3) the best time to do career planning, and 4) career planning at their educational institution.

Current career planning.

Instructors' sharing career knowledge was the most popular answer when the students were asked what career planning they are doing. A third of the students said a career planning class or program was offered by the college or university. (This does not fit with the Chapter 3 administrators' responses that a career planning class was offered by *all* institutions.)

Important career topic.

As for the most important topics in career management the ranking was:

- 1) continuous learning of techniques and skills
- 2) information on sales, marketing and promotion
- 3) business practices

A conclusion is that students intend to keep improving art skills while marketing their products and services, and then eventually learn how to run a business.

Best timing for career planning and format.

Undergraduate level was the best time for career development courses. This matches the arts administrators' selection. And concerning Q. 3 as shown in Fig 4, the majority of students selected a credit-based semester course as the best format. By far, the students of MCAD's professional practice class were responsible for that high %.

Part III	CVA 1	CVA 2	MCAD 1	MCAD2	UMN	Ttl ans	TOTAL	Percetrn
Q. 1 What career planning do you do now? (Circle all that apply.)								
a I do or will belong to an arts group that helps me plan a career path.	0	0	3	4	5		12	12.4%
b I do or will get help from nonprofit workshops that I can attend as I need.	1	0	1	2	2		6	6.2%
c My college or university curriculum includes a career planning class or program.	1	4	14	12	1		32	33.0%
d As a student, my art instructors help me from their experiences.	8	3	12	13	7		43	44.3%
e Other (please explain):	0	1	0	1	2	97	4	4.1%
							97	100.0%
Q. 2 Please rank with 1 being the most important, what topic has the highest priority in your career planning.								
A career development plan	28	22	52	64	36		202	4
Copyrights and ownership	39	24	77	95	56		291	6
Continuous learning of your techniques and skills	15	21	29	24	20		109	1
Business practices for the artist	33	22	43	65	37		200	3
Legalities and ethics	41	31	87	92	55		306	7
Sales, marketing and promotion	35	14	49	54	37		189	2
Social and community benefit	44	35	83	82	43		287	5
Other (please explain):	0	0	10	0	0		10	
Q. 3 When would career planning for you be best accomplished?								
a It is not important now.	0	1	1	1	2		5	7.7%
b In undergraduate coursework.	7	3	12	14	8		44	67.7%
c In graduate coursework.	3	2	1	1	2		9	13.8%
d In non-profit/art organization workshops or other courses taken as I need and want.	1	1	1	0	1		4	6.2%
e Other (please explain):	0	0	1	1	1	65	3	4.6%
							65	100.0%
Q. 4 If you are taking or have taken art career planning at your college or university it was								
a A lecture or workshop	3	0	1	0	3		7	13.7%
b A credit-based semester course devoted to career planning	2	2	14	16	1		35	68.6%
c A semester (or longer) program devoted to career planning for non-credit	0	1	2	0	0		3	5.9%
d Other (please explain):	0	2	0	1	3	51	6	11.8%
							51	69.9%

Fig 4. Student career planning observations.

Chapter 3

College Arts Administrator Surveys

The authors [of Art and Fear] would like to open this discussion with a radical proposition—namely, that University art programs do serve some useful purpose.

Admittedly not a large purpose. Now that may not be exactly a ringing endorsement, but remember, we're talking here about a field whose most prominent graduates describe themselves as survivors of their formal education.

Bayles and Orland

One arts administrator each from the College of Visual Arts and the University of Minnesota, and two individuals from MCAD were surveyed. In addition three interviews were conducted with two faculty members from the University of Minnesota and one from Ohio University. First, to be considered are the surveys. Part I. deals with identification. Three of the four administrators were also practicing artists.

Art Administrator				
Part I	CVA	MCAD 1	MCAD 2	U of M
Q1				
Identification				
a. Yes				
title	Associate Professor, Chair of Fine Arts	Dir of Career Services, MCAD	Senior Dir of Learning Resources	
College	CVA	MCAD 1	MCAD 2	
Q2				
prof Art?	Yes	No	Yes	Yes
ProfArtist	Drawing, Painting, Installation		Paper Mak, mixed media	Yes
b. Instructor of	Drawing, Painting, Professional Practice, Senior Thesis	1) Senior Seminar, 2) Career and Intership Planning	Fdtn 2D. Ideation and Process, Papermaking, other hybrid	
c. Other	Long time prof artist career			Practicing Artist

Fig 5. Art administrator identification.

In Part II (Q. 1-3) administrators were asked 1) what career planning their institutions provided to students; 2) the delivery format; and 3) what topics are covered *informally*.

Career planning offered.

All administrators stated that their institution offers a formal career planning class or program at the undergraduate level (Fig 6). This compares to only 33% of the students who selected that response in the previous chapter. Three administrators selected the *informal* basis with instructor option. The challenge with informal career planning by instructors lies in that it is based on the perspectives and experiences of that one instructor. Instructor-led career knowledge is a one-point perspective although I would not dispute the value and applicability to the student, especially by technically adroit and professionally successful instructors. Two administrators indicated there is a dedicated career counselor for students. This response demonstrates a commitment by the institutions and administrators to provide students with direct connections and experience with art professionals.

Career planning format.

Here the administrators indicated that career planning is well covered in their institutions. There are both credit-based semester-long courses and internships and mentorships with professional artists (all unanimous choices.) The option for part of a class lecture was selected by three administrators and two indicated a semester-long course for non-credit. The challenge here concerns the definition of “career development.” Since most of the students surveyed indicated they did not have a written plan, further investigation of what is covered in the career development would clarify the issue.

Career planning topics.

Topics covered informally by instructors were

- 1) career development
- 2) post-graduate continuous learning
- 3) marketing and promotion
- 4) grant writing

The post-graduate continuous learning opportunities would be worth further research to answer the question what continuous learning opportunities are offered by the

institutions? Are there classes or workshops, either for-credit or not-for-credit, offered to post-graduates or professionals of any age or ability on campus? Also, grant writing will be a selected topic for the administrators but in later interviews will not be a primary for the professional artists.

	Part II	CVA	MCAD 1	MCAD 2	U of M	Yes
Q. 1	Does your college or university offer career planning? (Check all that apply.)					
a.	My college or university includes career planning on an informal basis as determined by each instructor.	yes	yes		yes	3
b.	My college or university includes a formal career planning class or program at the undergraduate level.	yes	yes	yes	yes	4
c.	My college or university includes a formal career planning class or program at the graduate level.	no			yes	1
d.	My college or university has a counselor dedicated to career planning.	no		yes	yes	2
e.	Other (please explain):					1
Q. 2.	If your college or university does offer career planning is it...(Check all that apply.)					
a.	An unofficial emphasis.		yes			1
b.	Part of a class lecture.	yes	yes	yes		3
c.	A credit-based semester (or longer) course devoted to career planning.	yes	yes	yes	yes	4
d.	A semester (or longer) program devoted to career planning for non-credit.		yes		yes	2
e.	Internships or mentorships with professional	yes	yes	yes	yes	4
f.	Internships or mentorships with art organizations.	yes	yes		yes	3
g.	Other (please explain):					1
Q. 3	To your knowledge, what topics are covered <u>informally</u> by the instructors at your college or					
a.	Career development	yes	NA	yes	yes	3
b.	Copyrights and ownership	yes	NA			1
c.	Post-graduate continuous learning opportunities	yes	NA	yes	yes	3
d.	Business practices for the artist	yes	NA	yes		2
e.	Legalities and ethics	yes	NA	yes		2
f.	Marketing and promotion	yes	NA	yes	yes	3
g.	Social and community benefit	yes	NA		yes	2
h.	Professional collaboration practices	yes	NA		yes	2
i.	Grant writing	yes	NA	yes	yes	3
j.	Other (please explain):		NA			0

Fig 6. Art administrators and career planning programs.

Q. 4 - 7 (Fig 7) asked administrators about the 1) career topics included in the curriculum, 2) curriculum base, and 3) best timing for career development.

Curriculum topics.

Here again career development, marketing and promotion, and grant writing were unanimous choices. An additional comment on this question comes from MCAD (1):

“Students are required to take a number of professionally focused classes starting in the sophomore year. In the junior and senior year, students are separated by major. As a small school one of the benefits is that instructors can tailor projects or assignments to the individual student’s needs, however, the extent to which that is done depends on the professor. All students must do an internship through the career services office. Some students do a lot of one-on-one with the office, others do very little. Some students use the office closer to graduation or after graduation. All services through the career services office are tailored specifically to the student.”

Career planning base.

Q. 5 dealt with the focus of the career planning program—is it student-needs based or collegiate-system based? The answers indicate that the arts administrators felt the programs can fulfill both need-sets. My question would be “but which takes precedent?” How can students leaving a university program be helped with a career management program linked to university goals and objectives? Unless is it a curriculum that is indeed based on the individual student’s needs—individualized according to the career decisions made by the student in career management planning—the focus would not be primarily student-based.

Timing for career planning.

All of the respondents were in favor of undergraduate planning. This compares with student survey data that indicated the undergraduate level was preferable. Again, an additional comment from MCAD(1):

“I feel that professional practices need to be a part of every class a student takes. Some classes may offer more obvious training, but even the freshman foundation drawing course is beginning to teach the student about how to talk about their work, how to present it professionally and neatly, etc. These skills, and other skills, should be integrated into everything the college does.”

	Part II	CVA	MCAD 1	MCAD 2	U of M	Yes
Q. 4	To your knowledge, what career planning topics are included in the <u>curriculum</u> at your college or university? (Check all that apply.)					
a.	Career development	yes	yes	yes	yes	4
b.	Copyrights and ownership	yes	yes			2
c.	Post-graduate continuous learning opportunities	yes	yes			2
d.	Business practices for the artist	yes	yes			2
e.	Legalities and ethics	yes	yes			2
f.	Marketing and promotion	yes	yes	yes	yes	4
g.	Social and community benefit	yes			yes	2
h.	Professional collaboration	yes		yes	yes	3
i.	Grant writing	yes	yes	yes	yes	4
j.	Other (please explain):					
Q. 5	If career planning is provided at your institution is the curriculum based on (Check all that apply.)					
a.	Individual needs as determined by the art student?			yes	yes	2
b.	Topics determined by instructors or curriculum	yes		yes	yes	3
c.	What is recommended by collegiate resources?	yes		yes		2
d.	Curriculum used in previous years?					0
e.	Needs as determined by a nonprofit or collegiate career workshop agency?	yes				1
f.	Other (please explain):					
Q. 6	Opinion. When would career planning be <u>best</u> undertaken in the life of a professional artist?					
a.	It is not important.					0
b.	In undergraduate coursework.	yes	yes	yes	yes	4
c.	In graduate coursework.	yes	yes		yes	3
d.	In non-profit/art organization workshops or other courses taken as needed or wanted.	yes			yes	2
e.	Through professional membership organizations.	yes	yes		yes	3
f.	Other (please explain):					

Fig 7. Art administrators on curriculum and timeliness.

Official partnerships.

The next question concerned official partnerships. There were no official partnerships with any of the educational institutions and nonprofits although 75% selected an unofficial partnership with one or more nonprofits and 25% indicated partnership with a nonprofit staff member. (Fig 8, Q. 7.)

	Part II	CVA	MCAD 1	MCAD 2	U of M	YES
Q. 7.	If your college or university partners (officially) with an arts nonprofit organization to provide career development for art students, it is (Check all that apply.)					
a.	My college or university does <u>not</u> partner with any arts nonprofit to provide career development classes, sessions, or programs.					0
b.	My college or university works with one or more arts nonprofits to provide career development advice, classes, sessions, or programs but <u>not</u> in an official partnership capacity	yes	yes		yes	3
c.	My college or university partners with an arts nonprofit by having a nonprofit staff member meet with instructors/ administrators/students upon request.				yes	1
d.	My college or university partners with an arts nonprofit by offering career development counseling in one-time workshops available for a class. .	yes				1
e.	My college or university partners with an arts non profit by providing career development counseling in one-time workshops open to all art students.					0
f.	My college or university partners with an arts non profit by providing a long term (greater than one year) career development program <u>for credit</u> .					0
g.	My college or university partners with an arts non profit by providing a slong term (greater than one year) career development program <u>not for credit</u> .					0
h.	Other (please explain):					1

Fig 8. Art administrator and official partnerships.

Required class in curriculum.

The last questions (Fig 9) show that all administrators selected required class for career development as an undergraduate. Only one selected the graduate level option.

Definition of success.

The last questions in the Arts Administrator Survey focused on how each arts administrator defined success for a visual artist. This was a ranking question with 1 being the highest and 7 the lowest indicator of success. I have given preference to the ability to work and exhibit as the top indicator for success as it received two 1 rankings. Second is the ability to conceptualize and adapt. Tied for third place would be recognition by peers and art agencies and networking with other artists and arts leaders. Note that the capability of supporting oneself (and family) in the arts was last. I was amazed at the weak response to this last indicator of success. In a professional capacity do artists have to be considered above the need to provide a livelihood with their knowledge and skills? Again, I refer to the history of cultural expectations and attitudes of artists as discussed in earlier.

Q. 8.	Opinion. If you are also a professional artist, what kind of career planning would have been most helpful when you were first starting out?	CVA	MCAD 1	MCAD 2	U of M	Yes
a.	Required class or program as an undergraduate.	yes		yes	yes	3
b.	Required class or program as a graduate.				yes	1
c.	One or two-day workshops sponsored by the	yes				1
d.	Internships with an artist or artmaking production	yes		yes		2
e.	Mentorship by professionals in areas of your				yes	1
f.	An ongoing post-graduate program through an arts college or university.					0
g.	Other (please explain):					1
Q. 9	Opinion. Please rank, with 1 being the most important, what you consider to be of greatest significance for a successful career as an artist?					
a.	Recognition by peers and art agencies.	4	NA		2	6
b.	The ability to work and exhibit.	2	NA	1	1	4
c.	Refinement and application of skills and	1	NA		3	4
d.	The ability to conceptualize and adapt.	?	NA		3	3
e.	Networking with other artists and art leaders.	3	NA		5	8
f.	Self-fulfillment.	?	NA		4	4
g.	The capability of supporting oneself (and family)	5	NA		6	11
h.	Other (please explain):					

Fig 9. Career planning early in career and success definition.

Comments given at the end of the survey.

CVA: “Good questions! A successful career as an artist can be based on so many things—rarely economical, i.e. even the best, most prestigious opportunities do not involve a lot of money. I think for most artists, it’s about connection to the community and the belief in art as a valuable, if not essential, part of what constitutes culture. Most artists have a deep curiosity about the world around them and they desire to express some response to that world with (under the right circumstances) the freedom that imagination can offer.”

MCAD (2) “Our college trains artists, designers, and students who will become professionals. We encourage lifelong learning and connections to the field that the student is entering. Many of these questions assumed all students were planning on entering the world of the studio artist. Many/most of our students enter agencies of many types as well as start their own studios.”

CHAPTER 4

Art Faculty Interviews

Students could benefit from a greater focus on career building.

Howard Oransky

In addition to the surveys of four college administrators, interviews were conducted with two University of Minnesota faculty members and a faculty member at Ohio University. Each of these individuals deals directly with students and the issue of professional practices. I found that several themes emerged from these interviews:

- career planning – is needed and has not been provided in colleges
- professional practice instruction – more is needed earlier in curriculum
- limited post-graduate opportunity – teaching vs anything else?
- grants – are for single project support only
- the artist as a romantic figure – naiveté is alive and strong
- entrepreneurship – is the only way to think in this century
- technology – is a huge impact on an artist's career
- future changes – social works, environmental, collaboration
- heightened competition – graduate school, market place (including global)

Several of these themes appear in every interview.

Howard Oransky, Director of the University of Minnesota's Nash Gallery.

Oransky's vitae includes positions with MCAD and the Walker Art Center. In his current capacity he works with undergraduate students. He states that the students could benefit from a greater focus on *career building*. He sees students completing their art education without knowing how to frame, or write an artist statement, resume, or how to conduct themselves in an interview. "This lack of skill leaves the University of Minnesota student with a distinct disadvantage compared to other art students with whom they are competing once they leave the university. In other words, there is real world information that they do not get in school. For instance, most of the students do not know how galleries work or how to get an appointment to show their work. The students he sees are very

naïve. All art galleries are not the same. Galleries specialize. There is a structure of specialization for art galleries and students are not aware of that structure.'

'As far as practical information such as taxes! Students do not know about basic business practices such as keeping receipts, paying sales tax, filing income tax as an artist and keeping the necessary documents required by government agencies.' Oransky recalls picking up different pieces of information here and there when he was a student but never was the whole business of being an artist discussed. Never was he taught how to create a business plan and he sees the same with students now. 'Plus, there is an assumption that an artist is not a professional artist if they have a full-time job in a non-artmaking position.'

Myth #1. He believes the romantic notion of the artist as a genius sleeping on a sofa is accepted by students and perpetuated by museums. 'God will make sure they don't starve.' This myth is accepted by artists leading them to playing the role of victim. Mythologies and victimization are 'endemic to the field.'

Myth #2. There is a belief by students that there is an 'invisible army of people who will appear to help me.' Students don't realize you have to work your way up and that they need to match work ethic to the talent. He demands the BFA (Bachelor of Fine Arts) and MFA (Master of Fine Arts) students do object labels for the gallery to print and apply. The students are also required to write an artist statement of one hundred words but these requirements come as a shock to the art students. Since Nash is the University of Minnesota's professional gallery and Commencement is held there, the students must write a press release for their BFA or MFA graduate exhibition. 'However, writing a press release throws them into a tizzy. They finish the night before the exhibition takes place.' He also points out to students they need ten images representative of their art work. 'This is a basic requirement along with how to display their work. Basic career preparation includes knowing that paintings are displayed 60" on center.'

Myth #3: Students think 'You make art when you are inspired. A misconception.'

Myth #4 involves grants and artist support. 'What grants are really for is not to be sustaining—but to provide project support and for resume development. Grant awards are markers in your career—not support for survival.' Oransky believes there is an endemic belief that artists depend on grants to live. This again is a romantic misconception.

Christine Baeumler, Associate Professor in the University of Minnesota Art Department.

‘It is the duty of the University of Minnesota to help art students with career development. I feel that the art departments for many years weren’t giving their undergraduates professional practice knowledge necessary to be successful.’ Baeumler has now created the University of Minnesota professional practice program for the BFA and BA students. Her predecessors for a University of Minnesota professional practice program which was in place years ago at the MFA level were Nick Shank and Wayne Pottratz. Baeumler acknowledges the need to address a ‘Post Career Highway.’ The professional practice program now includes career development, graduate school options and applying for a permanent job or even a part time job. ‘I believe in building professional capacity in my students and getting a professional tool kit that includes a resume , cover letter, one-paragraph and three-paragraph artist statement, ten portfolio images, practice grant, one-paragraph and three-paragraph biography.’ This program is required for BFA students. ‘Being accepted into graduate school is a competitive endeavor. Since it is hard to get in to, it makes sense to do a one-year internship before doing graduate school.’

Baeumler instigated Listening Sessions with open space technology to discuss the issues of professional practice that are identified by students. ‘The impetus for topics comes from the students. Undergraduates really asked for this but it is the graduate students who are ambitious and hungry and want opportunity—embrace it. Students ask tons of questions. These sessions are not required but are offered for credit. The sessions include a studio critic and a professor is always present.’ Baeumler also does a workshop with Oransky on presentation. Baeumler is in the process of convincing College of Liberal Arts Dean James Parente [author’s note: he has returned to teaching and is no longer the dean] that it is the ‘duty’ of the college to prepare the students for a professional career. Liberal Arts may not be perceived as pragmatic but it does the art students a disservice not to prepare them for a career.

When asked what changes will take place impacting visual artists in ten years, Baeumler responded that ‘art practices are evolving extremely fast. Students are going to be doing more socially engaged practices and public works will be significant in the field.’ Reference was made to the Miwon Kwon book *One Place After Another: Site-Specific Art &*

Locational Identity. Baeumler says ‘I see the model being embedded in city systems. The professional artist will become more central in our social and community systems. For example, with water infrastructure. University of Minnesota trains artists to work in communities in social and civic projects. Artists are creating their own opportunities and will continue to do so. There will be a need for artists to create art in the green cities. Artists will be called upon to do site-to-system projects—projects connected to causes, issues, and problem solving. It will be vital to how we respond to our earth challenges.’

Brad Schwieger, Professor and Chair of the Ceramics Dept. Ohio University in Athens.

Schwieger was recommended for an interview because of his commitment to student career development. Schwieger states that his program is first and foremost academically driven. ‘I *believe* in teaching; I wanted to teach.’ That being said, his program deals with the practical application of knowledge and skills. ‘Students are choosing graduate degrees in ceramics due to a limited number of opportunities for a professional career other than teaching.’ He has established intern opportunities for his student in Kentucky and an exchange program in Germany with studio artists.

As far as career opportunities, he says ‘There are MFA’s who teach just to pay back their student loans. What I do for the students—the internships and practical application experiences is not built into the curriculum. But what I do is driven by academia. Students are resourcing every possible option when they graduate.’ His commitment to teaching is also evident in his belief that teaching is student centered. ‘It is about the student when a teacher signs the contract. You teach the student until they graduate.’

As for changes in the arts field in the past ten years, Schwieger says that residencies are popular—‘they are like halfway houses. At a residency they get to apply everything they learned in school. Residencies are popular with post docs [scholars beyond the MFA in art] as they have a year to improve and then go on. For the BFA student it is tough to get into graduate school so the residency acts as an in-between year. The student is in a new environment, with new teaching and they look better when they apply to graduate schools. For the graduate students there is no lack of confidence as they leave college and universities but the challenge for the practical application remains. MFAs –they have egos the size of my car. A year of post-doc work is popular and at many universities it is an

official position, often called a special student.’ Before accepting a student into his graduate program, he requires a year of work in a residency after an undergraduate degree has been earned. ‘At twenty-one you can make art, but I won’t take a student right out of undergraduate—too early and other teachers agree.’

Where are you going, O young student? Or, Jack, take this cow to market and don’t believe that magic bean story.

From these three interviews several points can be made. Oransky’s comments reinforce those misconceptions and romantic notions of the artist as genius and above practical matters and he says that attitude is still ‘endemic’ in colleges. His term is victimization. I also want to include the point Oransky makes about grants being used for projects and not livelihood support. Over and over in the professional artist interviews, I heard similar comments—grants are for projects, not sustainability.

Baeumler as well as Oransky pushes for the inclusion of professional practice options. She believes it is the ‘duty’ of the college to prepare students for a ‘Post Career Highway’ but this is not always evident in post-secondary art schools. For example, why are universities and colleges not keeping track of how well they are preparing students for a specific career, (and charging them a lot of money to be prepared) by monitoring post-graduate career success? There is neither an arts career center at the University of Minnesota College Liberal Arts office or at the Art Department level that compiles information on post-graduation employment. Neither am I aware of a career center at the now defunct College of Visual Arts that collected and published such data. Requests for the data on career or employment follow-up with MCAD was met with the response that such data was not collected. However, there is general career information on the website. Iowa State University publishes their design school employment statistics. Why are not art colleges being asked to be accountable and transparent on the success their students experience once they learn and leave?

Schwieger’s contributions to this study bring another instructor into play who works to have his students focus on the practical application of their learning needed to succeed once they leave the university, especially since there is limited opportunities for professional practice.

CHAPTER 5

Art Nonprofit Administrator Surveys and Interviews

Five nonprofit arts administrators from Walker Arts Center (WAC), Springboard for the Arts, Soo Visual Arts Center (SVAC), Jerome Foundation, and the Anderson Center were interviewed. Three also completed surveys. First, the survey results.

	NON PROFIT	WAC	Jerome	Springboard
	Part I			
Q. 1.	Are you an arts admin for a np art org?	Yes	Yes	Yes
a.	What is your official title?	Project Director, mnartists.org	President	Program Director
b.	What is the name of your organization:	Walker Art Center	Jerome Foundation	Springboard for the Arts
Q. 2.	Are you also a professional artist or art instructor?	Yes	No	Yes
a.	Artist (medium)	Painter/Sculptor		Composer & Multimedia
b.	Instructor of			
c.	Other			

Fig 10. Identification, Nonprofit Arts Administrators.

Surveys.

Part II asks 1) how the organization was involved in career planning, 2) whether there are any formal partnerships with area post-secondary institutions, 3) topics for career development, 4) focus of the program, 5) timing of a program, 6) evaluations of programs, and 7) changes in the field (Fig 11-16).

Involvement with career development.

Springboard offers workshops and one-time consultations with a visual artist/career counselor. From the Springboard website there is no evidence of specific undergraduate or graduate classes, however there is a ten-session course designed for all artists (visual, performing, literary) titled *Work of the Artist: Business Skills for Artists* which includes a session on career planning. Walker Art Center offers career planning on an informal basis by its staff members as well as a career counseling class and career counseling connections. Several of the art administrators interviewed earlier spoke of consulting with Scott Stulen of the Walker and presenter at workshops and classes. None of the organizations offer long term (a year or more) programs. Both offer internships or

mentorships with their organizations or with other arts organizations. The Jerome Foundation does not provide career counseling directly, it serves as a funder of nonprofit agencies. Conclusion: the programs are short-term with no follow up.

	WAC	Jerome	Springboard	YES
Part II Career planning for the visual artist at your organization.				
Q.1. How is your organization involved with career planning for the visual artist? (Check all that apply.)				
a. My organization includes career planning on an informal basis by staff members.	Y			1
b. My organization includes a formal career planning class or program specifically for the <u>undergraduate</u> art student.			Y	1
c. My organization includes a formal career planning class or program specifically for the <u>graduate</u> art student.			Y	1
d. My organization includes a class or program for any artist regardless of age or education level (either for a fee or no-charge) specifically for career planning for the individual.	Y		Y	2
e. My organization has a counselor dedicated to career planning for any artist.			Y	1
f. My organization offers career counseling classes or workshops that are short term in duration (a year or less.)	Y		Y	2
g. My organization has long term career counseling programs (over a year.)				0
h. My organization offers career development connections to resources upon request.	Y			1
i. Other (please explain):				1
Cindy Gehrig: Jerome supports <i>emerging artist</i> grants for career planning and professional development				
Q.2. If your organization does offer career planning is it...(Check all that apply.)				
a. An unofficial emphasis?	Y			1
b. Available by appointment with a staff member?			Y	1
c. A single or a series of workshops?			Y	1
d. A year (or longer) sequential program devoted to career planning?				0
e. Internships or mentorships with professional artists?				1
f. Internships or mentorships with yours or other art organizations?	Y		Y	2
g. Other (please explain):				
Cindy Gehrig: Examples of programs offered by non-profit arts organizations funded by Jerome Foundation are Springboard for the Arts and the Bronx Museum's Artist in the Marketplace Program.				

Fig 11. Part II Nonprofit administrators and organization career programs.

Formal partnerships.

Neither the Walker nor Springboard have formal partnerships with area colleges and universities but both provide a staff member for career development to classes and in workshops organized by the college (Q. 3.) This is an informal arrangement that is not based on a need to provide some guidance by professionals even if it is short-term, on the spot knowledge sharing.

Q.3.	If your organization partners (formally) with a college and university to provide career development for visual art students, it is...(Check all that apply.)	WAC	Jerome	Springboard	YES
a.	My organization does <u>not</u> formally partner with any college or university to provide career development classes, sessions, or programs.				0
b.	My organization works with one or more colleges or universities to provide career development advice, classes, sessions, or programs but <u>not</u> in an official partnership capacity	Y			1
c.	My organization partners with a college or university by providing a staff member willing to discuss career development with a collegiate <u>instructor</u> or <u>administrator</u> upon request.	Y		Y	2
d.	My organization partners with a college or university by providing career development counseling in <u>one-time workshops</u> available for a <u>class</u> .	Y		Y	2
e.	My organization partners with a college or university by providing career development counseling in one-time <u>workshops open to all art students</u> .	Y		Y	2
f.	My organization partners with a college or university in providing a long term (greater than one year) career development program <u>for credit</u> .				0
g.	My organization partners with a college or university in providing a long term (greater than one year) career development program <u>not for credit</u> .				0
h.	Other (please explain): Noah4/11/2013: Work of art curriculum handbook is being used in a few art programs at the University (eve)			Y	1
	Cindy Gehrig: It (Jerome Foundation) does not				1

Fig 12. Formal partnerships with colleges.

Topics covered informally by organization staff.

In Q. 4 (Fig 13) staff at all organizations informally cover the topics of career development, continuous learning, continuous learning opportunities, business practices, marketing and promotion, and grant writing in workshops. This demonstrates efforts to increase awareness into a professional field.

Q. 4.	To your knowledge, what career development topics are covered informally by the staff at your organization? (Check all that apply.)	WAC	Jerome	Springboard	YES
a.	Career development overview	Y	Y	Y	3
b.	Copyrights and ownership			Y	1
c.	Continuous learning opportunities			Y	1
d.	Business practices for the artist	Y	Y	Y	3
e.	Legalities and ethics			Y	1
f.	Marketing and promotion	Y		Y	2
g.	Social and community benefit	Y		Y	2
h.	Professional collaboration practices	Y		Y	2
i.	Grant writing	Y	Y	Y	3
j.	Other (please explain):				0
Q. 5.	To your knowledge, what career planning topics for visual artists are included in any career development program offered by your organization? (Check all that apply.)	WAC	Jerome	Springboard	YES
a.	My organization is not involved in career planning for artists in any way.				
b.	Career development	Y	Y	Y	3
c.	Copyrights and ownership		Y	Y	2
d.	Continuous learning opportunities			Y	1
e.	Business practices for the artist	Y	Y	Y	3
f.	Legalities and ethics	Y	Y	Y	3
g.	Marketing and promotion	Y	Y	Y	3
h.	Social and community benefit			Y	2
i.	Professional collaboration	Y		Y	2
j.	Grant writing	Y	Y	Y	3
k.	Other (please explain): Cindy Gehrig: In the programs Jerome funds (see above.)				

Fig 13. Topics in the workshop sessions.

Focus with student or curriculum.

Both the Walker and Springboard state their programs' focus is individualized to the artist as well as to the instructors or curriculum (Fig 14). At the same time, the topics have been selected by past popularity (market) as well as being connected to a specific grant or program. Only Springboard uses topic recommendations by an outside source.

Formal evaluations are not used by any of the organizations although Jerome does ask the artists and instructors to evaluate in their funded programs. Springboard collects informal evaluations at the end of any workshop to be used for future modifications

Evaluation is a very weak, in fact practically non-existent, part of all programs for both the educational institutions and the nonprofits. Adding meaningful evaluations would prove valuable to both students and organizations. The evaluation would need to ask how the program applies to the student's career goals as well as to the instructional objectives.

	WAC	Jerome	Springboard	YES
Q. 6. If career planning is provided through your organization, is the curriculum for each program centered on...(Check all that apply.)				
a. Customized for the individualized needs as determined by the artist?	Y		Y	2
b. Topics determined by instructors or curriculum administrators and open to a group?	Y		Y	2
c. Topics recommended by outsourced nonprofit resources?			Y	1
d. Topics that have been popular in the past?	Y		Y	2
e. Topics that are connected to a specific grant or program?	Y		Y	2
f. Topics that meet the demand of the market as evidenced by paid registrations?				0
g. Other (please explain):				0
Q. 7. Your career planning program evaluation includes...	WAC	Jerome	Springboard	YES
a. My organization does not use formal evaluations.	Y	Y		2
b. 1-2 page evaluations are collected at the end of each session, course or workshop.			Y	1
c. Evaluations are monitored by the staff or career counselor and each individual artist.				0
d. Evaluations are conducted leading to program modification at each stage of career development over the length of the program for each artist.				0
e. Evaluations are conducting leading to program modifications in response to class evaluations or instructor suggestions.			Y	1
f. Other (please explain): Cindy Gehrig: Grantees ask participating artists to <u>evaluate</u> . Also instructors/outside experts evaluate.				1

Fig 14. Focus and evaluation.

Recommended scheduling of career management.

In Q. 8 and 9 (Fig 15) there was consensus on undergraduate scheduling with graduate level and professional membership organizations mentioned. Springboard suggested the high school level for programming. For the personal preference question, WAC selected on-going post graduate.

Q 8. Opinion. When would career planning be best undertaken in the life of a professional visual artist?	WAC	Jerome	Springboard		
a. It is not important.					0
b. In undergraduate coursework.	Y	Y	Y		3
c. In graduate coursework.		Y	Y		2
d. In non-profit/art organization workshops or other courses taken as needed or wanted.			Y		1
e. Through professional membership organizations.		Y	Y		2
f. Other (please explain): Noah: High School			Y		1
Q. 9 Opinion. If you are also a professional artist, what kind of career planning would have been most helpful when you were first starting out?	WAC	Jerome	Springboard	YES	
a. Required class or program as an undergraduate.			Y		1
b. Required class or program as a graduate.			Y		1
c. One or two-day workshops sponsored by the college/university.			Y		1
d. Internships with an artist or artmaking production facility.			Y		1
e. Mentorship by professionals in areas of your interests.			Y		1
f. An ongoing post-graduate program through an arts organization.	Y		Y		2
g. I am not a professional artist.					0
h. Other (please explain):					0

Fig 15. Opinion on timing of career planning program.

Changes in artists behaviors.

Q. 10 (Fig 16) inquired about changes in the professional behaviors of artists in the past years. All of the administrators indicate that the majority of visual artist they see are still using the studio-model of business and are working in a solo capacity. All are seeking gallery representation and grant awards. Only the Walker and Springboard see artists working as service providers (versus creator of objects) and only they mention seeing artists also networking in cohorts and groups.

Q. 10	Opinion. Looking at how visual artists and their artmaking may have changed in the past years, do the <u>majority</u> of visual artists you see in your nonprofit organization (please respond with a Y for yes or an N for no)	WAC	Jerome	Springboard	YES
a.	Produce work to sell to buyers from their studio or shop?	Y	Y	Y	3
b.	Work as a professional art service provider (photographer, graphic designer)?	Y	NO	Y	2
c.	Work in a solo capacity?	Y	Y	Y	3
d.	Work in groups or collaboration teams?	NO	NO	Y	1
e.	Network in cohorts or groups?	Y	NO	Y	2
f.	Seek gallery representation?	Y	Y	Y	3
g.	Seek funding support through grants?	Y	Y	Y	3
h.	Other (please explain):				0

Fig 16. Changes in the past years.

Conclusion from the surveys.

In an analysis of these survey results I conclude that there is a need for career planning and arts nonprofit organizations are being called upon, on an informal and as-

needed basis, to work with the colleges and universities in workshops or topic-specific classes or sessions. Once again, these educational opportunities are short-term. Knowledge is being pushed out to the students. The nonprofits also believe they address curriculum needs that are student-centered.

One of the conclusions of this study is that the studio business model is giving way to collaborative, socially-concerned, and entrepreneurial activities. In fact, Q. 10 of this survey confirms that a majority of the artists seen by the administrators of these three nonprofits are still exhibiting traditional behaviors. This is not surprising as these organizations are all built on and support the traditional patterns of the studio artist. I believe the practice of an artist working solo in his or her studio may continue but there will be an increase of artists working in groups, with business and government systems, and for specific projects. An interview in *American Craft Magazine* with Garth Clark supports this claim. Clark, an historian and critic, received harsh criticism and disagreement after making statements that the studio model is outdated. In the following statement in *American Craft* he reiterates comments from his earlier speech.

It's not realistic for most crafts-people to make a living working alone. ... The big weakness is a failing economic studio model. Overheads rise constantly, but each maker has only two hands and can't make more work to bring in more money.

There is an output ceiling. This threat is self-imposed, coming from adherence to a medieval concept of craft and refusal to employ low-key industrial techniques to produce more inventory. (as qtd. in Moses 90)

Interviews.

Further understanding of the current situation in professional career management is provided in the following interviews with five arts nonprofit administrators. Again, the themes will be:

- career planning – is needed and has not been provided in colleges
- professional practice instruction – more is needed earlier in curriculum
- limited post-graduate opportunity – teaching vs anything else?
- grants – are for single project support only
- the artist as a romantic figure – naiveté is alive and strong
- entrepreneurship – is the only way to think in this century

- technology – is a huge impact on an artist’s career
- future changes – social works, environmental, collaboration
- heightened competition – graduate school, market place (including global)

Carolyn Payne, Executive Director of Soo Visual Arts Center.

Payne is an arts administrator, doing the business side of art and is not an artist herself. Payne see the purpose of SVAC as working with artists ‘... to bring the barriers down.’ As for providing professional practices for undergraduates at the colleges, ‘...it is a good thing but there is too much to cover in just a one-semester class. Students are missing out on a lot of what they need to know.’

‘With technology, so much has changed! There is always something new to learn such as Pinterest or Sharegram. Artists ask us all the time about new technology applications and programs.’ Soo has had workshops with martists.org to serve the artists who exhibit in the SVAC gallery. These workshops were offered because often the artist couldn’t afford a class or workshop. Usually there are thirty attendees. Scott Stulen suggested forming a monthly club—informal class group with one expert and including artists sharing information.

‘Artists are resilient and knowledgeable but they also need income streams. The top group workshop topics were about the Web, being represented on the Web; and selling online. The group also discusses framing, presentation, and how to do both affordably. How to get a grant is another hot topic for which Springboard does workshops. How to get a show somewhere is another topic of concern as well as how to write an artist statement and how to price work.’ Payne says they feel it is their mission to help their artists throughout their careers by using and applying strategic planning and helping artists get to the next step.’

Robert Hedin, Director of the Anderson Center of Red Wing Minnesota.

The Anderson Center has offered artist residencies for seventeen years. The purpose of the Anderson Center is to promote the artist and get disciplines together to break down the boundaries for finding common ground and creating collaboration. The Center’s residencies are six months, May – October with thirty-five to forty-five artists and

writers—visual, literature, plus archeologists—to pursue scholarly research and projects. Hedin notes that globally residency programs have skyrocketed in popularity. There were one hundred and fifty in the US but that has increased three times over the past years, if not more.

The Anderson Center is taken very seriously in the community of Red Wing. The Center has a very ambitious community outreach program that utilizes global artists each summer to work with civic organizations, schools, and correctional facilities as well as conducting classes and presentations. The Anderson Center is busy “spreading expertise and being passionate about the arts.”

Scott Stulen, professional artist, Project Director of martists.org, and Director of McKnight Artists Fellowships for Photographers at the Walker Art Center.

Stulen formally and informally partners with CVA, MCAD, and University of Minnesota. On the topic of career sustainability, ‘...grants are not sustainable. Grants are good for a select few but not a living. They are an entry point for a University of Minnesota graduate. And professional practices are one-sided and selective in material since the knowledge presented depends on who is teaching. And often, that instructor has never been outside academia. The instructor presents only one path and other paths are not talked about. Colleges and universities are very much positioned that way and for a long time career sustainability wasn’t a priority.’

Stulen worked after graduation in the real world; he had a business and wrote my own program. He actually fell into the museum profession and learned along the way about being a arts professional. What he learned from his education did apply but only partially. Looking back, he wishes that museum arts administration would have been offered but it wasn’t talked about—neither was running a gallery or working with a foundation. ‘All of these other areas were not covered. It would be so much better to present some career options. Some skills can be taught and business management is one of them.’

‘For graduating seniors it is important to know how the art world is changing. People are still thinking that the model in the 1960s is valid. But gallery representation is no more. That doesn’t exist. Chelsea [author’s note: the New York gallery district] is gone. Now, it is all about the Internet—about being an entrepreneur. The business model is

direct to buyer. So, how do you enter the art market? You forge your own way. Plus, another reality is that there is a blur between fine art and commercial art. As for social practice art students, for them, there is no objective—only documentation. The University of Minnesota is catching up but it takes years. There needs to be more role playing. And a move toward art criticism. The universities back away from art criticism. They need to be Minnesota less nice. Not having criticism is good until criticism is needed to get those to move to change. Minneapolis is an island. We need to help artists move internationally. If we are really about creating a vibrant scene, an audience, collectors, and criticism, we need art criticism in our colleges and universities.'

'Now we are seeing the artist as entrepreneur. These artists are supporting themselves. The artist as entrepreneur is a necessity as there are fewer artists who can support themselves with artmaking. The recession was a major hit to the artist.' Stulen asks his students, 'Who is a living artist that you can identify with? What is out there?' There are lots of students graduating in art; more than the market can sustain. 'Adjunct professors will show here and there but there is nothing that sustains. There is a very small group, perhaps a few dozen artists, who do support themselves. Many may have the skills now but what is sustainable? How do colleges, universities, and arts nonprofits prepare students coming out to work in the market?'

'Collaborative work is on the increase. One reason is that it is comfortable to work in a group. The student artists are all coming from the same place where nobody has anything. But for those in a mid-career stage—there you see the haves and have-nots. Everybody's out for their own promotion. In their thirties and forties artists feel that whatever they perceive should have happened—didn't. This brings out frustration. Just because we want something to happen doesn't mean it would or could or did. Paint in my studio and survive! Who can do that??? Artists who are happy have figured out a balance. Artists who fail have one point that had to be.' Stulen gave an example for how even famous artists live today. 'There is an artist at the University of Chicago who is internationally famous but he needs health care so he still teaches. His sales are good but with the university teaching job he has health care and a regular paycheck.'

Stulen's best advice to the young artist: 'Pick a place to live and work where you are comfortable but not too comfortable. If you have a tiny apartment in New York you will

have no time or space to produce.’ About success, he challenges artists to define it. Stulen suggests that young artists think criticism, dialogue, and new models – new entrepreneur models. His final advice for students is to have their professional face really tight. ‘That means business cards and a web site. The web site is the portfolio.’

Cindy Gehrig, President of the Jerome Foundation.

Gehrig states that there is no shortage of artists. There is a steady stream coming in. The number of applicants for emerging artists grants is increasing, demand is up, especially for the artists in their twenties, thirties, and forties. The artists are trying to diversify their income sources. The artists Jerome sees are more entrepreneurial and have various streams of income. For the artists in their fifties and sixties Jerome sees more applications for teaching grants which are more traditional ways of support. However, funding for individual artists has decreased. ‘Funding organizations felt the blow in the last years since the recession. The Legacy Amendment [author’s note: a state program passed in 2008 for funding the environment and the arts in Minnesota] helped lessen the blow for the area artists.’ There may be more collaboration on grant applicants but still Jerome sees mostly individual artists in the applicant pool. Artists working in the visual arts have an emphasis on digital, technology, and in cross discipline projects with performance and literature.

Gehrig feels there needs to be more professional development in college curriculums as new graduates are very unprepared. Gehrig feels that students have one professional practice class where everything is loaded into that one class. Plus, students often receive this training in the last year at college but they need it earlier. ‘Artists have to have multiple income streams to support themselves and they need to manage their careers.’ With Gehrig’s permission her drawing illustrating the income streams is shown below.

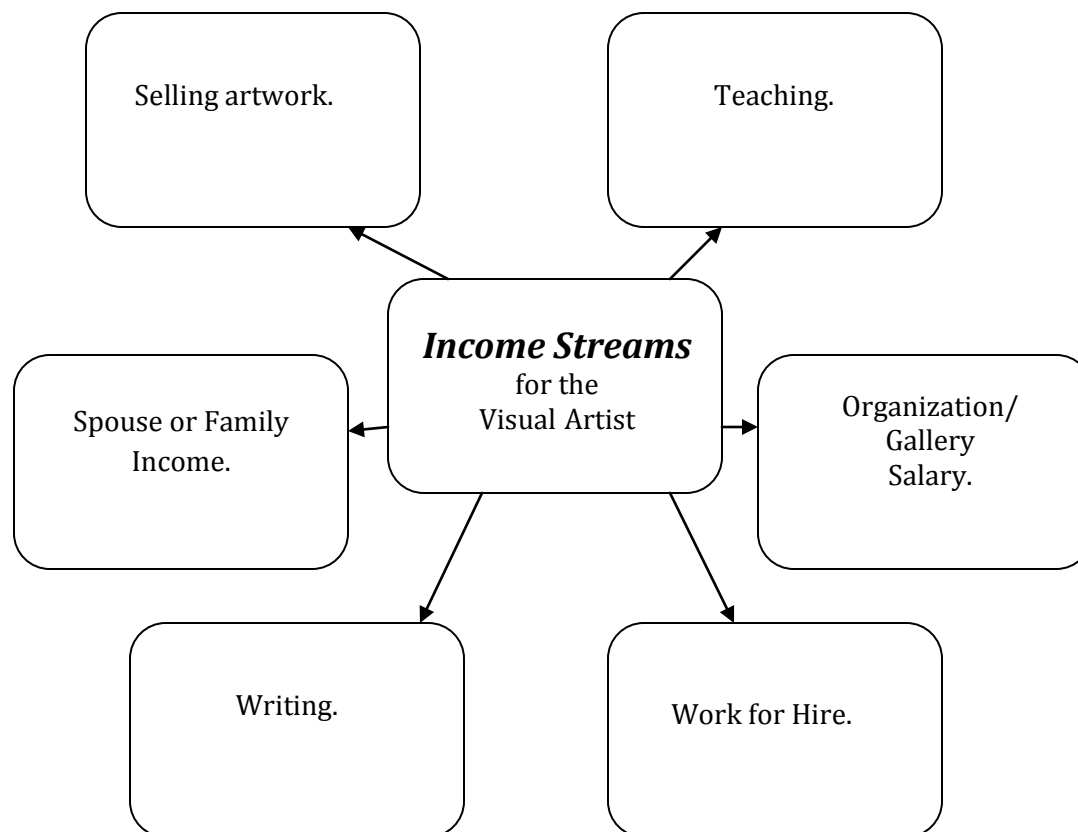


Fig 17. Cindy Gehrig’s artist income streams.

As for trends in the future (Gehrig said this was a great question), there needs to be more emphasis in professional development and career development. There has to be a process for ‘lifelong thinking.’ It will turn in that direction. The one negative that Gehrig speaks of in the future is that there is a tendency for some art funders and granters to move all their funding away from fellowships in the belief that putting their funding into professional presentation programs will result in artists being able to manage their professional careers better. Gehrig does not agree with this and thinks there needs to be a balance because there will always be a need for open-ended support for artists.

Noah Keeseker, Program Director, Springboard for the Arts.

Keeseker states that everything Springboard does is economic—not career development. They conduct workshops and consulting for all artists—visual, performing, and literature. In 2011 seven thousand-five hundred artists were served in the upper

Midwest: Minnesota, North Dakota, Wisconsin, and Iowa. As for career counseling, the sessions are composed of a one-hour meeting for one time and are “High Touch one-on-one.” If an extension of that one hour wasn’t enough the artist can come back and do the professional development program where they can buy five units for a low cost. Then they can combine the elements such as one hour of counseling or one workshop to be used within one year.

Who does Springboard serve? They know their audience: Jenns and Barbs. “Barbs” are forty- to sixty-year-olds and who are coming back into artmaking from another career. “Jenns” are twenty- to thirty-year-olds and have attended art school or art college but didn’t get the business aspect. The Jenns have entry level work jobs and want a steadier income from art. The workshop and career counseling participants are composed of more women than men.’ Keeseker feels that men don’t want to set their pride aside to come to a workshop unless the topic is marketing or creating a business plan. Keeseker feels that women care less about the stigma of getting workshop information.

‘Gallery representation is a big concern for artists. After every workshop the participants want to try to get gallery representation.’ Another service offered by Springboard is a resource guide; lists are compiled and referrals tracked. The resources categories include accountant, videographer, attorney, the Volunteer Lawyer for the Arts, website designer, and photographer. Springboard also offers a resource center but there has to be a staff member so it is only open during office hours.

Springboard counselors do not make aesthetic judgments about anyone’s artwork. They only provide knowledge. When asked if any of their programs or goals included career sustainability, the reply was ‘That is the artist’s job.’ However, later in a written comment on the survey, Keeseker offered this: ‘We address sustainability primarily through feasibility and sound business practices such as pricing, cost of production, target audience identification, demand, multiple income streams, price points, etc; the focus is mostly on the artistic practice as a business and thus it is planned, implemented and evaluated on the same standards as any other sector.’ When asked about trends in the future, Keeseker stated that he forecasts an increase in artists’ groups and collaborative projects as a reaction to the recession. Artists will be sharing knowledge and technology

and it is easier to collaborate now because of technology. In addition, there will be 'significant grant development' across disciplines.

Reflections:

There is a consensus that students' knowledge of professional practices is a primary concern by academicians, arts non-profits, and foundations. However, I would change that perspective to say that the demonstration of the students' understanding of professional practices through application is what needs to be emphasized. I maintain that the student is a partner in his or her educational journey and should be accountable. I am sure that instructors and administrators would agree.

CHAPTER 6

Professional Artist Surveys and Interviews

Surveys and interviews were completed and collected from eight area professional artists. Part I dealt with identification and education. All of the artists maintain production facilities and support themselves in total or in part with their art making.

	1	2	3	4	5	6	7	8	
PROFESSIONAL ARTIST	Tom S	Amy R	Ingrid R	Todd T	Kelly M	Josh B	Jack D	Steve H	TOTAL
Part I: Identification									
Q1. Are you a professional artist?									
a. Yes	Y	Y	Y	Y	Y	Y	Y	Y	8 Yes
b. No									
Q2 You are a professional artist because (check all that apply)									
a. Training/Education	Y		Y	Y	Y	Y	Y	Y	7 Yes
b. Exhibit your work in shops, galleries, shows, competitions	Y	Y	Y		Y	Y	Y	Y	7 Yes
c. You are employed by a company or art organization because of your art skills									0
d. Maintain an art production space	Y	Y	Y	Y	Y	Y	Y	Y	8 Yes
e. Apply for or receive art grants from foundations or art organizations	Y	Y	Y	Y	Y				5 Yes
f. Earn revenue from art making	Y	Y	Y	Y	Y	Y	Y	Y	8 Yes
g. Other				Creative Client Work	It is my calling.				2
Q3 Did you earn a degree from an art program at a college or university and if so what is the name and location?		NO							
a. Name:	UofOWA		U of ND	U of MN	U of MN	COLUMBUS COLLEGE OF ART AND DESIGN	UM	Mott Community College	7
b. Name:			Whitecliffe College of Art & Design, Auchland NZ					Central Michigan University	2
c. Degree earned:	MA ART H		BFA	BS Visual Communication	BS Applied Design/Textiles	BFA	BA?	Assoc in Art	7
d. Degree earned:			Part of Exch with UofND					BS in Ed-Art	2
e. Other information:									0

Fig 18. Professional artist identification.

Part II included questions on: 1) career expectations, 2) support from artmaking, and 3) definitions for success.

Career expectations upon graduating.

Half of the artists did not immediately move into an arts career (Fig 19). This

question was important enough to receive five additional comments:

- I had a plan but it took a few years to establish it.
- I started teaching/producing and took 'side work' for a year or two.
- I was a professional designer.
- I continued to practice dental hygiene for 4 years before I quit and become a full time artist.
- I immediately practiced, but did not consider myself professional until I began to exhibit regularly and receive local press for my work.

Career expectations for life support.

In Q. 2 four artists indicated they did not expect to support themselves. One artist intended to have support from artmaking and one replied that there were no expectations for artmaking to be a source of revenue. Additional comments:

- I only dreamed about doing my artwork as a career.
- I avoided being an artist as I thought the graphic design direction would give financial stability while still giving creative expression.

Part II:	Your expectations in your professional career.	TOTAL
Q.1.	When you graduated (or concluded your art education) did you	
	a. Immediately begin practicing artmaking and considered yourself a professional.	
	b. Dabbled a bit or delayed a few years before establishing an art career.	4
	c. Moved into another career and then came back to art.	1
	d. Other (please explain.)	5
Q.2.	When you graduated from your college or university were your expectations to support yourself.	
	a. Only with your art.	1
	b. Partially with art but also with other support (job, family, partners.)	4
	c. I never intended my art to produce revenue to support anyone.	1
	d. Other (please explain):	2

Fig 19. Expectations of a career in the arts.

Q. 3 and 4 (Fig 20) asked about support and success as a professional artist. Half of the artists now support themselves/family totally with artmaking. Three use art for partial support and one subsidizes artmaking with another income source. Additional comments:

- My art is secondary to my client creative work, but is becoming more important and noticed.
- My art supports myself and two full-time employees.

Definitions of success.

For the professional artists success was defined in this order:

- 1) exhibitions and performances
- 2) artmaking that supports itself
- 3) grant awards or recognition by others in the art
- 4) being able to practice your artmaking
- 5) teaching or presenting to others

Artmaking that supports itself was rated in the top two by professional artists but given the bottom rating by the college arts administrators. Additional comments:

- Whatever makes you happy. Don't do any job you don't like. If you get good at what you do not like people will keep hiring your for it. Do what you love. Always. And you will always support yourself and feel successful.
- To produce what you want and make a living.

Q.3. Currently, your artmaking	
a. Is the only income that supports you (and a family).	4
b. Partially supports you (and a family.)	3
c. Creates sufficient revenue to cover production expenses .	2
d. Is subsidized by other income.	1
e. Other (please explain):	2
Q.4. Success as an artist for yourself means	
a. Exhibitions or performances.	5
b. Grant awards or recognition by others in the arts.	3
c. Artmaking that supports itself.	4
d. Being employed by a company or art organization because of your art skills	0
e. Being able to practice your artmaking.	3
f. Teaching or presenting to others.	1
g. Other (please explain):	2

Fig 20. Support and success.

In Part III of the survey artists were asked about 1) career planning in their education, 2) what topics would have been most helpful then, 3) what topics would be most helpful now, 4) career planning timing, and 5) career planning options.)

Career planning received in college.

Five of the eight artists received some career planning in the early stages of their career and none of it was through their college curriculum (Fig 21). Additional comments:

- I don't remember much career planning at all
- I hired a business consultant and took a class on writing a business plan.
- My wife participated in WARM mentorship program and it helped us both. Mentoring is very helpful for those ready for it.
- No Plan. Just work.
- I wish I belonged to an arts group but nonprofit groups not readily available in ND. As far as the college curriculum: Not a snowball's chance. In fact, the Art Dept. became part of 'Communications' Dept.
- Instructors. Most resigned to teaching but the good ones continued to make art and get out to view what was happening in the art world.

Part III: Meeting your career expectations as an artist.		
Q. 1	Think back to when you first started your art career. What career planning was available to you?	TOTAL
a.	I belonged to an arts group that helped me plan a career path.	2
b.	I received guidance from nonprofit workshops that I attended as I needed.	1
c.	My college or university curriculum included a career planning class or program.	0
d.	As a student, my art instructors mentored me.	2
e.	Other (please explain):	0

Fig 21. Career planning available in early career.

Career topics that would have been helpful then and now.

Q. 2 and Q. 3 (Fig 22) considered career topics that would have been most beneficial at the early part of their career and at the current stage of career. First, the answers for the early career stage:

- 1) business practices for the artist
- 2) marketing and promotion

The next question placed the same question but at the current career stage. Marketing and promotion again appear in the top spot but this time along with 'Continuous learning of your techniques and skills in the second place. Once again grant writing is not a priority in the careers of these artists.

Q. 2.	When you were first started your art career what topics did you most need to know about?	TOTAL
a.	Career development	3
b.	Copyrights and ownership	1
c.	Continuous learning of your techniques and skills	4
d.	Business practices for the artist	5
e.	Legalities and ethics	1
f.	Marketing and promotion	5
g.	Social and community benefit	2
h.	Professional collaboration practices	1
i.	Grant writing	1
j.	Other (please explain):	1
Q. 3.	What career planning topics are important to you now.	TOTAL
a.	Career development	3
b.	Copyrights and ownership	2
c.	Continuous learning of your techniques and skills	6
d.	Business practices for the artist	3
e.	Legalities and ethics	2
f.	Marketing and promotion	7
g.	Social and community benefit	3
h.	Professional collaboration practices	2
i.	Grant writing	1
j.	Other (please explain):	

Fig 22. Career planning topics then and now.

Timing, format, recommendation for career planning.

In Q. 4 the consensus is that undergraduate level would be optimum. However, all the artists' early education there was a lack of career planning available for them and if they did receive it (Q. 5) it was a lecture or workshop. In Q. 6 when asked what career planning would have been most helpful, the answer is not a class or workshop but mentorships by professionals in your area of interests followed by internships with an artist or artmaking production facility (Fig 23).

Q. 4.	Opinion. When would career planning be best undertaken in the life of a professional artist?	TOTAL
a.	It is not important.	0
b.	In undergraduate coursework.	6
c.	In graduate coursework.	2
d.	In non-profit/art organization workshops or other courses taken as needed or wanted.	3
e.	Other (please explain):	1
Q.5.	If you received art career planning at your college or university it was	TOTAL
a.	My college/university offered career planning at the discretion of the instructors.	0
b.	A lecture or workshop.	2
c.	A credit-based semester (or longer) course devoted to career planning	0
d.	A semester plus program devoted to career planning for non-credit	0
e.	Other (please explain):	0
Q.6.	Opinion. As a professional artist, what kind of career planning would have been most helpful when you were first starting out?	TOTAL
a.	Required class or program as an undergraduate.	2
b.	Required class or program as a graduate.	2
c.	One or two-day workshops sponsored by the college/university.	1
d.	Internships with an artist or artmaking production facility.	4
e.	Mentorship by professionals in areas of your interests.	6
f.	An ongoing post-graduate program through an arts organization.	1
g.	Other (please explain):	1

Fig 23. Career planning timing.

Concluding comments by the artists.

At the end of each survey was a section that asked for other comments:

Thomas R. Schrunk: Marketing is the key. We all want to create, but we also need to eat. College education doesn't prepare you for a career—you have to make it up yourself.

Josh Blanc: Becoming a professional artist in my experience is more akin to being an inventor. One has to invent and discover their skills and how they see the world through their creations. Once they discover the invention it is all about marketing and social interaction. Getting professional advice from legal and accounting fields is extremely important so you are in control of your inventions.

Jack Dale: I can't speak to what was offered in career planning at the University of Minnesota as I wasn't an art major. Social media has really helped younger artists promote themselves. Also makes them aware of what shows to enter, grant opportunities, and organizations to join.

Kelly Marshall: When I reached my 4th year in business I decided there was no returning to dental hygiene. I let my license lapse and I put 100% of my energy into making my career profitable as a weaver and I wanted a profitable business and a reasonable life style. I worked very hard and am focused on making my dream a reality.

Professional Artist Interviews.

This last group of interviews with professional artist proved to be the most enlightening. These are the artists grounded and familiar with the daily expectations of the professional working artist. They are the practitioners in artmaking and as Scott Stulen says, "They are grounded in the 'reality' of being an artist."

As far as most people are concerned, art may be acceptable as a profession, but certainly not as an occupation. (Or as one of the authors' students dolefully pointed out, 'most professions come with a salary.')

Simply put, making art is not considered a *real* job. (Bayles and Orland 87)

The themes presented earlier are in evidence again with the professional artists:

- career planning – is needed and has not been provided in colleges
- professional practice instruction – more is needed earlier in curriculum
- limited post-graduate opportunity – teaching vs anything else?
- grants – are for single project support only
- the artist as a romantic figure – naiveté is alive and strong
- entrepreneurship – is the only way to think in this century
- technology – is a huge impact on an artist's career
- future changes – social works, environmental, collaboration
- heightened competition – graduate school, market place (including global)

Ingrid Restemayer, Printmaker.

Restemayer works full time during the day for a large corporation. Part time now is her artwork and family. Restemayer did solo shows every year until her daughter was born, then she adapted her work to be able to do some of it at home. Plus, she says, she does grant work now and fewer shows. Restemayer was offered a promotion at work but made a choice to stay at her current level in order to keep her artist work hours.

Concerning grants, Ingrid has received a lot of grant awards and states that they allow freedom to work as an artist while achieving art goals. However, she also says that getting grants is a selected pathway for an artist. 'To get a grant you have to get a grant. Working with funders means you have to match to their mission and they have to make sure you do the work. Getting grants is not a profitable endeavor but for me it is essential.'

Ingrid says '...being an artist is an inexact science. There is no way to stop change. The artist creates then recreates. It is a different animal from other professions and there are no holds to catch up. The artist has to let a little bit of the synchronicity happen. You do what you want to do whether you are a success. You work and opportunities will fall from the sky.' As an artist and arts business owner Ingrid says '...you grow and change because art is an ever-changing business. Centers for hot art change. But art isn't just about collecting where the price is important. The Old Guard expects to do shows but the new hipsters do shock.' She cautions, 'There is a lot of scraping and clawing to get to the latest hot art.'

Todd Thyberg, Graphic Designer and Letterpress Printer.

Todd describes what he does as 'Art for Commerce.' It is a cross between fine art and business. He started in graphic design business, then his father bought a letter press at an auction and Thyberg became intrigued with paper and relief printing—eventually starting his current business. It was a success to the point where he has hired an assistant. He feels that as a graphic designer he was treading a line between art and a job/business. Thyberg acknowledges that it was good to move to the Northrup King Building (NKB). At first he came because of the space—not the artists. But as he was around artists he found he became more aware of the art side of his skills. Being around other artists has helped

him to be a better artist. He also spoke of the NEMAA (Northeast Minneapolis Arts Association) people coming in beside lots of other art-people.

When asked how visual artists get people to know about them and their work, Thyberg replied, 'Self Promotion. You have to get your work out. You really have to think about it as a business. You say to yourself, I need to find clients.' Thyberg learned as he went. He admits to having an entrepreneurial spirit. His mantra was 'I am going to make this work.' He also admits to recognizing when he got overwhelmed and needed to bring in more help.

On the subject of career planning, Todd says not much was offered to him as a student. There were a few internships and those would get students to think about the business aspect. On the topic of mentoring he states, 'Coming out of school can be a real eye opener. First, there is the out-of-school naiveté plus that fact that young artists find they are in the global community with far away patrons. The challenge is how to figure out not to be just another drop in the ocean. If the artist is independent connections are needed. There was always something I was trying to promote. But I had instructors who never offered to see my work. So I say to students, Bring in your portfolio! Viability for students is important. Often students say, 'I want to do my own thing. But that can be unreal coming out of school. Expectations need to be managed.' Todd recommends setting the goal for your career development and then figuring out how to get there.

Josh Blanc, Handmade Tile Ceramic Artist .

Blanc had no career development in college—he had a vision and a theory, although he admits that he was faced with the attitude that being an artist was not a real job. 'What I know is that you have to know your purpose because once you have a job to make more money it is hard to leave. Regular jobs keep you from being what you want. I worked at the WAC for \$5.50 an hour for 4.5 years.' According to Blanc, it takes artists ten to fifteen years to get a career established and be successful and all the while the artist has to figure out what is needed to be successful. He had a better solution. He and his wife started their art businesses in 1995 and stayed with it. 'Eventually,' he said, 'the snowball effect took hold and we are still going. Some years are pretty low in income but we are doing what we want and seeing our business grow.'

As for changes for the art business, Blanc sees the Internet having a huge impact. He says that everyone goes to the web first before they come in to his shop. Now there are whole cities that have houses that fit his niche. Blanc claims that the Internet is the greatest tool for artists—ever. He has one friend who now does 50K in gross sales because of the Internet. But artists and the art scene change. When he got out of school, the best place to go was New York or Denver. He and his wife Layle wrote to a lot of cities but Minneapolis had the best resources. Getting into the market was hard. Layle went to art fairs and that was her in but it is still hard for her—and it is still hard for Blanc. But now, clients keep returning. Eventually it snowballed into something huge.

Blanc states that being committed to art is an investment. It is an investment of time and energy. He does not do public art grants anymore but others who do come to him to have work done. 'If you were to do grants—then that is your entire game plan-full time. Plus there are not enough funders in Minnesota to give all the artists 50K a year to live on and certainly not for year after year.' There are other artist myths according to Blanc. The examples he uses are Picasso and Warhol. 'They were nobodies for years. It takes strokes of luck, but to be lucky, you have to be out there all the time. No one NEEDS art. We don't know how we make our money—it just happens.'

Thomas Schrunk, Fine Wood Artist.

Schrunk says, 'As an undergraduate you don't know where your life will lead. In the college system, instructors with specialties want students to master their special area.' No one offered to mentor Schrunk. On the other hand, he has been looking for someone to fill his shoes. 'I'd have to go through 500 students to find someone to take to veneering. I offer classes but the students are often midcareer individuals with disposable income unwilling to put in the time and effort. It is a small audience.'

As an artist Schrunk feels it can take a long time to get to the critical mass with a body of work. 'The artist has to decide who should want to see it—solo or public art. But then the artist has to stick with it and do the work. Career successes are almost incidental.' He uses the example of how he got Steinway to order a customized piano by sending a sample of his work. 'Artists have to knock on doors of companies and offer a more unique

and better way to present their product with your skills and abilities.’ As for the Internet, artists have to have a website—it is a good thing and it is essential. ‘It’s your gallery.’

As for business and career development, ‘Springboard? Never took a class.’ Here’s Schrunk’s advice for education. ‘Involve me. I understand. Tell me, I forget. The best career development is when someone says: Ok—here’s the route to follow—here’s what you do—I’ll get back to you in a month and see how you are doing.’

Kelly Marshall, Weaver and Designer of Fine Textiles.

Marshall has spent twenty-one years as a professional weaver and designer of fine textiles. She started out as a dental hygienist but was always interested, even as a kid, in art classes and took them whenever she could. She took classes for fun at the University of Minnesota and went to Sweden for a year to learn about weaving. Then she took a business class at St. Catherine’s University and started her studio. She now employs two fulltime employees. Marshall says to market you must know your audience and this is hers: homeowners, consultants for industries and companies, health care hospitals, libraries, restaurants, and museums.

As for grants, Marshall applied for and received a grant when she was first starting out. It was only for \$3,000 to purchase a loom and was awarded by an organization supporting women. She also joined WARM (author’s note: Women’s Artist Registry of Minnesota). Bit by bit she expanded her line to include weavings by the yard, table runners, and room dividers. Now she can do textiles for the whole-house use. To make a go of her career she did only ‘to trade’ professionally at first, along with fifteen years of shows or art fairs. She also taught weaving classes and wrote a book – *How to do Weaving*. Mostly now she does everything to order. As for the Internet, Marshall has had a website for twelve years and uses it only as a brochure. She does not use e-commerce yet.

Marshall has offered internships for years as a way to broaden the craft and keep it alive. ‘Weaving is something I love and make a living out of it so I want to share.’ Some of the interns have become employees. ‘I’ve had interns from the beginning.’ She also hires apprentices who come for three months.

Steve Hemingway, Ceramic Artist.

As a child Hemingway was always drawing—siblings, images, and cartoons. But still it was an epiphany when he realized he wanted to be and was an artist. In elementary school he was shy to express himself but his teachers supported him. In fifth grade he recalls how his grandfather (who worked in a place having a paper inventory) brought in a large amount of paper and said ‘This is for Steve.’ That was a huge reinforcement. When he went to college, he saw the arts and instinctively knew that’s what he wanted. He considered ceramics in a fine art capacity and eventually was offered a job. His career choice was a huge struggle with his father. But Hemingway’s advice is ‘Live as an artist. There is no teaching that tells you how to do that. You have to find a way to incorporate your art into your life.’ After Michigan, he and his wife Amy came to a strange city—Minneapolis—to start from scratch. He hired out to the Minnesota History Center and also taught at Coffman Union and Minnetonka for ten years. That was ten years ago. ‘I quit to not teach and give it a shot at being a full time artist. Looking back (I was in my 30s at the time) it seemed pretty scary.’

Hemingway never did a lot of shows. For him the gallery was a better option. He does a few selected shows with other ceramic artists and he does commissions – 1% of his work. His work is at Regions Hospital in St. Paul, for example. He has reps [author’s note: art agents] that handle his work. Some are interior designers; some are reps in hospitals like Mayo. But after ten years of doing that, the recession hit. He compares that to the economic cycle of his home town: ‘It was just like the Boom or Bust in Flint, Michigan.’ The Michigan experience had prepared Hemingway for surviving. He knows that the economy is cyclical in nature – up, then down. Steve will continue making art and putting his work in the market. ‘Maybe,’ he says, ‘out of sheer stubbornness.’ But he recalls how a sculpture teacher once told him ‘You have to put your time in.’ As for the Internet, Steve considers it as a glorified business card. He has a Facebook account and a website – but no shopping cart. The website gets him commissions. As for Etsy [Etsy.com], he does about \$10,000 on that site.

Jack Dale, Painter.

Dale has been a painter for forty years. He only paints in acrylic. He had a studio at home when his kids were little—then set one up outside his home in 1989. He always had a couple of paintings going even when he had a fulltime job in the printing industry. He paints what he wants and rarely does commissions. Selling and supply was never his goal and he finds commissions—‘difficult.’ He paints in abstract—no ideas. ‘No angst, stories, or theories. I know painters,’ he says, ‘who take themselves into things. My motivation: I just like to paint.’ How has he kept his boat afloat as an artist? Some years he painted and sold nothing – some years he sold only one, but always there was something to bring him back. He says if he didn’t sell anything, he’d still paint. Since 1989 he has done more painting. He could not sell when his studio was at home; instead he gave away those works. Dale did little shows here and there and he used to be in the Groveland Gallery in Minneapolis but dropped out as he felt he couldn’t produce enough of an inventory to do them justice. Now he feels he cannot go back as they have been loyal all these years to artists who stayed with them.

Amy Rice, Painter and Mixed Media Artist.

Rice was an undergraduate in college but not in art. Rice has been a full time painter for two years. She supports herself and also hires interns (no pay.) Rice is successful on Etsy but says Etsy is blamed for the failure of galleries. She did early craft galleries and for a while they were hot. Then Etsy came along. ‘The Internet is how artists get their work out now to be seen and sold.’

Rice spoke of students who attend and graduate from colleges and universities. ‘People who have graduated from an art college or university are lacking in what it takes to sustain themselves as artists. They still need an assignment.’ She has seen MCAD students who could not apply to a museum or gallery because they had to follow rules or steps. She feels they had no confidence to be real artists—but they were full of ego. She feels that although artists can be whiners she disagrees with that attitude. ‘The Twin Cities is a great place to be an artist—Stevens Square, Altered Esthetics. Plus, there are lots of opportunities for disabled artists. There is Spectrum and there are cafes. It can be a

struggle now to get the work of disabled artists known—the same for self-taught or Outsider artists.’ Art criticism, yes, it is here, too, and Rice thinks there could be more.

‘Things are good and could be better. Groups are still going. There is Rosalux which is a collective gallery. The works are juried by the group. There are high expectations. As for supporting the arts from government sources, forty people get \$10,000 grants from the Minnesota State Art Board. Springboard gets lots of state money. Soo Visual should get more. There are also some not so good programs such as the program about putting art in empty storefronts. The program offers \$1,000 to the selected artists. Really? That just covers the materials for a lot of artists. Flash is cool but doesn’t help the artists. Springboard’s CSC (boxes of art delivered like vegetables) is pretty cool but \$1000 for 50 small pieces of art? The Ice Shack idea is gimmicky. The MIA selects work by local artists to exhibit but that is attached to what’s going on already at the MIA.’

Reflections

The artists speak of commitment to their artmaking and also indicated that they persevered in spite of the not getting the information on career management, business, or marketing in their early years in education. The continuous learning was definitely exhibited by all the artists and was a fundamental outcome of continual practice of their skills and experience with their clients. Some also spoke of not being introduced to the various art professions options in their college programs. I think this is because colleges are intent on producing only studio artists. The artists interviewed found their niche for work and put in the hours, even the years to make their career a success. In the surveys and interviews I did not ask about financial success but I did ask if the artists supported themselves with their art. The key concept here is the interpretation of fulfillment. All of the professional artists experienced challenges but also made decisions to stay on the artist track. I keep looking at how the future will be different for the artists coming out of college. For one thing, the entrepreneurial attitude will be necessary.

Chapter 7 Subject Experts

The topics selected as most important for inclusion in a career management program were career development plan, business practices, and sales and marketing.

	Students	Adm	Non P	Prof art
Q. 2 Please rank with 1 being the most important, what topic has the highest priority in your career planning.				
A career development plan		X	X	X
Business practices for the artist	X		X	X
Sales, marketing and promotion	X		X	X

Fig 24. Top three areas selected for career development.

Three subject experts in these areas were selected due to experience with artists and or education. Two are from MAP for Nonprofits, a nonprofit itself who assists other nonprofits in management and leadership. The third individual works with graduate students at the University of Minnesota in career planning. Even with the subject experts I found the same themes reoccurring in their interviews.

- career planning – is needed and has not been provided in colleges
- professional practice instruction – is needed earlier in curriculum
- limited post-graduate opportunity – teaching vs anything else?
- grants – are for single project support only
- the artist as a romantic figure – naiveté is alive and strong
- entrepreneurship – is the only way to think in this century
- technology – is a huge impact on an artist’s career
- future changes – social works, environmental, collaboration
- heightened competition – graduate school, market place (including global)

Julie Dappen, Director of Marketing and Business Development for Map for Nonprofits.

Dappen maintains that marketing is really just communication—both talking and listening. Rule #1, the artist has to identify who is interested in their work. ‘Who does my

art speak to? Artists often think from the inside out, in other words, waiting for people to come to them and view the work. But marketing means you think outside in—you identify and define the people who are interested in what you do and then you communicate with them. There are many ways to do this...face-to-face, in email, on Facebook, Linked In, websites, and personal notes. Creating a market design may be too sacrificial for some artists but that is not the way to think about it. Some of the segments for identifying are women, young people, or working professionals. It is fair to say that people who buy art must have the means so that is part of knowing your target market. Once you have the target market identified, then find out all you can about that group. Each artist has a story so tell it all the time. Reach out to your professional connections as well. Remember it will take more than one time so keep at it.'

'The artist provides information in case the individual is interested. The artist can even provide sampling of their work. That is done on websites—open houses, or in local exhibits. Art clients want information about the artist and the process. Buying art provides status and knowledge. A buyer can purchase art and then tell friends who did it, where they bought it, why they liked it, how it was created. When this happens your client is now your advocate. And getting other people to be your advocates is key.'

'Find the traffic area of your target audience and get your work in front of them. That is connection. If you need to collaborate with others, do so. They can be other artists or other businesses or nonprofits. You can collaborate around a cause. This increases your newsworthiness with the media as well as increases the number of people you reach and therefore, communicate with. It is good to have a media contact in your network. You will need to understand their interests as well. The art network is powerful and includes influencers that need to be identified. To reach a person or a group, ask for a fifteen minute meeting for their advice. This is ongoing as people are very trendy today so an artist has to be tuned in to what is going on. Tap into what others think is important. Healing art is a hot topic right now. If an artist is unskilled at reaching out to others, make a list of three influencers and have a goal to interview each within a year.'

'There are stages to marketing. 1. You create your work. 2. You know the attributes of work and your target audience. 3. You ask them what benefits they receive from buying your work (and use this in testimonials). 4. This allows you to understand the emotion

connections to your work and this is the stage an artist needs to reach. 5. Realize how you have impacted lives. This is the human benefit for the greater good.

				How does my
			Emotional	art change lives
		Benefits to	Benefit	On a daily
	Attributes	Purchaser	Pleasure	Basis I am
	of your work	Satus	Happy	reminded of
Your Work	Public Art	Calming	Feel connected	humanity
	Abstract	Expression	Empathy	Others find
Your Art	Scenic Photo	Appreciation		peace or
	etc.	of Creativity		relate
				for the better
Levels of Marketing - J Dappen				

Fig 25. Levels of Marketing adapted from J Dappen.

Barbara Clare, Chief Financial Officer at Map for Nonprofits.

Clare says that artists have good intentions, but often no background in making financial decisions. Barb recalls speaking with a young woman who was a dancer and when Barb asked her some simple financial questions, the woman did a pirouette and said, 'I am a dancer. That is what I do.' Barb states that if artists want to have their own business they will be required to know the issues of compliance with legal and government agencies.' A requirement for an artist business owner should be to take a class in business that covers budgeting and budgets, material cost, and time cost as time is a resource, especially when an artist is just starting out. It is crucial to understand the market, Who am I selling to? then How am I going to sell my product? Who does the taxes and who gets the taxes? The basic question is How do you survive to do the work you want to do?

'A good guidelines class should be able to direct an artist to a resource and to more connections. Women's Venture has a class titled Planning to Succeed that meets once a week for two hours a night. This class helps on follow ups with contacts and counselors. That help is critical.'

‘The assumption of a poor artist on the brink of poverty is stupid. A stupid assumption. With a career plan it can be sustaining but without the knowledge to build a career an artist is really stuck.’ Clare has spent fifteen years working with artists. ‘The artists must know their own mission and they need to *know* to be successful—planning the strategies and collaborating with others who have threads to your mission. Then, don’t deviate. Seek partnerships that can help you. Cuts in government funding for arts and nonprofits have forced people to seek partnerships and relational collaborations. In the big world of corporations there is an infrastructure to acquire the threads and to tie to the mission. Those corporations purchase what they need. Individuals have to rely on their product, relationships, and connections to move forward to create a profitable relationship.’

Looking to the future, Clare says the shift for government funding toward the social sector will continue. ‘This certainly affects the missions of the nonprofits. There will be a growth to provide those services. In spite of a decrease in government spending on the arts, giving from the private sector will not go down. The 90s may have been the peak of funding and flourishing but we won’t ever go back to the 90s. Those who are able to absorb new technologies to market and promote will have an advantage over those who do not. Social media and e-marketing are on the cutting edge. Also in the future businesses will need to be more creative. They will need to use knowledge and skills to address the needs of its market. This is where artists come in. They can work in alternative ways to help social causes. There will be lots of opportunities to help children and handicapped individuals. It is going to be an exciting world.’ Clare states, ‘I am optimistic. The Twin Cities is a great place to start a small business.’

‘The biggest barrier for the artist is not seeing themselves as successful. But no one deserves to live in poverty which is martyrism in its purest form. Artists should expect fair wages.’ Clare has seen groups of artists who get together and talk about how no one understands them. She sees artists drinking beer and talking about how poor they are. She recommends a stop to that attitude and instead to take responsibility. ‘Artists have the attention and dedication but they need to turn the screw to incorporate knowing how to have better lives and better careers. There must be a commitment to the business as well as the art and that must be part of the business plan.’ Clare defines an entrepreneur as ‘one

who not only sees opportunities but who creates opportunity—an idea that can be worked with and acted on. An opportunity to fill a need.’

Noro Andriamanalina, Program Director for Office of Equity/Diversity at the University of Minnesota.

Andriamanalina has had some students and departments such as art tell her that the IDP [Individual Development Plan] available on the University of Minnesota Graduate School website is too linear. So she tells them to make one that makes sense. One example by an arts person was an IDP with overlapping circles. I suggested doing one that was spiral shaped or one like a Candyland® game board or a maze.

She says language, anthropology, philosophy graduates don’t want to teach so now they are saying to the graduate school...find us something else to do with our degree! Andriamanalina says, ‘We are here to help. IDP is all about networking. The deans have a job. They network all the time but once they have tenure they are removed from the real world of applying and finding a job. Yes, it is still a good-old-boys network.’ She has seen some post docs that are floating because no one gave them guidance. No one showed them how to write grants, publish, present.

‘The term post docs is a place holder. It originally referred to the context of post-PhD in science. Then Post PhD. Then post terminal degree. It is not unlike a fellowship and should last two to three years. It is meant to be an opportunity to expand on a project or research to publish and present before being hired in academia and get on a tenure track. In science it is required. A graduate might go to Mayo clinic or a Federal agency or to the USDA as a fellow or a trainee. There they get published, and acquire skills. But I have seen some that did Post Doc for seven years!!! Wasted their first three years because they were not mentored; they had no IDP. If they have an IDP they should show the mentor this is what I need. Then everyone would know the expectations.’

‘What are needed are transferable skills—because if a student finishes a degree without these, it is a dead-end. Focus on what can transcend. Students cannot be an island. But you have to ask the grads...what is your contribution? Networking is essential. We don’t live alone. Success depends on interaction with others. We are who are group is. It is the entrepreneurs who are not only mapping out but doing.’

Reflections.

Visual art students are in need of professional practice skills, knowledge, and behaviors in order to successfully compete in a field where there are more graduates than the market can support. There are dedicated instructors who want to answer that educational need. There are nonprofits to serve a defined market. However, not only is there a total lack of expectations placed on the student to direct their career management plan at every step of their college education, but there is also a total lack of evaluation by all parties on how well any of the professional practice programs are addressing the need for short- and long-term success. Ongoing support for a sustainable career management plan is absent from the current visual arts career environment.

I believe professional practices are a vital element in career preparation, but the crux of the issue for this study is sustainable career management. The arts administrators are committed to helping students and pushing the information out to them. The students see the career management programs as less available. This dichotomy could well be explained by a lack of career management understanding on both the part of the student and knowledge providers—both at the college and nonprofit levels.

Part III Ideation: Grab a Bar Napkin and Start Sketching

Chapter 8

Looking for Models

Idealism has a high casualty rate. The chances are (statistically speaking) that if you're an artist, you're also a student. That says something very encouraging about the desire to learn art—and something very ominous about the attrition rate of those who try. There is, after all, a deadly corollary: most people stop making art when they stop being students.

Bayles and Orland

Push, pull, and entrepreneurship.

The outdated perception of the artist as a genius creative with expectations of fiscal support from foundations and governments and above needing to learn basic economic and business principles is still found in our current post-secondary visual arts education system. In spite of the disappearance of federal monies, the decline of the art gallery system, and the economic decline after 2008, art students are still being trained in creative arts but that training will be without career management plan needed for fine artists to thrive post-graduation. College students learning the techniques of painting, photography, printmaking, ceramics, sculpture, drawing, and design can expect to pay well over \$50,000 in tuition alone at the University of Minnesota and over \$65,000 at MCAD to earn and receive an undergraduate degree. With a handshake and a diploma, students will then pursue their professional career without the benefit of a supported career management plan.

Ideation does not call for working from a blank page—coming up with one idea or two ideas from scratch. Instead ideation is all about seeing what ideas and models are already in place and whether those ideas and models can be incorporated and adapted. Design thinking calls for identification of models to be adapted not just build a better program, but to innovate and propose a program that addresses current needs in a form that is aesthetically pleasing, forward thinking, and inviting to the user. Sketching ideas is

helpful at this stage. Sketched ideas are ideas in visual form. When two or more people gather in a relaxed setting to discuss ideas, a cocktail napkin can serve as a sketch pad. The sketches appearing in Appendix 3 are from my journal. These sketches were moments of solitary brainstorming but I would relish a future opportunity to meet and sketch with other artists on bar napkins.

I discovered a small number of programs dealing with visual art career management that are currently in place in arts post-secondary institutions, for-profit, or nonprofit agencies. The two for-profits operate on the strength of the persona of their founders. Susan Schear leads Artisin, LLC based in the New York City area. Sylvia White: Contemporary Artists Services operates in the Greater Los Angeles area. These individuals or a staff member can be hired to come to an organization or college and give a presentation or workshop; they distribute, or push, information to the participants. Both Artisin and Sylvia White provide management consultations for artists. Both focus on visual arts business and economic development offering connection possibilities for the artist to museums, foundations, and cultural organizations (Artisin, Sylvia White).

Sylvia White offers both short and long term advisory programming. For short term, the initial consultation fee is \$250 for a one-time meeting and studio visits start at \$275. In comparison, Springboard for the Arts charges \$45 for a one-hour consultation. Springboard does not offer a long-term career management program but Sylvia White does offer a year-long option that requires a one-year contract and a monthly fee. Besides other benefits, the company offers guidance, connections, administration of business tasks, marketing endeavors, and exhibition opportunities.

All of the researched programs offered by colleges and nonprofit arts agencies were short-term—one-hour workshops up to one semester in length. Examples were:

- *Professional Development For Artists*, UW-LaCrosse Campus, three-hour workshops.
- *Professional Practices in the Arts*, Syracuse University, NY, three-credit semester course.
- *2013 EDGE Professional Development Program for Visual artists*, Artists Trusts, Seattle – fifty-hour program and two-hour workshops.

These programs also push information to students for short-term knowledge gain and do not offer long-term career support. The overwhelming approach to career assistance by universities and colleges is a course or workshop with a title including the words “professional practices.” Professional practices may be a popular topic for brief exposures in workshops but as several of our interviewees pointed out, it is often too little and too late.

Analysis of the interviews and surveys in Part II as well as the review of programs offered at colleges across the United States establish that some art departments are addressing the need for post-graduate preparation. However, being the distributors of information is only part of the equation in career management. One challenge of including a career management component in the post-secondary institutions concerns the core mission—what are the student needs and how should those be addressed? The universities and colleges have found themselves in a position of tension—is the purpose of the university to make knowledge available to the student and to present a curriculum of skills, history, and theories? Or is the responsibility of post-secondary education to prepare students and to support them for the professional world outside of academia? Again, from *Art&Fear*:

But then, the role of the university has always been to provide an education, which is a small but significant step removed from providing training. Training prepares you for a job; an education prepares you for life. But if the university lays the foundation for rich and interdisciplinary achievement over the long run, it’s notorious for providing few employable skills in the short run. (Bayles and Orland 87-88)

There are educational options that are student-centered. The Knowmads, an educational group based in Amsterdam, is one example. The Knowmads asks the students first...What do you want to do? They then guide the students and work with non-academic business partners to provide the support for the student-directed learning goals within the academic curriculum. I have heard representatives from this program speak in design thinking classes and at the Design Intersection conference at the University of Minnesota. The philosophy of the Knowmads is includes students as active participants and the leaders in combining their passion and ideas with knowledge provided through the educational system.

I refer to this as fostering entrepreneurship—helping students select and act on good ideas for the benefit of self and others with academia in a role of support.

Career management benefits with the inclusion of entrepreneurship, and the universities and nonprofits would benefit by including its principles and practice in the curriculum. If, as Christine Baeumler points out, the art field is changing rapidly, then students must see the current situations and seize on the opportunity to create a professional life that meets their goals and uses their skills and abilities. Entrepreneurship and innovation need to be components of a visual arts education program. After all, are not artists entrepreneurs and discoverers by aptitude and passion? One university that recognizes the importance of entrepreneurship as well as the importance of business knowledge for its visual art students is Syracuse University. On its Transmedia website the department encourages its art students to “minor in entrepreneurship and emerging enterprises...offered through SU’s Martin J Whitman School of Management and includes coursework in essential business tools.” (College of Visual and Performing Arts, Syracuse University)

Entrepreneurship in the arts also received attention in an article titled “Artopolis” in the November 2011 issue of *Entrepreneur*. The examples of arts businesses created by these arts innovators are Slowdown Club in Omaha, a city-block arts complex; 20 x200, an online art market of limited print editions for the not-so-wealthy; Maker Movement, a business begun with technology professionals needing a creative outlet; CreateHere’s MakeWork program, a funder for artists to buy property for production facilities; Shunpike, a financial service provider for artists; and Box Office, a manufacturer of energy-efficient office units (Davidson 65).

Establishing career management programs in post-secondary education systems is an action of accountability as well as vital for the sustainability of the art departments in the universities and colleges. The necessity for university accountability was recently discussed by Jack Parker in a *Minnesota Daily* article titled “A Push to Publicize Graduate’s Earnings.” Parker says “...more students are questioning the value of the college investment.” Currently, educational institutions that receive federal funding must keep such statistics on graduation and employment, but there is no requirement that those statistics have to be made public. The commitment to not only collecting but sharing data of student career accomplishments would be in line with helping students make an educated

investment choice for their time, energy, and other resources for the expected return on their investment.

Proof of student career success is not only apparent through published statistics but it could easily be a key element on the websites and promotional materials of art departments. One way of showing accountability is having a dedicated art career service. I researched dedicated career service offices in post-secondary art departments and found that along with MCAD, the Savannah College of Art and Design, Atlanta, Georgia has such a dedicated career service for its art students. Colleges can help students realize expectations for post-graduate careers by promoting—loudly—the success of their graduates. On the University of Minnesota Art Department’s website there is promotion of graduate achievements. This information can be found under the small subheading beneath “Alumni” on the right hand side of its webpage—this is the opposite of loudly. The Columbia College Chicago in contrast does practice self-promotion on the first screen of its art department’s webpage with this statement:

We know that the proof of our success as educators lies in the outcomes and achievements of our students. That's why we couldn't be more proud that our students have gone on to win Oscars, Emmys and Guggenheims, to start their own businesses, write their own columns in major dailies, perform on television, dance, exhibit, design, produce, animate, compose, manage, write, and to direct with the best. (Columbia College Chicago)

Professional practice coursework is valuable at all stages of career management as practices are updated according to new technologies and market demand. However, such coursework is only a part of a sustainable career management program. Coursework by educational institutions or classes offered by nonprofits such as Springboard are also examples of pushing information to the client through brief encounters. Two hours does not constitute a long-term commitment. For long-term support the concept of sustainability in career management would have to be incorporated. “Surprisingly, the dropout rate during [art] school is not all that high—the real killer is the lack of continuing support system afterwards” (Bayles and Orland 12).

The opposite of pushing information is pulling information. That is exactly what is happening in the twenty-first century with e-programs, the Internet, and social media. The

student initiates the drive for information and participation. The pull for information occurs at a stage of student readiness and decision making—two facets of career management. Evidences of creating opportunities for pushing and pulling information with person-to-person contact can be found in recent models like CoCo (co-working and collaboration) and cohorts (a group of like-minded individuals working on art projects.) While I believe in person-to-person exchanges, especially for discussing ideas and accomplishing projects, my career management prototype will also include an e-component.

University of Minnesota Graduate, IDP.

As mentioned earlier, there is a graduate student online career management program “IDP for Students” on the web site of the University of Minnesota Graduate School prepared by Noro Andriamanalina and Charlotte Voight. The purpose of the IDP is to clarify career intentions and to define a path for achievement. This IDP document is eleven pages of words and charts and as Andriamanalina pointed out the dense verbiage is off-putting to some students. However, there are basic steps in this IDP that applicable to undergraduate students and that I have added to my prototype. The first task in the IDP is to identify goals. Here I would recommend for undergraduates that the first task is to do a self-assessment of skills, personality traits, strengths and resources. Career goals for art student undergraduates may not be as clearly defined as someone with more academic experience so I say the second stage then is to consider goals—be it professional artist, art instructor, designer, arts entrepreneur, hobbyist, business owner, art project director, museum staff member or whatever art career is desired at that life moment. From here, a plan—even a drawing—is created. The next step would be to list values and commitments that impact that plan. Then, there must be a sharing of the plan—in the case of graduate students this is the mentor or advising professor. In the case of undergraduates it starts with sharing with other students, instructors, and eventually a mentor or coach. The IDP is an organic document. It needs to be flexible, fluid, and adaptable to changes as the student reflects, experiments, chooses, and adds new knowledge. Career management is change management. The IDP is built on short-term awareness and ideas but on a long-term framework.

Evidence of Career Management Programs.

I found two examples of career management programs for visual artists that consider a long-range mission for sustainability. The first is Artquest from the United Kingdom. Artquest actually uses the term “sustainability” in its mission for helping visual artists beyond college graduation:

Helping artists to make work, sell work, find work and network, Artquest provides the information to drive creative practice and help artists thrive on some of the lowest incomes in the creative sector. Run by artists, for artists, we build a bridge from student experience to sustainable working life, and throughout your professional career. (Artquest)

No other organization in my research has stated the sustainable career objective for the visual artist so clearly.

Sustainable career management for the artist is a global issue. Therefore, to find a university outside of the United States that actually implemented career management into the fine arts curriculum should not have been a surprise. James Cook University in Australia instituted Work-Integrated Learning (WIL) for its art students. Ryan Daniel, Foundation Head of School, Creative Arts, James Cook University, published an article in the *Australian Journal of Career Development* in 2010. The abstract:

This case study focuses on the implementation of a professional studies subject at a regional Australian institution of higher education. This subject, established in order to foster the development of links to graduate destinations, creative networks and employment outcomes, involves a curriculum that is underpinned by server career theories. Students are exposed to career development theory, after which they are required to reflect on and communicate to their peers the manner in which they both engage with and put in practice the key tenets of these theories in both an overarching career plan and through industry-focused activities. (Daniel 22)

The eureka moment in this research was the fact that once students gained knowledge about career management and therefore, could apply it to their own lives, they felt empowered and could comprehend the importance of directing their own careers to and beyond graduation. In other words, there was little awareness of career management concepts until the course was offered and once the students owned the knowledge, they

were no longer confined to a conveyor-belt-thinking of classes and assignments. The students had the option of taking the responsibility to create an individualized career plan to direct their education and career.

The Impact of Career Management Awareness.

This James Cook University program brings the established practice of WIL, which has been applied for numerous years in the fields of “education, nursing, and engineering” in the UK and Australia, but “...only recently to the creative arts.” It is worth noting that while discussing career management, Daniel also addresses the tension in universities over the education mission as discussed earlier in this study.

WIL is also an area that is often linked to the current discourse around the role of higher education: that is, the balance between preparing graduates for life in the profession or industry straight after graduation and the long-term academic and lifelong learning goals that higher education aims to achieve. (15).

It is safe to conclude that the instructors instituting WIL must have also addressed their academic responsibilities to the university administration.

For this study, the James Cook University involved sixty-five third-year creative arts students (music, visual art, theater, communication design). The course included the following objectives:

- To provide students with a strong foundation knowledge in career theory, career types and career development strategies.
- To embed in the curriculum a set of WIL strategies and experiences that directly connect students to the sector.
- To build into the curriculum a strategy to require students to reflect on their experiences both as individuals and as a community of reflective practitioners, the latter an opportunity for students to learn from their peers about broader issues they will face as they enter the industry (16).

Pre- and post-surveys were administered to document the change and impact of the curriculum. The students were asked to “...tie their learning together, including the role of career theory as relevant to their experiences across the subject and for their future career.” To this end 91% of the students reported an increase in the career theory

knowledge and 59% of the male students who had initially defined career success in monetary terms had at the end of the semester defined it as lifelong experience. For women students, 50% selected the lifelong experience definition as well (Daniel 17).

If a course in career planning can have that much impact, could a course offered in all art colleges and universities not only help the students become self-directed and responsible for their own career success but also help the post-secondary art department become accountable and supportive to the individuals it serves? From Tim Brown:

Opportunities to rethink the structure of education exist all the way up the chain. Within the structure of a traditional art school, the California College of the Arts in San Francisco has applied the principles of design thinking—use-centered research, brainstorming, analogous observations, prototyping—to crafting its strategic plan for the future of arts education. The Royal College of Art in London is collaborating with its neighbor, the Imperial College, to leverage the different but mutually reinforcing types of creative problem solving found in art and engineering. In Toronto students at the Ontario College of Art and Design have the opportunity to team up with their counterparts at UT's Rotman School of Management in a shared pursuit of creativity and innovation. (224)

Chapter 9

Prototype. Playing with Possibility.

We need new choices.

Tim Brown

Design thinking taps into capacities we all have but that are overlooked by more conventional problem-solving practices. It is not only human-centered; it is deeply human in and of itself. Design thinking relies on our ability to be intuitive, to recognize patterns, to construct ideas that have emotional meaning as well as functionality, to express ourselves in media other than words and symbols

Tim Brown

Sketch of a Career Management Prototype.

I have argued that a career management program is needed for the benefit of art students as well as for the relevancy of post-secondary art education institutions. Students supply the desire, the commitment, the self-knowledge, and the expectations as well as assuming the responsibility for their own success. As a partner in a student's professional career, colleges provide knowledge, opportunities to learn, and the support for achieving the student's professional goals now and in the future. More artists are graduating than the current market needs. Therefore, artists must be entrepreneurial in their career approach. Design thinking is a solution process that is applicable for all parties.

Part of the design thinking process for this study calls for rough sketches of career management formats and my initial rough sketches that provided a broad idea platform are included in the Appendix 1. As Berger points out, "Prototyping is a form of play, really, it's a return to drawing pictures...Artistic skills are not necessary, but a shift in the way you think about work may be required" (274).

My prototype will take the following from the shelves of this study's cupboard of ideas.

- Self-Directed
- Person-to-person module
- E-module
- Solo and group options

- Career management concepts
- Self-assessment
- Short-term steps for immediate action and success
- Long-term planning that is flexible and adaptable
- Resource for support
- Outsourcing service options

I see a career management program being instituted in the first year of a post-secondary art program and revisited on a regular basis. If, as Thomas Shrunk says, “Students don’t even know what they want,” as least the idea of planning for post-graduation career sustainability through a self-directed path has been presented. The James Cook University program validated the success of introducing a career management module into the arts curriculum.

Self-assessment plays a major role in career development by vocational counselors and that concept is applicable to career management for achievement of lifelong professional objectives. Donald Super’s five career stages occurring over a person’s professional life: “growth, exploration, establishment, maintenance, and decline” are to be recognized and included (as qtd. in Swanson 350). I want to make a point here that these stages need to be seen not as a one-life occurrence but as a cycle that can be repeated numerous times. The artist is always reinventing herself or himself. The cycle of life goes around and around. Perhaps what the artist needs to hold as a career image is the Phoenix—the bird that assumes a totally new visage with each incarnation. The artist can see the new environment with its opportunities with each rebirth.

Current programs for sustainable career development for the visual artist are not in evidence at the art departments in the local educational institutions nor is there a long-term program for sustainability available in the arts nonprofits. Such a program would be student-directed with the institutions and agencies providing a program of support. My prototype is an individualized program that incorporates regimentation or free-flow in order to accommodate students at different stages of readiness and determination. My proposal has three points of engagement for the student.

- 1) Initial group meeting
- 2) Online engagement

3) Optional meetings with counselors and guides

The first point is a group meeting where the theory of career management is presented and the expectations of participation and responsibilities are introduced. This could very well be a traditional class—it meets at a certain time on a certain day and attendance is required. But this class can also be offered in a video conference to include offsite students. The class would include the career management theories, the expectations for student participation, self-assessment, and of course, evaluation. A pre-test and post-test would suffice.

Similar to the career assessment programs now available on line, the art student completes a self-assessment of skills and abilities at this first stage. Earlier I referred to this as acknowledging one's gifts. Rothstein and Burke confirm this basic need: "...self awareness is the core of self-management efforts. Self awareness provides a basis for introspection, choice, priority setting, change and development " (5).

Here are questions I would include in a career management self-assessment plan:

- What do I do better than anyone else?
- What do I most love to do?
- What are my resources?
- What are my personal work patterns?
- How can I use those resources in the most efficient way for my art career?
- What do I want to outsource?
- Who are the people who should know about me?
- How are they going to know about me?
- Who are the people I want to be around?
- What is the age of my art inventory that I am willing to keep and store?
- How am I going to increase my skills?
- What are my top three personal values?
- To whom am I committed in my daily life?

Once the basic questions are answered a personalized drawing is done reflecting the answers. A mind map is one possibility, a diagram another, even a three dimensional model can be used. Once this process is done, then sharing, discussion, and reflection will occur. Then the drawing can be adapted. A game format can be used at any of the points of

engagement, in fact, I would encourage it. I have prepared a game based on the format of the familiar game of Monopoly®. It will be used as part of my Master of Liberal Studies presentation and is shown in Appendix 2.

Creating an e-list of living artists selected by the student would be required. I credit Scott Stulen with this suggestion. The e-list is compiled with the artists' names, their theories, and where the work can be seen—preferably in-person. This list supports inspiration and connection through awareness of what other professional artists of specific areas of interest to the students are achieving or investigating. It also makes the student consider the theory base of their own work. Compiling this list requires the art student to consider the impacts and influence of other artists. Art students may want to think they have a unique approach to art but that would dismiss the foundation set by artists who are in the history books or who are perhaps heading toward the history books. This e-list is fuel for career success and may hold the possibility for collaboration.

The ability to demonstrate knowledge of professional practices, another common theme from the interviews, is crucial but it is also an area of knowledge that is not stagnant. Professional practices do evolve. Students need to know and practice how to present themselves as a professional in words, images, and behaviors. This of course should be addressed early in a curriculum and with annual review. Access to updated professional practices in my prototype will be a part of both this first point of engagement as well as the next and second point of engagement.

The second point of engagement is an online program available 24/7. This program is available for the student during college as well as post-graduation. Even though the first stage required an initial identification of skills and abilities the second stage allows for post-reflection adjustments as the students' awareness of skills and talents evolves. This e-program, administered by an independent e-agent can be set up with personalized goals, resource needs, and planned progress, and can include email or text reminders and announcements. Knowledge is a key ingredient of this component. Knowledge of arts employment trends and opportunities, specific field highlights, self-knowledge review, and expectations are available here to keep vital information in front of the artist. This e-program can be customized and personalized for maximum usability due to a fine focus to the artist's special interest area. Standard topics on this service are the principles and examples of career

development plans, marketing and promotion plans, business practices, learning opportunities, legalities, copyright, ethics, and collaboration techniques. The e-program also allows for statistical updates, links to articles or news in interest areas, and subprograms for collaborative projects or individual projects. I see this program including steps for success, recommendations, e-communications, personalized areas for funding, promotion of success, and a chat room with others. This site does create a personalized professional career time line. Utilizing an e-program recognizes the ease and comfort students have with the Internet and online processes. Besides being available 24/7, the online program can be adapted and refined making it usable over the entire course of a professional career. It can easily incorporate an on-line game format. And of course, career management principles are always promoted and evaluations are ongoing as well.

The third point of engagement again provides human contact. The student or artist has the option of scheduling a consulting session to ask questions, seek advice, or to receive personal support measures—where the counselor is really an active listener but who also can recommend resources for career needs or advancement. An annual reunion of visual art students, held at the college or university would also provide an opportunity for career management updates and counseling. This third point could offer face-to-face options via electronic programs as well at a time convenient to all parties. Evaluations are also part of this.

This online program and the person-to-person counseling are to be available over the career lifetime. That means the design thinking process of model refinement has to be applied in order to keep the program viable. In other words, the career management model itself must be sustainable and that calls for adaptation to address the needs of the art students in light of contemporary situations. However, success for the visual artist needs to take into account more than career goals. Rothstein and Burke state this well: “It is important to see success in each domain of life: private life, personal relationships, work, community,...and not always a high level but ‘just enough.’ (5) To this I would add physical, emotional, and spiritual health. These too may be optional modules on the e-program for the student. But basic to this sustainable career management program is that the student must direct it. “Individuals who manage their own careers need to recognize they have an intangible worth through their

knowledge, skills and experience (their competencies), which Becker (1964) termed "human capital" (as qtd. in Harkins).

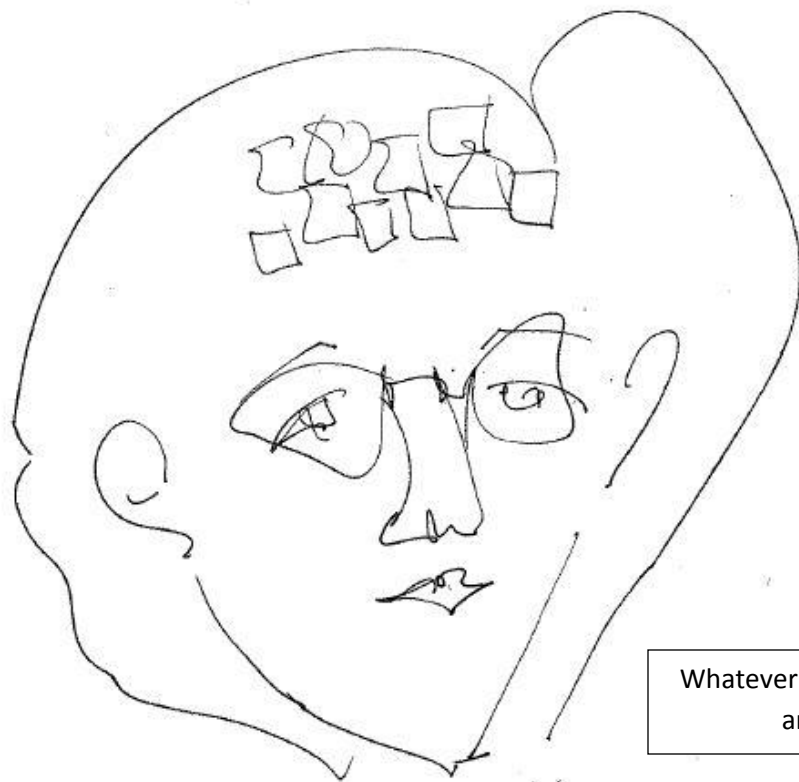
There is one more reason for the educational institutions and nonprofits in America to help our students. Across the globe there are young people hungry to learn and compete globally. Our arts administrators pointed that out when they said the competition is professionally prepared, so our students need to step up and be at the top of their game if they want to achieve their professional goals—be it mastery of skills, professional recognition, grant awards, exhibition opportunities, entrepreneurial art business projects, or strong income streams. Payne spoke of competition and so did Oransky, but competition for professional recognition is not only in Minnesota or the United States—competition in the twenty-first century is global. Robert Hedin describes art residents at Anderson Center as being from all over the world. In the essay "And Leadership Development for All" authors Lyndon Rego, David Altman, and Steadman Harrison were impressed by the commitment of young people seeking knowledge and skills when they taught leadership sessions in Kenya. "The vast majority of people in the world are young, reside in developing countries, and live on less than \$2 a day. ... People traveled 14 hours and slept in their cars to attend a leadership skills class" (as qtd. in Rothstein and Burke 488-89). Did our interviewees speak to this as well when they said there were more artists now and with more coming up than the market could support? Entrepreneurship will be a requirement for the visual artist.

Conclusion: To Think in Great Wild Images that Soar and Succeed.

In *The Aquarian Conspiracy*, author Marilyn Ferguson observed that "...sometimes, long after an old paradigm has lost its value, it continues to command allegiance. The first step in breaking such an allegiance is to question the hidden assumptions—to call attention to inherent contradictions" (as qtd. in Swaim 100). The assumption of the artist as special, as a genius who will be poor and who is inherently non-business oriented has been shown to be unsubstantiated and an invalid perception carried over from the last century. In addition, our post-secondary institutions and nonprofit agencies are determined to teach from the push-information model, also from the last centuries. Where is the model that is student-directed and planned for career sustainability?

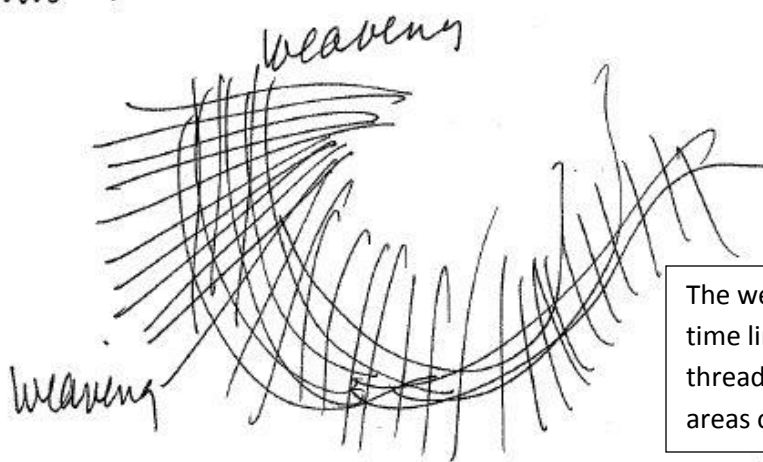
One of the challenges for artists and career management and business models, as Andriamanalina pointed out, is that those linear, two-dimensional business charts, diagrams, and equations are often unsuitable for creative minds that can easily work with overlapping, fluid, multi-dimensional images. To take the traditional and make it applicable through creativity and innovation is the recommendation of this study. The traditional principles and practices of education, business, and career management are the raw materials for creative individuals. Ideas, theories, principles do not have a shelf life, or perhaps it is better to say the shelf life can vary from nanoseconds to millennia. Applying the concepts of sustainability and career management and viewing a career lifetime on a continuum allows art students to direct their own careers to be professionally successful. My challenge to students, instructors, and administrators is to make more prototypes. Activate pilot projects. Work with others that are users as well as others from outside of the field of arts and education. Design thinking uses teams of multidisciplinary fields. There is much to be gained and many who will profit.

Appendix 1

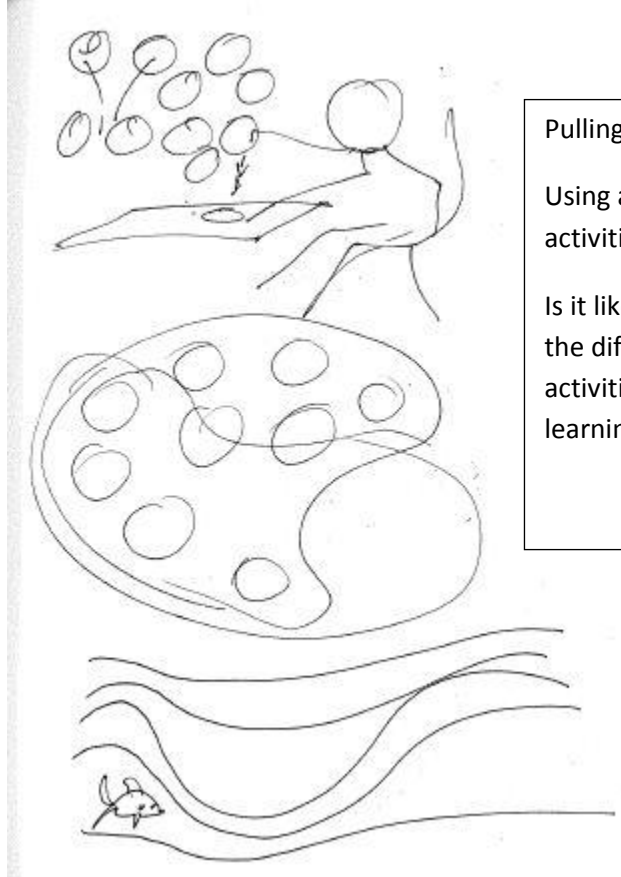
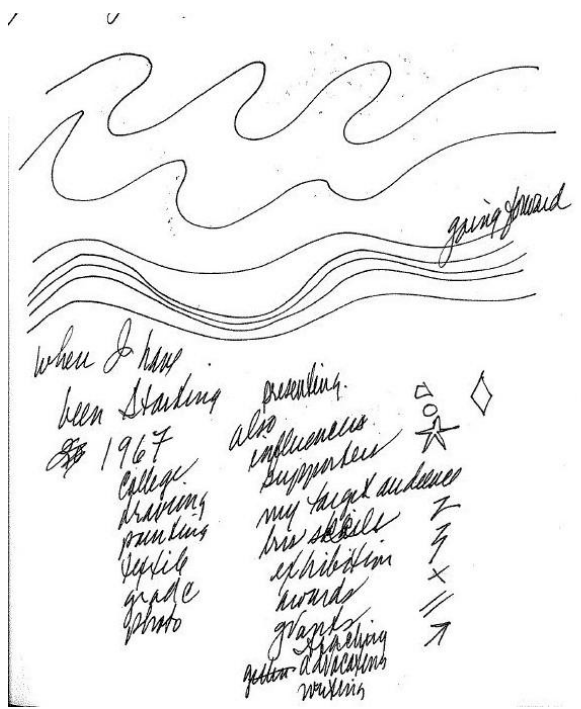
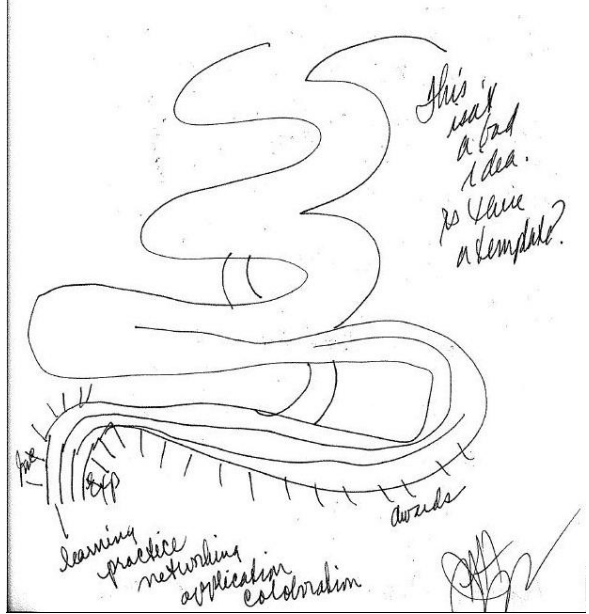


Whatever I think is where I am going.

Which works best?



The weaving = the time line. The threads are the areas of skills.

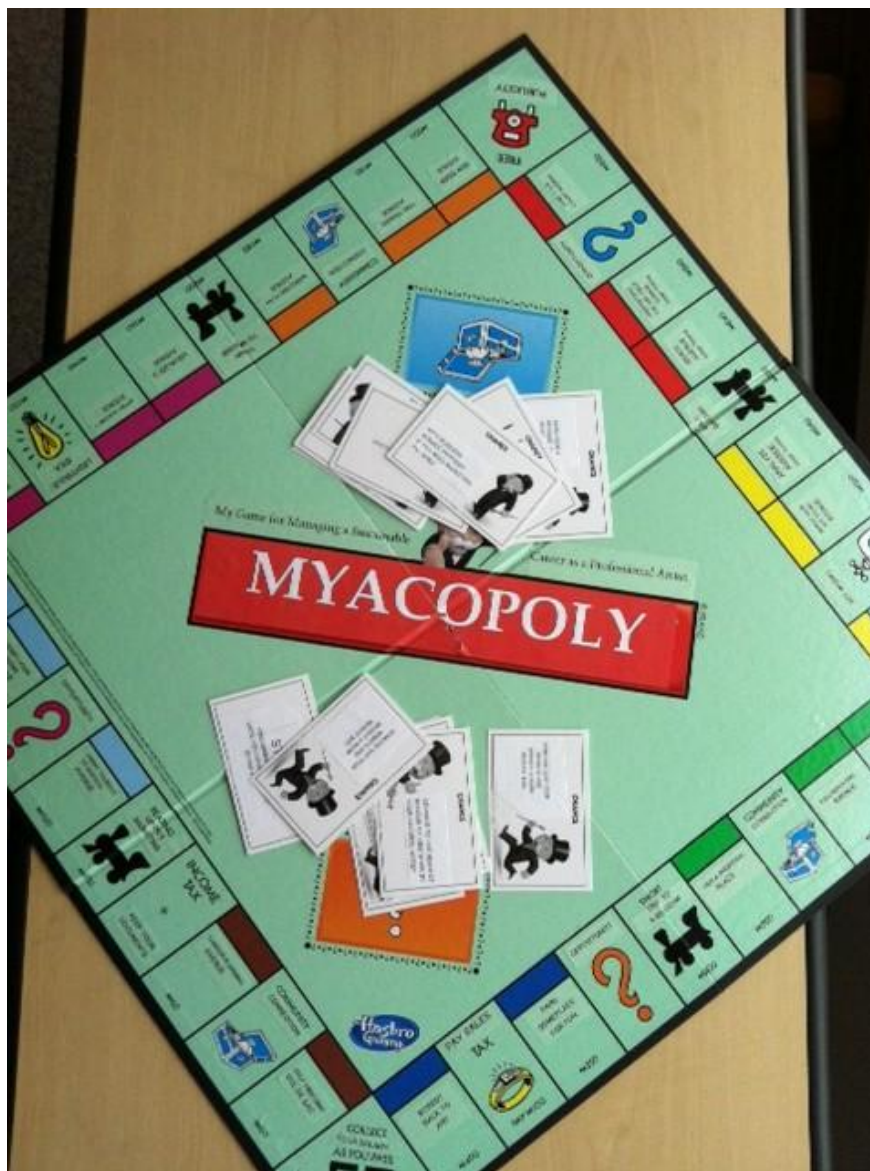


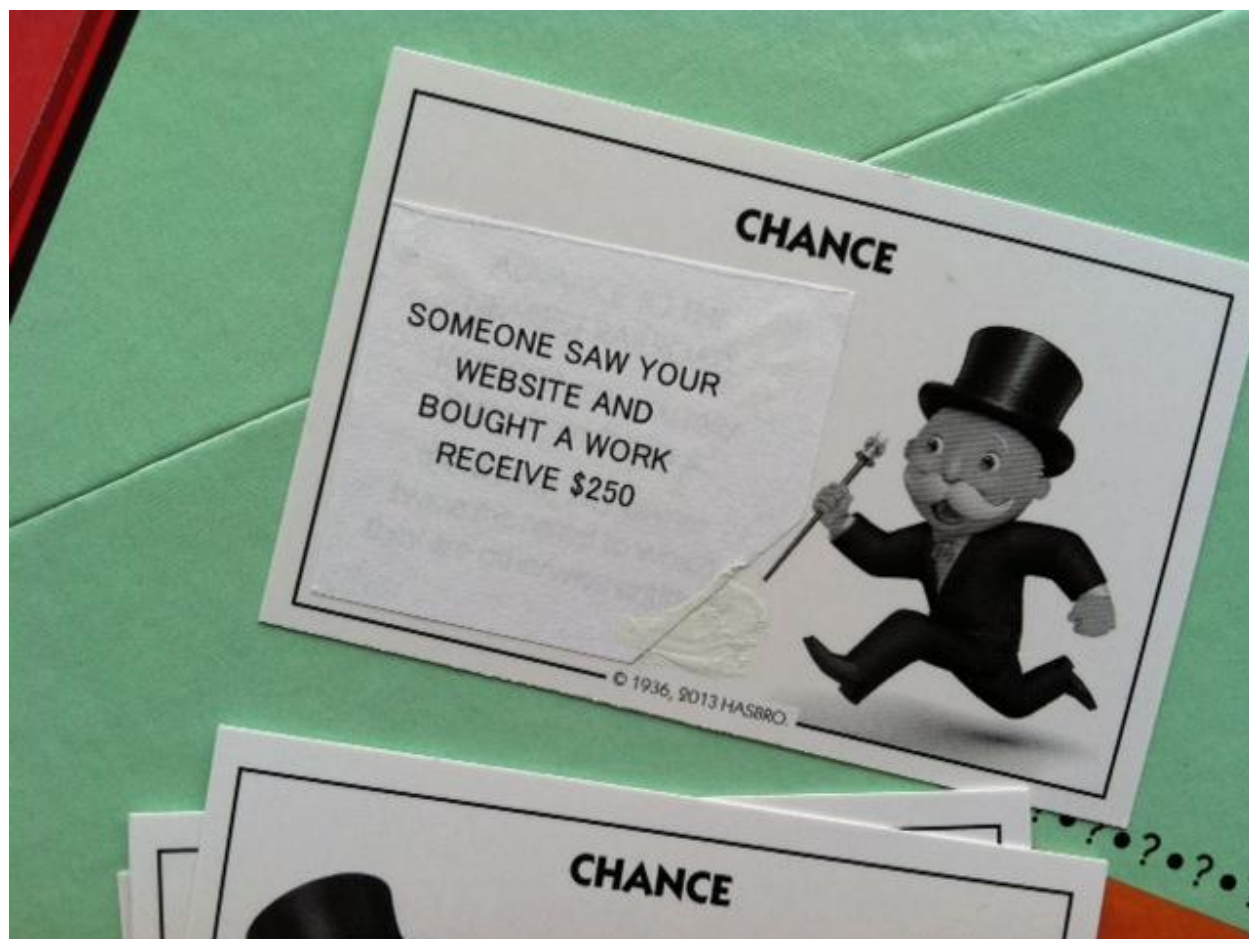
Pulling from the options.

Using a palette of career activities.

Is it like swimming in currents of the different career tasks or activities: marketing, continuous learning, drawing, sculpture.

Appendix 2





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