



## Chapter 9. Mapping the Road to Success

This chapter provides specific information and guidance on creating a successful career as a literary, performing, or visual artist. You will gain valuable knowledge on how to get your foot in the door, market yourself effectively, and ensure your long-term success. Use the information provided here as a starting point. Take time to follow up with resources provided in this section. Remember that you are embarking on a new journey. You will take a few wrong turns, and make some mistakes. As long as you keep focused on your ultimate goal, to become a successful artist, you will succeed. Finally, remember to have fun along the way.

### A. Launching a Successful Career in the Literary Arts

Career opportunities for aspiring writers abound in this age of lightning-fast communication with a seemingly insatiable demand for information. But attaining success in the literary arts still requires perseverance, hard work, talent, and those often infuriating intangibles of luck, timing, and “who

you know.” This chapter will provide some pointers and resources to help you get started.

#### Where to Start

Chances are, you are reading this section because you already have a desire to write. Maybe everyone who reads your e-mails says, “Wow, you should write for a living!” or maybe you have done some freelancing and would like to do more. Perhaps you have a great idea for a best-selling novel. Whatever your background, you will need to start by identifying concrete objectives, doing some research, and creating a realistic timeline.

The first question is, what do you want to write? The answer will determine both how you go about writing and how you get your writing published. Industry contacts, background research, timelines, style, and submission guidelines will vary greatly depending upon whether you want to write a best-selling novel, a cookbook, a magazine column, a historical study, a spicy Web narrative, or giddy greeting cards.



Your next question should be, is writing really a career, an occasional need, or a one-time desire for me? Although some of the steps to attain your goal will be the same, the issue of how you manage your time will differ. A leave of absence from the “day job” or judicious use of vacation time will likely satisfy the occasional writer or those who have just one book they need to write. A career change to professional writing is different. Although it sounds romantic and offbeat, becoming a professional writer is not that different from becoming a computer programmer or police officer. You will need formal training, experience, and industry contacts before you can change the title on your business card.


If it's a career change you seek, the best way to get started in writing is by reading. Since the measure of success for writers is getting published, reading the kinds of books you want to write or the types of magazines you would like to write for is an excellent way to get a feel for what sells. More formal training is available through colleges and professional organizations. Courses and workshops for new writers provide the opportunity to practice writing for an audience, writing on a deadline, and writing to editors. Classes can also open the doors to the industry contacts you will need to get published.

### Write Something!

Needless to say, it is easier to get published if you have a product in hand. As a rule of thumb, the shorter your piece and the lower-paying the market, the easier it is to get published. If you have a full-time job, you may be able to “test the waters” by contributing pieces to your company newsletter, intranet, or Web site. Trade organizations, neighborhood associations, churches, and charities often have newsletters and welcome contributions. Local newspapers and community publications often welcome freelance writers and will pay a small fee for submissions, but you will probably need those samples from newsletters to get your foot in the door. While you are writing for these organizations, you can practice the skills you will need to succeed as a writer. These skills include making “cold” contacts, writing on a deadline, working with different editors, and building a clippings file. Moving onto larger projects such as feature articles and book chapters will be easier with this base of experience and success.

On the other hand, if your burning desire is to write the great American novel, you are simply going to have to make time to do it. If you are not already famous for something else you have done (think politicians and sports figures), no publisher will look at a new writer without a completed work in





hand—and generally, even a completed work is not enough to get you in the door. If you want to write and publish a book, you will need to reserve time to work on the narrative the way you would work at any job. Report to your computer at a certain time, establish daily or weekly productivity goals, and have an end date by which you will have a completed first draft. The point is to create a product that you can market to publishers or use to get accepted to high-level professional workshops.


## Marketing Your Products

### *Conferences*

Writer's workshops and conferences are an excellent way to make contacts and get your work critiqued by peers as well as published authors. Many offer “get started” sessions that are open to anyone, while others require you to submit a portion of your work for review before you are accepted. In addition to gaining practical skills, you can share experiences and gather moral support and fresh ideas from other beginning writers.

### *Query Letters and Book Proposals*


Query letters are the writer's equivalent of sending out a résumé and cover letter. Although requirements vary



from publisher to publisher, generally you must submit a query letter with a short outline or synopsis of your book or article and a brief biography of yourself. Query letters for books are usually referred to as book proposals. Some publishers will ask you to submit a chapter or a set number of pages from the work you want published; others will make a decision based on what you write in the query letter. It is worthwhile to call the publisher or look at its Web site for specific requirements. Publishers are typically inundated with submissions and will be most likely to review query letters that most closely meet their specifications.

### *Agents*

If you want to publish books or screenplays, you must have a literary agent. A good agent will have hands-on industry experience (often as an editor at a publishing house or as a published author) and the necessary contacts to get your book into the hands of a publisher. Agents can also offer valuable insights into why they do not think your work will sell and what you can do about it. To approach an agent, you must have a completed product in hand. It is best to approach an agent who has a sales record in your genre (e.g., nonfiction, mysteries, science fiction, biographies) and is willing to work with new writers. Agents should never charge authors a fee. *Writer's*





*Digest* (see below) and professional organizations are good resources for locating reputable agents.

### Internet Resources

The Internet abounds with resources and opportunities for writers. There are many organizations at both the national and local levels devoted to professional writing. Web sites offer market information, contacts, contests, and announcements of workshops and courses throughout the country, as well as tips for freelance writers. A simple search on keywords such as “writers,” “writing,” or “publishing” will return millions of hits.

The American Society of Journalists and Authors ([www.asja.org](http://www.asja.org)) is a national organization of independent nonfiction writers. Its Web page offers resources, events calendars, tips for writers, and news and information. The site promotes the published work of the organization’s members. Please be aware that membership into this organization is only open to mid-level and advanced published authors. It has strict entrance requirements.

The National Writers Union ([www.nwu.org](http://www.nwu.org)) is a good place to start investigating the writing life. You can also explore organizations specializing in

particular areas of writing: scriptwriting (Writers Guild of America, [www.wga.org](http://www.wga.org)), business/corporate writing (International Association of Business Communicators, [www.iabc.com](http://www.iabc.com)), romance writing (Romance Writers of America, [www.rwnational.com](http://www.rwnational.com)). Look for regional writing organizations that offer low-cost workshops and welcome beginning writers (Independent Writers of Southern California, [www.iwosc.org](http://www.iwosc.org); Washington Independent Writers, [www.washwriter.org](http://www.washwriter.org)).

Other resources available on the Web include eWriter Network ([www.ewriter.com](http://www.ewriter.com)), which provides information and market listings for writers interested in electronic publishing; The Writer’s Place ([www.awoc.com](http://www.awoc.com)), which offers a database of writers’ guidelines for 650 markets; and Sun Oasis Jobs ([www.sunoasis.com](http://www.sunoasis.com)), which lists writing jobs by type and region and also offers a tutorial on searching for jobs online ([www.sunoasis.com/tutorial.html](http://www.sunoasis.com/tutorial.html)). Writing tools such as dictionaries and thesauruses can also be accessed on the web. One Look Dictionaries ([www.onelook.com](http://www.onelook.com)) will check a number of specialized dictionaries for you simultaneously.

*Writer’s Digest* (<http://www.writersdigest.com>) magazine has long been popular among writers and now



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offers a wealth of information online. The Web site contains market information, a searchable database of writer's guidelines, and related links.

Writers Write (<http://www.writerswrite.com>) offers job information, author interviews, chat rooms and message boards, conferences and contests and specialty pages for journalism, screenwriting, technical writing, songwriting, poetry writing, and greeting card writing. Through this Web site and many others, you can subscribe to newsletters that provide news stories and market information related to writing and publishing.

#### Community Resources

##### *Library*

Your community library contains hundreds of books and magazines devoted to writing and publishing, as well as samples of what gets published in your genre of interest. Look at your target magazines and journals for submission requirements and contact information. The following books may be helpful:

*I'd Rather Be Writing*  
By Marcia Golub

Writer's Digest Books  
1999

Focusing on the very real difficulties of time management and motivation for professional writers, this book offers creative tips on getting the job done.

*2000 Writer's Market*  
By Kirsten C. Holm (editor)  
Writer's Digest Books  
1999

This book is the writer's bible, providing market information, tips from editors, submission guidelines, payment policies, agent information, interviews with industry insiders, and much more.

##### *Writer's Centers*

Many communities have a local writer's center—often a room in a community center, YMCA, library, or other community facility. These organizations can offer workshops, courses, speakers, and space to think and write, as well as a realistic perspective and professional contacts in your local area. A search of the yellow pages, Internet, or local newspaper will tell you if this resource is available in your community.





## B. Launching a Successful Career in the Performing Arts: Acting

Although this section focuses on starting a career in acting, much of the information provided is applicable to starting a career in any performing art, including dance, music, and comedy.

### A Hard Look at Reality


From community theaters to Broadway, and from public access cable channels to major motion pictures, more than 350,000 adults act every year in the United States, according to the American Theater Association. The vast majority are amateurs—performers for whom acting is a lifetime hobby or avocation. After all, the word “amateur” is from the Latin for “to act out of love,” and many find great satisfaction in acting while doing something else to pay the rent.

The cliché of a struggling actor awaiting his or her “big break” is painfully true. According to Screen Actors Guild (SAG) statistics, more than 85 percent of SAG’s 90,000 members earned less than \$5,000 in 1996. The headlines are brimming with the talk of seven-digit movie deals, creating a false impression that all actors are highly paid. The reality is far less glamorous.

The Bureau of Labor Statistics describes the difficult challenges facing aspiring actors:

Acting demands patience and total commitment, because there are often long periods of unemployment between jobs. While under contract, actors are frequently required to work long hours and travel. For stage actors, flawless performances require tedious memorizing of lines and repetitive rehearsals, and in television, actors must deliver a good performance with very little preparation. Actors need stamina to withstand hours under hot lights, heavy costumes and make-up, physically demanding tasks, long, irregular schedules, and the adverse weather and living conditions that may exist on location shoots. And actors, like many people who make their living in the arts, are episodic earners, facing the constant anxiety of intermittent employment and regular rejections when auditioning for work.

In spite of these challenges, the “passion to play,” as Shakespeare called it, still motivates many to make acting a professional career. For spirited performers who are not discouraged from traveling this path, this section provides information that may prove helpful in launching an acting career.






## Advice on Getting Started

It is often difficult to make ends meet through acting work alone until you are really established. For this reason, it is very important to have what is often called a “day job,” a job that helps you to pay your bills while you audition for acting jobs. There are many kinds of day jobs, from telemarketing and waiting tables to more career-oriented jobs such as teaching and film production services. It is in your best interest to develop marketable skills in other fields; even the most talented performer who does everything right still may end up without an acting job for a season or more. Succeeding requires a combination of talent, training, living in the right city, “look,” energy, attitude, and a completely uncontrollable factor: luck. You must not take rejection personally.

Performers who make their living solely through acting generally need several potential income streams to earn enough money to act full-time. For example, one year they might have SAG earnings of \$7,000, American Federation of Television & Radio Artists (AFTRA) earnings of \$12,000, Actors' Equity Association (Equity, a stage actors' union) earnings of \$6,000, and American



Guild of Musical Artists (AGMA)/American Guild of Variety Artists (AGVA) earnings of \$8,000. The following year they might have SAG earnings of \$25,000 (because they appeared in a national commercial), AFTRA earnings of \$9,000, Equity earnings of \$5,000, and no AGMA/AGVA earnings.

## Talent Agents


Performing artists are often represented by professional agents who understand show business and actively market their clients to casting directors. Talent agents work on commission, typically 10 percent of a performer's earnings.

Many talent agents are “franchised,” meaning they are SAG or AFTRA approved. Franchised agents agree to abide by AFTRA or SAG rules and to charge union members no more than 10 percent commission, which may be included in the fee the agent negotiates for a client. Franchised agents receive their commissions when the actor is paid, not before. They may not charge fees up front or require you to use specific services before they will represent you, although they may recommend services, such as acting schools or photographers whose work they know.



Here are some important guidelines you should follow when deciding whether to sign with a particular agent. Legitimate talent agencies do not charge a fee payable in advance for registration, résumés, public relations services, screen tests, photographs, acting lessons, or other services. If you are signed as a client by a legitimate talent agency, you will pay nothing until you work, after which you will pay 10 percent of your earnings. Legitimate talent agencies do not advertise for clients in newspaper classified columns or through the mail. If a talent agent says you may only use their photographer, hold your wallet tightly and run for the nearest exit. The agent is most likely a scammer who makes money by splitting the photographer's fee. If you need photos, choose your own photographer.

If you sign an exclusive representation contract, your agent is entitled to a commission on all work you obtain while the contract is in effect. For example, if you win a part as the result of an open casting call advertised in *Variety*, you must still pay your agent's commission.

Your agent is the critical link between you and potential employers. A good agent actively seeks opportunities that are right for you, often through insider information. Here are some tips on finding an agent:

- Determine your interests and needs, then look for an agent who represents people with those interests and needs.
  - Ask other performers about their agents. If the agent sounds promising, ask the performer to refer you to the agent or to request the agent provide a referral for another agent.
  - Get involved with activities that will put you in touch with other performers, such as workshops, membership meetings, casting showcases, and special seminars.
  - Get involved in a play or showcase and send invitations to your targeted agents.
  - Check the trade papers for casting calls, and contact casting directors directly.
  - Tailor your résumé to the specific area of representation in which you are interested. (For example, if you are looking for a commercial agent, list your commercial credits first.)
  - Always keep your résumé current, and remember to include all union affiliations.
  - Submit appropriate photos. Commercial agents and theatrical agents require different types of photos.
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- If you have a film or tape of yourself, you may want to submit it either in addition to or in lieu of a photo. An audio demo should not exceed three minutes.
  - Always send your submission to a specific person at an agency. Indicate in your cover letter that you are seeking representation and state why you would like to be represented by that person. Keep notes on the agents to whom you submitted your photos, as well as the dates of submission and any responses or comments.

Here are some tips and resources to help you find a good agent:

- Contact relevant unions, including SAG, AFTRA, and Equity. Contact information is listed in this section under “Unions.”
- Speak with friends in the business. Agents are more likely to accept you as a client when you are introduced to them directly.
- Contact the Non-Traditional Casting Project or the Media Access Office. Contact information is listed in this section under “Resources Specifically for Actors with a Disability.”

Some talent agencies, including the following company, specialize in working with people with disabilities.



***Damon Brooks Associates***  
1680 North Vine Street, Suite 910  
Hollywood, CA 90028  
Telephone: (323) 465-3400  
E-mail: [info@damonbrooks.com](mailto:info@damonbrooks.com)



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### Managers

Managers act as both agent and career advisor/general manager. A manager advises clients on a broader range of issues than an agent (although some agents may perform some of these functions). Their responsibilities include the following:

- marketing your artwork or performance talent to potential consumers
- developing career advancement and marketing strategies
- publicizing you and your work
- introducing you to decision makers and other influential people
- managing the business (and often personal) aspects of your career

Managers may work for fees, salaries, commissions, or some combination, and most work for just one client at a time. The key distinction, according to AFTRA, is that “agents negotiate and service employment contracts, while managers engage in career direction.”

### Headshots

Actors and other performers must have good headshots. These are professionally photographed 8" × 10"

black-and-white pictures given to casting directors and agents to help them decide whether you are right for a role or character type. A résumé is usually cut to size and pasted or stapled to the back of the headshot. Keep your headshot current so that directors and agents can see what you look like now. Pay attention to industry standards because the preferred types of shots change.

When starting out, you will need a commercial headshot and a theatrical headshot. You should be able to have these both accomplished during the same session. Here are some general tips for good headshots:

- Make sure you honestly look like yourself in your headshot.
- Smile warmly, with eyes looking directly into the camera lens.
- Wear street clothes, not evening gowns, tuxedos, or togas.
- Make sure the picture focuses on the face, with no distracting background, patterned clothing, or “busy” necklines.
- Be aware of the industry standard for headshots.
- Select a full-face, natural looking shot, not a touched-up model pose.

- The 8" × 10" photographs should be “flush” or it should “bleed” (New York term) or “borderless” (Los Angeles term) to avoid wasted space.
- Your name and your union affiliations (if any) should be printed on the front of your headshot.
- Get new pictures at least every three years, or whenever your look changes (e.g., you cut your hair short, you gain weight).

A commercial headshot goes to anyone involved in making commercials. You should show your bright whites. Happy, smiling, perky, and warm people sell products. You want to be seen as one of those people.

A theatrical headshot goes to people involved in stage, film, television, and nonbroadcast media (e.g., CD-ROMs, industrial films and videos). These headshots should clearly define who you are as an actor (e.g., lead actor, villain). Here are questions to help you define your character type:

- How are you normally cast?
- What have your friends told you about your acting personality?
- Is there a known star to whom you are often compared?

- What roles on television, movies, or stage or in commercials could you do without having to stretch at all?

It is ideal to have at least two theatrical headshots, one for drama and one for comedy. Your commercial shot, however, can double as your comedy headshot.

You may have heard of composites. Composites have one large photo on the front and three to six smaller photos on the back showing you in various situations and outfits. Today they are only used by models and stuntpersons.

Find a pro who knows the industry to do your headshots. This is fairly easy. Here are some suggestions:

- Ask fellow actors for recommendations.
- Check trade magazines (see Appendix C).
- Scan the bulletin boards of acting schools, unions, and related places.
- Stop by photographic print shops. They often have photographer’s business cards. Some have a wall of photographers’ portfolios that can be reviewed during business hours.

Next, make appointments to visit the photographer’s studio and review his or her book. Be prepared with a list of questions about working methods, fees, and the



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services included. Be aware of extra costs for additional prints; hair and makeup stylist, which can add an additional \$75 to \$150; or other services. You probably will want to use the stylist who works with the photographer you select because he or she will understand the kind of lighting used and will have a good working relationship with the photographer.

### Résumés

Casting directors want to know what experience a performer has. Keep the résumé simple and neat. A résumé should be cut down to the correct size and glued or stapled to the back of the headshot. It is also possible to have the résumé printed onto the back of the photo, but for very active performers, this is probably not too useful, as the résumé changes often and must be kept current.

List credits, beginning with the most significant, including title, role played, and place of performance. Be honest. Do not make up information and do not be ashamed to list small roles and bit parts. If you have no professional credits yet, list community or school experience. Here are some tips for writing a top-notch résumé:

- Specify union affiliation, hair and eye color, height, and weight.
- Indicate your agent's name, address, and telephone number, if you have an agent.
- Never list your home address.
- Include a telephone number where you can always be reached (e.g., an answering service, a phone with an answering machine).
- List special abilities that the casting director may want to know about. Knowing how to play a sport, dance, sing, speak in a dialect, play a musical instrument, perform magic, or do ventriloquism may help you get a part.
- Describe professional training you have had, schools you have attended, teachers with whom you have studied, the length of your studies, and any specialization you have.
- People in theater are sensitive about losing actors to film. List your theater credits first when auditioning for theatrical roles.
- Deemphasize or eliminate singing and dancing roles from your résumé when auditioning for film, television, or dramatic parts.
- List small roles in big places (e.g., New York) before big roles in small places.

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- List classic roles, such as roles in Shakespeare plays, first. They indicate the depth of your background.
  - If you were directed by or have performed with an important personality, list his or her name under the name of the company with which you performed.

#### Demo Videotapes and Audiotapes

A professionally prepared VHS demo videotape with edited excerpts or clips from television or film performances can be an effective marketing tool. Another promotional tool is a compilation of clips from commercials. It is not a good idea to combine theatrical and commercial clips on the same tape. The tape should last five minutes or less and show only those scenes that best highlight your work. The use and practicality of demo tapes vary from place to place. Always check with your agent before investing in a demo reel.

A professionally produced audiotape for voice-over or singing can be an invaluable marketing tool. It should be brief (two or three minutes) and present your normal voice and speaking style. As with the video demo tape, it should contain portions of your best work only. Do not include character voices or accents and dialects unless you do them very well.

Many agents prefer specific tape formats; ask your agent for guidance before having a tape made.

Generally speaking, voice-over producers choose talent from a relatively small pool of experienced performers, usually those with whom they have previously worked. Check with your agent before spending your time and money on a voice tape.

#### Postcards

Postcards with photographs and other information (e.g., agent, telephone number) may be mailed as reminders to already-established casting contacts. This practice is more popular in some cities than in others. The photo you use may be the same as your headshot, or it may be a reproduction from a publicity photo or print ad. Leave room for a handwritten message.

#### Your Appointment Book

Keeping a daily record can be extremely helpful, especially for callbacks and taxes. An appointment book, daily log, or index card file for interviews, auditions, and bookings may include the following information:

- date, time, and location
- name of project



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- name of agent
- names of persons met (with correct spellings and titles)
- transportation costs and/or mileage

Include any other pertinent information as well. Remember, the more documentation you keep, the better prepared you will be.

#### A Word on Bookkeeping

It is your responsibility to keep accurate records of all the jobs you have done and all the money you have earned (e.g., session fees, residuals), commissions paid, and other professional expenses. This information is essential for preparing your tax return and will provide a valuable way of confirming that the unions' and your agent's records are accurate.

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#### Finding Work

There are three basic ways that an actor finds work:

1. Through an agent. *Find a good agent.*
2. Through the trade magazines. *Read the trades every week.*
3. Through friends and contacts in the business. *Keep expanding your network of friends and contacts.*

#### Tips for Successful Auditions

- Preparation is the key to success. Know your material. Have your song, monologue, or routine down pat. For some auditions, you may be asked to read or sing “cold” or learn a dance routine on the spot. Relax and do the best you can.
- Have at least two monologues prepared for auditions, one comedic and one dramatic.
- If you are auditioning for a role and can obtain the script beforehand, by all means do. It helps to be familiar with the part before the audition.
- For musical auditions, select songs that demonstrate your vocal and emotional range, typically one up-tempo song and one ballad. Start with your best piece. Do not imitate—use your own style.
- Do not look at casting directors while auditioning.
- Dress appropriately. Relatively conservative dress is always better. You want to call attention to your talent, not your wardrobe. Dress in a manner similar to the dress of the character you are auditioning to play. You do not want to audition for a part as a 1950s greaser dressed in a suit and tie.
- Never burn your bridges. Remember that a theater or director will always have other projects.



- Remember, the casting director wants you to succeed. He or she wants you to be the ideal person for the role. Never take rejection personally—it is not about you, it is about what the director needs at one moment.
- Finally, always leave the casting director with a positive impression of you. Thank him or her for the time spent with you, and state your interest in the role.

#### Trade Papers and Talent Directories

The “trades” are periodicals that gather and publish news and information on all aspects of the entertainment industry, including casting notices. Here are some of the best-known trades:

- *Variety*: national in scope (weekly)
- *Daily Variety*: primarily Los Angeles information (daily)
- *The Hollywood Reporter*: primarily Los Angeles information (daily)
- *Backstage*: primarily New York information (weekly)
- *Dramalogue*: primarily Los Angeles information (weekly)

Talent directories are used by casting directors in every facet of the entertainment industry throughout the country. For a fee, a performer may be listed (with photo and contact phone number) in one or more categories.

*The Players Guide*, a New York publication, is updated annually. It has several different sections, including Juveniles, Young Leading Men, and Ingenues. Only union members may be listed. The directory’s office is located at 165 West 46th Street.

*The Academy Players Directory*, a Los Angeles publication, is updated three times a year by the Motion Picture Academy of Arts and Sciences. It comprises four volumes, including a separate book for Children, Younger Leading Men, and Ingenues. Any performer may be listed. The directory’s office is located at 8949 Wilshire Boulevard in Beverly Hills.

In other parts of the country, talent directories are published by some AFTRA and SAG locals, film commissions, talent agents, and regional publishers.

#### Unions

Most people who attempt to pursue a performing career full-time are members of one or more industry unions, depending on the medium in which they



work. Film and television performers are represented by SAG and/or AFTRA. Theater performers and stage managers are represented by Equity. Live music and variety performers find their representation in AGMA and AGVA. All these unions, under the umbrella of the Associated Actors and Artistes of America (sometimes referred to as the Four As), are affiliated with the AFL-CIO.

***Actors' Equity Association (Equity)***

National Office

165 West 46th Street, 15th Floor  
New York, NY 10036

Telephone: (212) 869-8530

Fax: (212) 719-9815

E-mail: [webmaster@actorsequity.org](mailto:webmaster@actorsequity.org)

Web site: [www.actorsequity.org/](http://www.actorsequity.org/)

***The American Federation of Television & Radio Artists (AFTRA)***

National Office—New York

260 Madison Avenue  
New York, NY 10016-2402

Telephone: (212) 532-0800

Fax: (212) 532-2242

National Office—Los Angeles

5757 Wilshire Blvd., 9th Floor  
Los Angeles, CA 90036-3689

Telephone: (323) 634-8100

Fax: (323) 634-8194

E-mail: [aftra@aftra.com](mailto:aftra@aftra.com)

Web site: [www.aftra.com/](http://www.aftra.com/)

***American Guild of Musical Artists (AGMA)***

1727 Broadway

New York, NY 10019-5214

Telephone: (212) 265-3687

Fax: (212) 262-9088

E-mail: [AGMA@AGMANatl.com](mailto:AGMA@AGMANatl.com)

Web site: <http://www.agmanatl.com/>

***American Guild of Variety Artists (AGVA)***

4741 Laurel Canyon Boulevard, #208

North Hollywood, CA 91607

Telephone: (818) 508-9984

or

184 Fifth Avenue

New York, NY 10010

Telephone: (212) 675-1003

***Screen Actors Guild (SAG)***

National Office and Hollywood Branch Office

5757 Wilshire Boulevard

Los Angeles, CA 90036-3600

Telephone: (323) 954-1600





TTY: (323) 549-6648

Fax: (323) 549-6603

#### **New York City Office**

1515 Broadway, 44th Floor

New York, NY 10036

Telephone: (212) 944-1030

Fax: (212) 944-6774

TTY: (212) 944-6715

E-mail: [saginfo@sag.com](mailto:saginfo@sag.com)

Web site: [www.sag.com](http://www.sag.com)

#### Your Rights as a Performer with a Disability

In accordance with the contracts written by SAG and AFTRA, commercials, television shows, and theatrical films are required to have wheelchair accessibility wherever feasible at all audition and performing sites. Under the commercials contract, the producer is required to provide a qualified interpreter at auditions and throughout the engagement if the character is described as deaf. If the character is described as blind, scripts are to be supplied in advance. The television and theatrical film contracts must abide by the provisions of the Americans with Disabilities Act. These contracts require the performer, or a union on the performer's behalf, to notify the producer or his or her representative of the need for an interpreter

or advance script. You can obtain additional information by calling the SAG or AFTRA affirmative action administrators.

#### Tips for a Successful Career

Here are some basic tips to help you have a long and successful career in acting and the performing arts:

- Treat your profession like a business. Plan, prepare, work hard, and know your limitations.
- Develop a tough skin. Rejection is part of the package.
- Make your health a priority. Eat well, get enough sleep, exercise, and reduce stress. Without your health, you will have nothing.
- Treat everyone with respect. The show business community can be small and petty. Once you are seen as difficult, you will have a much harder time getting work.
- Finally, cultivate other skills so you can bring in income in lean times. If you depend on performance work for all your income, financially lean periods can take the fun out of the work.



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### Resources Specifically for Actors with a Disability

The following resources serve the needs of performers and actors with disabilities. Be sure to contact them as you are starting your career.

#### ***The Media Access Office***

4640 Lakerhim Boulevard, Suite 301  
North Hollywood, CA 91602  
Telephone: (818) 752-1196  
TTY/TDD: (818) 509-5614

The Media Access Office offers a variety of services to actors and performers with disabilities, especially in the Los Angeles area. It provides resources, including information about auditions, and consulting for performers, as well as scholarships and awards.

#### ***Non-Traditional Casting Project, Inc. (NTCP)***

1560 Broadway, Suite 1600  
New York, NY 10036  
Telephone: (212) 730-4750  
TDD: (212) 730-4913  
Fax: (212) 730-4820  
E-mail: [sjensen@ntcp.org](mailto:sjensen@ntcp.org)  
(Sharon Jensen, Executive Director)  
Web site: [www.ntcp.org](http://www.ntcp.org)


NTCP is a nonprofit organization established in 1986 to advance the participation of artists of color, women artists, and artists with disabilities. NTCP's objectives are to promote inclusive hiring practices and standards, diversity in leadership, and balanced portrayals of persons of color and persons with disabilities. NTCP considers this a comprehensive issue that extends to actors, directors, designers, writers, choreographers—all those who make up the artistic team—as well as the production staff, the administrative staff, boards of directors, and audience members.

NTCP offers a variety of services, including a newsletter, a resource guide for performers with disabilities, an online listing of performers, and an information and consulting service, a key feature of NTCP activity. In addition, NTCP's Artist Files are a national resource of over 5,800 actors' résumés and photographs, and an additional 500 résumés of writers, directors, choreographers, designers, and stage managers. The Artist Files have been used by over 2,500 productions.

#### Books on the Business of Acting

*Acting as a Business: Strategies for Success*  
By Brian O'Neil  
Heinemann  
1993





*Acting Professionally: Raw Facts about Careers in Acting*  
5th edition  
By Robert Cohen  
Mayfield Publishing Company  
1997

*Your Film Acting Career: How to Break into the Movies & TV & Survive in Hollywood*  
4th edition  
By M.K. Lewis and Rosemary R. Lewis  
Gorham House  
1997



### C. Launching a Successful Career as a Visual Artist

Originally titled “*NOW WHAT?*”: *A Basic Handbook on How to Show and Sell Your Art*, this section was written by Susan Peacock in conjunction with VSA arts of Florida.

#### Introduction: Why Do People Make Art?

Why do people make art? This is a question asked and answered countless times throughout human history. Some people say that no one knows why people make art, only that they must. Others say that life and art are the same: According to Balinese folklore, “We have no art, we merely do everything that we do as best we can.” Other people say that people create art to help others: According to the composer Schumann, “To send light into the darkness of men’s hearts—such is the duty of the artist.” Still other people say that people make art because it is physically or emotionally therapeutic, because art can advance a cause or make a political statement, or because it is a way of making a living (although just 12 percent of artists in the United States make a living from only their art). Whatever the reasons, people make art.





To most artists, the creation of art and the marketing of art are very different. Most artists love to make art but feel clueless about what to do once the art is made. This section will help resolve this problem. It will discuss putting together a portfolio, getting into juried exhibitions, approaching and working with galleries, using the Internet, as well as paying taxes, handling Social Security issues, finding grants, and matting, framing, and shipping artwork. While covering all aspects of the art business is impossible within this book, this section will provide a good start.

The section is written for all artists, including artists with disabilities. The difficult tasks of getting exposure as an artist and marketing art are even more difficult for artists with disabilities.

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**Susan Peacock wishes to give thanks to Gay Drennon, Ph.D., Barbara A. Sloan, J.D., Stephanie Moore, Director of Visual Arts Initiatives, VSA arts, and others for their generous help with this project.**

### Creating a Portfolio

Portfolios introduce you and your art to viewers. These viewers may or may not have already seen your

work, so the impression created by your portfolio is very important.

You may feel that your art should be judged solely on its own merit. However, a neat and orderly portfolio, including a cover letter, résumé, well-made slides, an artist's statement, and biographical information, will educate the viewers, be they gallery directors, corporate buyers, or grant panelists. By presenting yourself honestly but in the best possible light, you can show the high points of your artistic career as well as point out the fact that others are also interested in your work. A good portfolio helps show that you are a serious artist.

### Elements of a Portfolio

#### *Cover Letter*

The cover letter is the formal introduction of your portfolio. It can be a polite way to offer recipients the opportunity to take a look at your portfolio or examples of your work, to remind them of a previous conversation or meeting, or to invite them to visit your studio. It should be short and to the point, and friendly without being overly personal. A cover letter sets a tone and so deserves some thought and effort.





### *Résumé*

Your résumé is the summary of your personal, educational, and professional qualifications and experience. Usually, résumés are arranged chronologically, with the most recent information first, and include selected exhibitions, collections in which your work is included, education (including private or independent study), and professional organizations of which you are a member. Your résumé should be about two pages long. If it is longer than that, you may lose readers' attention or, worse yet, they may not read it at all.

Your résumé is tailored to your situation. For instance, you may have exhibited your work a lot but have little or no formal art education, so you will emphasize your exhibition history or your work. Or perhaps you have a disability or another issue about which you want to increase public awareness. Your résumé reflects your focus as well as your strengths.

Most résumés start out looking pretty pathetic. But as your knowledge and experience increase, your résumé will get better.

### *Slides*

Good slides are important! They are arguably the most important element in your portfolio. Preferred, some-

times even required, by gallery directors, exhibition curators, and grant panelists, they are the best way to show your work, short of carrying it with you.

Good slides have the following qualities:

- They are focused.
- They are shot from the correct angle. Three-dimensional work should be photographed from more than one angle, while two-dimensional work must be photographed from a centered point (in “keystoning,” one side of a painting appears longer than the other side because the camera is not centered).
- They are well-lighted. Bright shade often works well (as opposed to mottled sunlight and shade or full sun, which can wash out color). Using professional tungsten film and tungsten-corrected lights is another option.
- The color is true. Type of film, lighting, and exposure are all factors here.
- They have a nondistracting background, such as a black or solid-colored backdrop or other inactive surface (i.e., not your backyard hedge and fence).
- They have neatly typed labels with the artist's name, the title of the piece, the medium, and the size. The top and front of the slide are indicated.





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- They are presented in plastic slide sheets (preferably acid-free) to show your body of work at a glance.

There are basically two ways to get good slides: learn to take your own, or pay a professional photographer to take them for you. Learning to shoot your own takes time, experimentation, space, and a fair amount of equipment but is ultimately less expensive. Paying a photographer is easier and more costly, and it is what most artists do. Either way, it is worth doing whatever it takes to have good slides.

To shoot your own slides, you will need at least a 35mm camera with a fast 50mm lens and a tripod. It takes time to learn the idiosyncracies of your camera, so be patient. It is best to use slow (ISO 64 or lower) film for better resolution and color. Experimenting will teach you what brand of film works best with your art (some brands of film develop slightly warmer or cooler than others). Shooting with tungsten film and lights gives truer colors, and using a black backdrop brings out the vibrancy of color. Providing your own lighting (two lights for small pieces, four lights for larger work) allows you to control the direction of the light source as well as the illumination. A backdrop is not essential, but you must shoot against a background that is not distracting.

It is often in your best interests, whether because of lack of time, space, or ability, to have a professional

photographer shoot slides of your work. Photographers are listed in the yellow pages, but word-of-mouth references from other artists or local artist organizations are often your best bet. Students of photography usually charge less than more established professionals, and often, local photo-developing businesses will offer to make slides of your work if you can carry the work to them. Again, it does not really matter how you get good slides, just that you do.

### *The Artist's Biography*

The artist's biography includes place of birth, educational background, and travel experiences, and other relevant and positive personal information.

Journalists and others use the biography to acquaint an audience with an artist. The biography is usually written in double-spaced text, with the most recent information first.

Alternatively, a short biographical sketch can be included at the beginning of the résumé.

### *The Artist's Statement*

Many artists have difficulty writing an artist's statement, but there are good reasons to write one. The artist's statement can help other people better understand your work by letting them know what you do, why you do it, and how you do it. The statement,

once written, is also a valuable tool for dealers, to help them sell your work, and for journalists, to help them write about your work.

Not every statement has to be comprehensive. It is better to focus on issues relevant to the particular exhibition, for instance. For example, if an exhibition has a particular philosophical or emotional theme, the artist's statement will probably focus more on ideas than on materials and techniques.

### *Miscellaneous Portfolio Tips*

Organize your support materials: reviews of your exhibitions, invitations to the exhibitions, press clippings, quotable statements made about your work, and so on. These should be saved and copied, for possible inclusion in packets of information with your portfolio. While you do not want to overwhelm someone with too much information, it is good to have everything ready so that you can provide a gallery, journalist, or grant panel with what is requested or seems appropriate for the situation.

Leave a paper trail. It is always wise to keep copies of the letters you write and applications you send out, lists of which slides you sent where, and a log of exhibitions entered (including deadlines for submission, when acceptance and rejection letters will be sent out, when the work must arrive, and so forth). This will

save you time and prevent you from missing deadlines. And time saved on the business end of art can then be spent making the art itself. When you hit a dry spell and are not creating much art, you can work on the business and promoting your art.

When sending out your portfolio, be sure to include a self-addressed stamped envelope so that your materials may be returned or so you receive a response. It is always appreciated by the recipient (imagine having to return hundreds of packets of information).

Courtesy is the key. After sending out your portfolio, try to be patient and allow the recipient a reasonable amount of time to respond. Although the days will creep by like weeks for you, remember that the person may be reviewing hundreds of similar packets and will only be irritated and delayed by your intrusion.

Showing and Selling Your Work: Why? Where?  
To Whom?

Often you show your work primarily to “get it out there,” knowing in advance that the chance of anyone buying it is slim. And sometimes, just about the time you think that an exhibition or other venture is a tremendous waste of time, a viewer walks up and offers you an opportunity that you never considered: inclusion in a future exhibition, an invitation to meet



with a group of like-minded artists, or the chance to jury an upcoming show.

Places for exhibiting and selling artwork are numerous, although some are better suited than others to your work and to your particular situation as an artist. For example, if your work consists of whimsical brightly painted wooden animals, an outdoor family-oriented arts and crafts fair will probably be a better place for showing and selling than a small highbrow gallery on 57th Street in New York. If, however, your work conveys a somber intellectual message, the arts and crafts fair probably is not the best place for you. Who is your best audience? Does your art delight children, or does one need a degree in art history to appreciate it? Is its purpose entertainment, enlightenment, or emotional release? The point is not to judge or justify the work but to step back from it objectively and decide how to reach the people who will most appreciate it.

Once a piece of art is finished, its creator can choose to destroy it, store it, give it away, or sell it. Selling the work requires looking at the work with the dispassionate eye of a business agent and figuring out the best way to complete the sale.

### *The Pros and Cons of Working with Galleries*



There are pro and cons to working with a gallery. First of all, there are many more artists than galleries. Competition is stiff. Also, most galleries keep 40 percent to 50 percent of the selling price of the art. Subtract that, as well as framing costs and shipping expenses, and what you end up with can be a discouragingly small profit or even a loss.

But there are many benefits to working with galleries. Galleries display your work in an attractive setting (better than a cluttered studio), put a “gallery price” on it (which raises the value of all of your work), promote it (better the gallery than you), and sell it (a loathsome task, except to the born salespeople among us).

### *Pricing Work*

Putting a price on your work is not easy; quite a few factors are involved. Consider where the work will be sold. Is it in your studio, to be sold without a commission? Or is it in a gallery with work that is similar to yours in quality and size? If it is in a gallery with similar pieces, how is the other work priced? Exhibiting in galleries tends to raise the price of your work, partly because you pay the gallery such a hefty commission when the piece sells.





Another consideration is the cost of materials, including framing. If a painting is priced at \$800, the gallery may get \$400, and the frame may have cost \$250. That leaves the artist with only \$150—not a lot of money. In time you will develop a feel for pricing. And as your skill and reputation increase, so will the price of your work.

### *Juried Exhibitions*

Juried art exhibitions are an excellent way to get your work “out there.” They help strengthen your résumé and are easier to prepare for than larger shows because you usually have to ship only one or two pieces for an exhibition.

But there are drawbacks to entering juried exhibitions. For instance, you can spend lots of time entering exhibitions and shipping your work off but not have much to show for it financially.

Here are some tips for those planning to enter juried exhibitions:

- Good slides are a must. Your work will be judged based on slides that you send with the entry form and jury fee. The jurors often have to look at many slides and do not have time to figure out what your work really looks like if you give them poor-quality slides.
- Apply to shows that connect to your work somehow (e.g., landscape shows, watercolor shows, sculpture shows, shows with a particular theme).
- How you present your art matters. Mats, frames, pedestals, and display cases must work with the piece—or at least not detract from the appearance of the work.
- Choose work that can be shipped easily and safely. The Postal Service will ship work with a “length plus girth” of 110 inches. “Length plus girth” means you measure the longest side and add it to the dimension all the way around the smaller side. A painting that is 24 inches high, 32 inches wide, and 2 inches deep will have a length plus girth of 84 inches. The Postal Service will also allow you to insure work for its full value. UPS will allow a length plus girth of 130 inches, but you can value the piece at only \$100 (unless it has sold for more). FedEx is usually more expensive but worth the extra cost if the piece is fragile. Businesses like Mail Boxes Etc. and Easy Mail will pack the work for you, but their service can be expensive (another reason not to choose a large, heavy, or fragile piece to enter). For those without the facilities, the ability, or the time to make their own crates, these businesses are a good option.

- Keep track of what shows you have applied to, what pieces you entered, when you expect a response, and when the work is due.
- Do not be discouraged by rejections. A 10 percent acceptance rate is good when you are just starting. As your work gets stronger and as you get more experience in choosing which shows to enter, your chances of being accepted will improve. Juried exhibitions are chancy because there are so many variables (e.g., number of entrants, personal preferences of the jurors). Rejection does not mean that your work is bad.

### *Organizing Your Own Exhibition*

Organizing and putting on your own exhibition is kind of like throwing a big party. It requires a tremendous amount of work as well as physical, organizational, and social skills that few of us have enough of. But you will be in charge of how your art is seen. If nothing else, the experience will help you appreciate what galleries do routinely.

The most complicated scenario involves having a solo show with an opening reception in a nonpublic space that does not ordinarily house art exhibitions. There are ways to simplify things, however. If you share the exhibition with other artists, you can divide the work. Having the work in a public area or skipping the opening reception also simplifies matters.

If you have your own exhibition, you may have to do the following tasks:

- Find an exhibition space. The space can be anything from that large, empty warehouse you have always admired to your mother's living room. You may learn of spaces by word of mouth or from announcements of other exhibitions. Keep in mind that some places will require more adaptation than others.
- Put together a mailing list. Include friends, family, patrons, potential buyers, and anyone else who might be interested in seeing your work.
- Choose (or create) invitations. There are numerous ways to do this. You can generate quick announcements on your computer and photocopy them, or you can have four-color cards printed with an image of your work. The cards are much more expensive than the photocopies, but extra cards can be included later as support materials for your portfolio and other communication or sold for profit.
- Mail the invitations. Do this 10 days to two weeks before the opening.
- Publicize the event. Send out press releases, make public radio announcements, get listed in newspaper calendar features, advertise in local entertainment publications, and try other ways to spread the word.

- Handle transportation of your art. You will need to get your works to and from the site of the exhibition.
- Mount the exhibition. Allow time for hanging and placing the work, lighting the space, and labeling the pieces. Type an information sheet that includes a short biographical paragraph and/or an artist's statement that you can post near your work. Type and make photocopies of a list of the pieces in the exhibition.
- Plan the opening reception. What do you want to have? Food? Drinks? Music? It all depends on your budget, your time and physical limitations, and the atmosphere you want to create.

### *Artists' Registries*

Artists' registries are reference banks for visual images to be used by curators, art consultants, other artists, and other people. Local, regional, and national artist's organizations often maintain registries, as do many governmental agencies such as state "percent for art" programs or the federal "Art in Embassies" program. VSA arts also has an artist's registry. Slide registries are a good way to promote your work. Getting into registries usually costs very little (the cost of duplicating slides and mailing). They are a quick, relatively easy way to show your work to a lot of people and are therefore worth doing.

Most of the work involved in becoming included in an artist's registry is at the beginning. It is also important, however, to do a little maintenance and periodically update your material in a registry. If you are involved with many registries, this can be cumbersome. So remember, when choosing registries, just like juried exhibitions, it is wise to pick ones that are relevant to you and your art.

### *Art in Embassies Program*

U.S. Department of State  
Room B-258  
Washington, DC 20520-0258  
Telephone: (202) 647-5723  
Fax: (202) 647-4080  
Web site: [http://www.state.gov/www/about\\_state/e-art/prog.html](http://www.state.gov/www/about_state/e-art/prog.html)

### *Visual Artist Information Hotline*

Telephone: 1-800-232-2789

This is a list of visual art slide registries.

### *VSA arts Artist Registry*

1300 Connecticut Avenue NW, Suite 700  
Washington, DC 20036  
Telephone: 1-800-933-8721

TDD: (202) 737-0645  
Fax: (202) 737-0725  
E-mail: gallery@vsarts.org  
Web site: www.vsarts.org



The VSA arts Artists Registry is a comprehensive, computerized registry of visual artists with disabilities. The Registry has images and information on more than 1,000 artists and offers artists the opportunity to raise their visibility and build a larger audience for their work.

VSA arts invites artists to participate through the affiliate network, online gallery, arts publications, calls for art, and external mailings targeted to a specific discipline or medium. Current members have learned about VSA arts through our affiliates, state arts councils, partner organizations, the VSA arts Web site, and the network of 15 VSA galleries across the country.

All artists 18 and over who submit a registry form, biography, 5 slides of their artwork, and a signed release form are accepted for listing in the Registry. A sample registry file might also include a résumé, exhibition announcements, press clippings, and VSA arts correspondence. Artists are repeatedly invited to submit updated slides, résumés and related information to keep their files current.

The VSA's Artists Registry is confidential and participant information is not released without the expressed written permission of the artist and/or the affiliate. The registry is for VSA arts use only and is not widely distributed or offered for sale.

### *Small Businesses*

Businesses sometimes display the work of local artists. The art improves the atmosphere at the business and draws potential customers, who take note of the business's strong community spirit. The business expends time and energy putting the show on but does not have to buy artwork. Artists benefit because their work is seen and perhaps sold and because they make contacts that may bear fruit in the future.

### *Municipal Spaces*

Governmental agencies at all levels, from city hall to the United Nations, often maintain artists' slide registries, publish newsletters, and have programs that enable artists to display work publicly. For example, the Division of Cultural Affairs, a state agency in Florida, publishes a quarterly newsletter that outlines opportunities for artists, including exhibitions, jobs, grants seminars and deadlines, fellowship programs, and other information of interest to artists. Most states have agencies that deal specifically with these issues. The percent for art programs, which require

that a certain percent of the cost of a new building be spent on art, also exist in most states, although the awards rarely go to artists without strong résumés and well-established careers.

#### Fellowships, Residencies, and Grants

Anything that can help you integrate art and the rest of your life is worth investigation. Grants help you by paying you for your valuable time while you create, and by paying for arts-related materials. Fellowships offer financial support and often allow you to live and work with fellow artists or teach what you know to others. Residencies also provide time and/or financial help, or sometimes just a retreat where you can think clearly and creatively.

Many opportunities exist, too many to list, but see the “Resources” section for a few starting points and food for dreams.

#### Taxes

There are two ways that artists can approach the Internal Revenue Service: as hobbyists and as professionals. Hobbyists are allowed to deduct expenses up to the amount of profit that they earn from art in a given year but cannot file for a net loss. Professionals can file a net loss for the year but must file an additional

business tax return as a sole proprietor (Schedule C), as a partnership (401 [k]), or as a corporation. The Schedule C option is the least complicated and seems to be used most often. But tax issues for professional artists, such as business use of the home and car, capital depreciation of the studio, and deductions, are complicated and beyond the scope of this handbook. (See the “Resources for Visual Artists” section below for publications that will offer more assistance.)

You also have another choice to make: whether to file your own taxes or to pay a professional bookkeeper or accountant to file them for you. Due to the complicated and ever-changing nature of tax laws, most people hire a knowledgeable person to prepare their tax returns.

No matter who prepares your tax return or whether you file as a hobbyist or professional artist, it is important to keep records of your income and expenses as an artist. These records can be as elaborate as multiple spreadsheets or as simple as a shoebox stuffed with receipts (although this method is not highly recommended). Keeping a notebook, updated monthly, with pages for expenses and income and an envelope of receipts will work for many artists. Expenses can be broken down into categories such as materials, jury fees, annual dues and subscriptions, shipping, advertising and photography, and travel expenses. Besides simplifying your life at tax time, this allows



you to see clearly your expenses and income as the year progresses.

Money earned from other sources can become a tricky issue for artists who receive disability income benefits. The Social Security offices will offer assistance in this important area. Even a small amount of income from art or other sources can affect disability eligibility and, sometimes even more important, Medicaid health benefits. (See “Resources for Visual Artists” below.)

### The Web

Computers and the Internet are changing the way people interact. They offer individuals almost instantaneous direct communication with each other and access to tremendous amounts of information. People are much less dependent on intermediaries: It is possible to buy just about anything directly online.

Artists are now able to produce brochures, maintain a résumé, create their own Web pages, and market their own art to consumers more easily than ever before. They can research exhibition opportunities, communicate with galleries, give feedback to and receive feedback from other artists, gather technical information, and even study art history. The best way to keep a portfolio updated is to store the information on

portable computer disks. Obviously, having your own computer is optimal (some would say essential), but if that is not an option for you (yet), there are often computers available in public libraries or copy shops.

“Surfing the net” allows you access to the world’s largest library. You can surf Web sites with “keywords” such as “disabilities/arts” and “art promotion,” or you can go to specific Web addresses. If you give yourself some playtime, surfing the Web is great.

Computers and the Internet broaden opportunities for all artists, especially those with disabilities. For artists with reduced mobility, the Web opens up countless opportunities to “go” places. For those with visual or physical difficulties with typing, the technology is heading toward speech synthesizers and voice-activated word processing programs. Assistive keyboard design and screen options are also available. Keyboards can be made smaller for those with limited range of motion or expanded for those with fine motor coordination problems.

High technology is constantly advancing, and who knows what it will enable artists with disabilities to do in a few years.



Resources for Visual Artists

***The Artist's Handbook of Materials and Techniques***

By Ralph Mayer and Steven Sheehen

Viking Press

1991

This invaluable general reference is periodically updated.

***The Art Spirit***

By Robert Henri

Harper

1984

This is a book of notes, articles, letters, and student instruction about the concept and technique of picture making, the study of art generally, and art appreciation.

***Showing and Selling***

***"Getting Your Art into Galleries"***

By Rose Glaser

*The Artist's Magazine*

September 1998, page 38

**Art Calendar**

P.O. Box 199

Upper Fairmont, MD 21867

Telephone: (410) 651-9150

Web site: [www.artcalendar.com](http://www.artcalendar.com)

**VSA Arts Online Gallery**

Stephanie Moore, Director of Artist Services

1300 Connecticut Avenue NW, Suite 700

Washington, DC 20036

Telephone: 1-800-933-8721

Fax: (202) 737-0725

E-mail: [gallery@vsarts.org](mailto:gallery@vsarts.org)

Web site: [www.gallery.vsarts.org](http://www.gallery.vsarts.org)

***Shipping Artwork***

**Airborne Express**

U.S. Customer Service: 1-800-AIRBORNE

(1-800-247-2676)

E-mail: [cac.web@airborne.com](mailto:cac.web@airborne.com)

Web site: [www.airborne.com](http://www.airborne.com)

**FedEx**

U.S. Customer Service: 1-800-Go-FedEx

or 1-800-463-3339

U.S. International Customer Service: 1-800-247-4747

U.S. Freight Services (for all shipments in excess of 150 pounds): 1-800-332-0807  
Web site: [www.fedex.com](http://www.fedex.com)

**UPS Corporate Headquarters**  
United Parcel Service, Inc.  
55 Glenlake Parkway NE  
Atlanta, GA 30328  
1-800-PICK-UPS  
Web site: [www.ups.com](http://www.ups.com)

**Fibre Case Co., Inc.**  
270 Lafayette, Suite 1510  
New York, NY 10012  
Telephone: 1-800-394-6871  
Fax: (212)-925-9774  
E-mail: [fibrecase@aol.com](mailto:fibrecase@aol.com)  
Web site: [www.fibrecase.com](http://www.fibrecase.com)

This company manufactures shipping crates.

***Way To Go! Crating Artwork for Travel***

By Stephen A. Horne  
Gallery Association for New York State, Inc., 1985

***Taxes***

***Quick Fix Tax Kits for Visual Artists***

By Barbara A. Sloan  
AKAS II

P.O. Box 734  
Scottsdale, AZ 85252-0734  
E-mail: [akasii@aol.com](mailto:akasii@aol.com)  
Web site: <http://members.aol.com/akasii/index.html>

***Art Hazards***

**Center for Safety in the Arts**  
Mailbox 310  
2124 Broadway  
New York, NY 10023  
E-mail: [csa@artswire.org](mailto:csa@artswire.org)  
Web site: <http://artswire.org:70/1/csa>

**Useful Web Sites**

**ArtNetwork**  
Web site: [www.artmarketing.com](http://www.artmarketing.com)

**Arts Wire**  
Web site: [www.artswire.org](http://www.artswire.org)

**National Endowment for the Arts**  
Web site: <http://arts.endow.gov>

**Worldwide Arts Resources**  
Web site: <http://wwar.com>

This site lists museums and educational opportunities and offers résumé posting.