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JFK Center
Lisa Damico
FREE VSA Webinar Series
Setting Up Success for Visual Artists
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[The webinar will begin shortly. Please remain on the line].

>> Hello, and welcome. This is Lisa Damico at the Kennedy Center. We're so happy you could join us today. I believe we have many first time participants. I'll run you through a few administrative things related to the Go to Webinar service. This is part of a monthly webinar series we offer at the Kennedy Center with topics related to arts, disability and education. In one of my later slides, I'll tell you about our webinar coming up next month.

If you would like live stream captioning of this webinar, you can visit the link that's on the screen. And follow along.

Make sure you selected telephone or microphone speakers, depending on how you're connected to today's webinar. This makes a big difference if you want to ask a question, as to whether we can hear you or not. Something else that's important, the question box you'll see towards the bottom. Your questions will go directly to me. When we come to a break in Sonja's presentation, I'll tell her, I'll translate the questions to her.

As we have a very large group today, we may not be able to answer all of the questions during today's webinar, but be sure to type them in there. We'll get back to you this coming week with answers.

Also, if you want to, I have everyone on mute during the presentation, but that little green microphone button will mute your volume, your microphone and you can also raise or lower your hand by clicking on the circular button with a hand on it

if you have a question. It's a good time to push that button when we open the floor for questions. I'll unmute you and you can speak directly with Sonja. Can I have you all click on the raise your hand button? I see some hands going up.

All right...so, next month's webinar, we have Dr. Sharon Malley. We'd love to have you all join us or spread the word about this webinar. For everyone registered for today, you'll receive an e-mail for all the upcoming webinars.

So, I'm going to turn it over to Sonja and let her get started.

>> Thank you, Lisa. Let me know when, you should be showing your screen. Thank you for coming to the webinar series. We're happy to have you here. This is about setting up success for visual artists. This is a preliminary overview of the foundations of how it is to market and bring yourself and your artwork to the floor. Obviously this isn't a webinar about how to paint and how to do the creative work you do, but how to bring that to a wider audience. This is also for some folks working in arts organizations and how best to support the visual artists they work with.

So slide number two, is just a little introduction welcoming you all again and my personal background. I'm originally a West Coast native. I have experience with large scale museums and small scale, curator in publishing departments and worked on several art fairs. I had the opportunity of working with artists and seeing them at different stages of their career in a variety of forums. I hope my experience will be able to help everyone here on the webinar get a better footing and direction of where they're going or where you'd like to take your art in the future.

So first, I wanted to talk about what is the state-of-the-art world today? We have a couple bullet points I want to talk about. First off, the idea of the gatekeeper system is fading. This is the system that pretends that an elite group, such as curators, scholars, professors, are the only ones who can deem a legitimate trend in the arts or determine who are the important artists. I think with the rise of our online society, this, this gatekeepers that were determining who was rising to the top and who got access is, is less of, um, less important.

In that same vein, the power of self-determination is more in the hands of artists themselves if you are willing to take it. As I mentioned, technology is allowing more opportunities for direct access between artists and the public.

Again, you do not need a middle man, you don't need it in order to bring your art to the public. Really connect with patrons and like-minded folks who are interested in seeing your art.

Also, a really important thing that people overlook is that in this day and age, middle class and beginner collector base is growing and hungry for entry-priced artwork to start their collections.

I think that's really important for a lot of beginner and artists just starting to kind of wider publicize and commercialize what they're doing in their home studios. There are people that want to build their collection. Finding leading and entry points can help start build the young collections and get your work out.

Lastly, this may be opinion-based, I feel like New York City has this ora of being the be all end all of the art world. It's an important place, but we're globalizing on a more democratic scale. I encourage a lot of artists first to start at local and regional levels and then work your way up to more national exposure.

Just to give you a brief outline on the third slide. The four umbrella topics I'm going to explore are organizing a portfolio, outreach and self-promotion, opportunities and avenues for exhibiting and last but not least, funding and grants for individuals.

However, before we get started on slide number four, we wanted to have a poll question about who is in attendance. Lisa, if you'd like to kind of take that poll.

>> The poll has been launched. Our questions are who is in attendance? Please select one. Artist, emerging, just starting, an artist, been working for awhile, but looking to expand one's exposure, administrator in an arts organization, administrator in a non-arts organization or other? I'm going to give you about 30 seconds more to vote. About 80%. We'll close the poll and show the results now. About ten seconds more, get the last few votes in.

So here are the results. We had 11% were emerging, just starting artists. 29% were artists that had been working for awhile but looking to expand their exposure. 37%, our largest answer, an administrator in an arts organization, 8% administrator in non-arts organization, and 16% other.

>> Great, well, thank you for that information. That just helps me in guiding, if there's tailoring I can do as we proceed throughout the webinar.

So, again, let's continue on. Before we start the outline, I just wanted to put forth some broad questions regarding our artistic identity and again, if this is an administrator of an arts organization, these are questions that don't necessarily have, there is no right answer, but these are questions that any artist that comes with you wondering how to begin, really,

things for them to consider. Being, what are, first question being, what are your goals as an artist?

Is it a creative outlet? Commercial success? Critical success? Accumulating an exhibit history? These goals can be inclusive of each other or exclusive of each other, but just good to know in your own self-identity, what is motivating you as you continue along your creative trajectory.

It's also important to understand your peers and the genre of art that is being practiced. The artist is practicing. How do you classify your art-making? Both in the practice and the philosophy? And we'll talk about that more and how has your artwork been received by others? Does the artist seek out critical feedback from peers, from mentors, all things to consider.

Again...not answers, but really questions that are meant to start the wheels turning as artists kind of proceed through their career.

Things to remember is that there's no blueprint for a successful art career, everyone has a different path to take and even equally important, is to manage expectations. For every very successful artist, there's a lot of folks trying to gain more information as well.

So moving on to our first kind of overarching topic about organizing a portfolio.

>> We have a question already.

>> Sure!

>> Pamela Weston, on mute, Pamela? Okay, Pamela? Pamela, I saw your hand was raised -- you have a question?

>> No ma'am.

>> That's okay.

>> No problem, if there's ever a striking question on a certain slide, don't hesitate to raise a hand and Lisa will unmute you and we can answer it. However, we might want to just hold some questions at the end of each section so that, um, we can see if your question is answered during the course of the webinar.

The first three items in organizing a portfolio are artist statement, resume and digital images. Talking about one's artistic statement is really kind of a short paragraph or one-pager on your mission as an artist, your motivation for creativity, your philosophy that underlies your art-making. You could discuss a particular technique if it's consistent and unique to what you do. Our artistic statements are so important and I think, are not mentioned as often as they should be. People focus a lot on bios and CDs, but this is so important to craft for an individual artist so that you can understand and concisely report what you do. Why is it important to you? And

why are you creating that mixture in the world. According to the elevator speech you hear in terminology, can you summarize in a strong way what you're doing and what your mission is as an artist.

Can't express how important I think artistic statements are to have that one paragraph blurb so you have it ready to go, not only in your mind when you're describing yourself, but you know, as your exposure gains, people will ask for your, your two sentence blurb and that is something you can prepare.

Next is your resume or a CD or can be a short bio. Again, this is different from your artistic statement. This is just the facts, figures, awards, notable exhibits, a short bio, when you were born, how you started art-making, kind of the facts and figures of who you are.

The next thing, digital images. Hopefully this isn't new information to most of you. Hard copy paragraphs and slides are becoming obsolete and really high resolution, high quality digital images and JPEG or TIFF formula are how you should start archiving and storing the documentation of your artwork production. Almost anyone can take a professional-looking photograph with a simple digital camera or if you don't have a camera, I know that you may have artistic friends in your network, photographers, perhaps a barter in your exchange could happen in order to get documentary photographs of your work. But really, nobody should be making slides anymore and really, photographic prints of your images are done on an as-needed basis.

Also regarding organizing a portfolio, I wanted to talk about appraising artwork. Pricing yourself when the time comes. Research artists at the same exposure level as yourself. You can look at auction sales results and you know, the big auction houses may not be the best place to go for most of us, I would check if there's a regional auction house in your area. Or smaller venues. Bottoms and Butterfields. I know that all these links, Lisa will send out a quick links document that I prepared that takes all the links and information, so that'll be there.

Also, artnet.com is art and artist services that, for a small fee, you can research, uh, art prices sales results on there if you find that that is worth paying for. At minimum when pricing your artwork, I'd price out your materials.

In the beginning, sell at reasonable prices in order to build a patron base. It's much more important to have your work in new clients collections and make it accessible because people love acquiring artwork that they think, that they are passionate about. Instead of making the big bucks at the beginning, it's more important to make the connections.

Also, I met a lot of artists that don't do this or have the shoe box where they throw receipts and paperwork in. Record keeping is so important. I think it's really important for an artist to maintain inventory of what they're doing and include sales history. This is as simple as using an Excel spreadsheet and logging information about your works. It could be written in a notebook that is your artwork ledger book, but don't let that slide away. We all tend to give away things out of so much goodness of our hearts, but it's nice to have the list. Again, building your patron history, building your base of where your artwork is.

Another type of list that is important to keep is a contact list of interested visitors, clients, patrons, people, friends, family who are just interested in your work and having an e-mail, mailing list so you can reach out to them as events, exhibits and displays come up on your calendar, you want to let people know it's part of your personal publicity protocol. We'll talk about that further as we continue on. I'm sure a lot of you keep clippings of articles, press mentions, if you're at an art fair. Retain repeats from artwork donations you do. If you're contributing to a special charity auction or you know, for some other local auction or event, and lastly, if you declare yourself self-employed as an artist, investigate writing off your supplies and materials. I'm not a CPA, but if being an artist is your identity, definition, self-employment, you can write off a lot of the materials and perhaps even some, any publicity and marketing fees you may pay as you build yourself as an artist.

And the last slide, slide eight, regarding organizing portfolio, I just wanted to do a brief about materials and supplies. I'm sure all of you know where you get your favorite paints, brushes and clays, and paper. A lot of items you can source online. These are just the top largest suppliers that I'm aware of. I just wanted to throw that out there.

Also, for those artists that need special accommodations, if you're not already familiar with some of these websites and companies that offer supplies, devices, special furniture, screen readers, pointers, these are some really good vendors that we've been able to refer in the past. Kind of for your reference list.

I wanted to just stop here for a second, if there's any burning questions just regarding what we've talked about so far. Like organizing a portfolio before we move on to the next umbrella topic.

>> We have a question from Matthew Jadowski.

>> Will we be able to download this information?

>> After it's over, everyone who attended, I'll send you a

copy of the PowerPoint and a copy of the PDF handout that Sonja prepared with these links.

>> Thank you.

>> Sure. All right, let's see if we have any other hands raised.

>> The next kind of umbrella topic I wanted to cover is talking about outreach and self-promotion. You have your artistic statement, you have your inventory of art, now we want to move from your artist studio to moving out into the public world. One of the easiest first steps to take is creating business cards and post card printing. In the advent of the internet age, there's a plethora of online printers or even printing yourself as home as the quality of home printers improves to create your own business card, create a post card advertising an event, a display, an exhibit you're part of. It's inexpensive. Business cards are your calling card and post cards, again, for under \$100 you could have hundreds of post cards printed, whipping them out and sending them to that e-mail list that you're capturing of all the folks that attend or are part of your network.

I'm listing just random smattering of half a dozen sites I've used in the past that I think are sufficient and above average. Again, it's finding the one that works for you. A lot of them have templates. You don't have to be a graphic designer, it's having a great digital image of a wow piece and having your information on board very easy, you know, this is the age, the artist being able to take control of this aspect of their career.

I also wanted to talk about artist registries. They're sort of like a membership group, a service offered by hosting arts institutions. Artists registries function as a middle ground between having gallery representation and doing it all on your own. There are national registries. I'm giving a listing of half a dozen random registries from different states and areas around the country. It's a membership group, these are artists, usually artist-run, artist-support organizations. Some charge a small fee to become a member of their registry, some do not. But the, the pros of joining a registry, it allows, again, your first, kind of access to having an online presence if you do not have a webpage. It gives online visitors who, let's say, are patrons of these particular organizations to browse for interesting art, making more connections. A lot of curators, I know, search artist registries in their regional areas, source artwork for upcoming projects. A lot of these hosting organizations, such as Washington project for the arts and Maryland Art Place. They have exhibits of the registry members, so, it's not quite a gallery representation, but more like an

artist membership-run collective. I think they're really great sources of support and collaboration. And just doing a Google search or an online search for artist registry in your state or your city, I'm sure will draw up some options in your area. There is the National Arts and Disability Center. That's a national registry. Again, I'm just showing you a couple, half a dozen of what's there and I would recommend that you kind of click through it at some point, see what it looks like, what it offers and if it's something you'd like to join.

I wanted to point out the first bullet point for Maryland Art Place, they have a tab on their website listing artist registries, other ones across the nation. That might be a good search.

>> Sonja, we have a question from Charlie Washburn. All right, Charlie.

>> Hello, Sonja, I'm wondering if you know any plans to reinstate the VSA artist registry?

>> Good question. Good question. Unfortunately, at this time, there are not plans to reinstate that. We are still, um, just due to the changes as VSA merged with the Kennedy Center and our previous website had to integrate into the Kennedy Center template, continuing on with the VSA registry isn't possible at this time.

However, many of you received this e-mail notifying you of this webinar because we retained everyone's contact information. So we're trying to remain engaged with the artists on the registries. So as opportunities present themselves, we'll be reaching out to you. That's why I encourage folks, when it comes to registries, you certainly, to just find, there are a plethora out there, find the ones that serve your region and area and hopefully that can fill some of the gap that unfortunately the VSA registry can no longer fill.

Okay, on that note, I wanted to continue on regarding outreach and self-promotion to talk about creating a website. First of all, I want to say, I'm not a web-programmer. I just want to give insight I have regarding how to get started.

Obviously, if you have means and creativity and inclination to do so, websites, having an artist website is important and very helpful. However, it's not critical, it's not critical and that's where something like the artist registry is a place to, to have your name on a page, but it's certainly, I think it's going to become more critical or standard as we proceed in the 21st century.

If you decide to pursue this path there, are many online hosting sites to choose from. Like with business card and post card printing, most of these, 99% of these sites have their own templates. We don't need to be a programmer or have any

technical computer experience, you just have to have your artistic statement, your content that you want to put on the website and as we're all creative people and artists out there, you know how you want it to look and use their template to help bring that together.

Most hosting websites have fees that are renewed annually, but they are typically, I find pretty reasonable, anywhere from 15 to \$40 a year. Depending on the sites.

Again, this is just a snapshot of four that have, I know of, that have colleagues and acquaintances of mine that have used with good results, but you could do a web search for online hosting and there are a zillion out there. It's really finding one that offers the templates and the look that you're looking for and the price that you're looking for and, again, websites, they provide you a home base to which, to which to point patrons to. It's your online business card and it's a way to capture folks that might stumble upon you as artists when they're doing a random search for photographer or portraits, black and white. You can add all those kind of tags as you're creating a website.

In conjunction with the idea of website, is understanding what it is to purchase a domain name. A domain name is your web address. And to purchase one, the best way I'm exemplifying it in this first bullet point is purchasing the web address, JaneSmith-artist.com versus your web address being the hostsite.com/JaneSmithartist. Domain names are something that are renewed annually. I suggest if you decided to go down this path, pick a domain name that has legacy, that is kind of classic and it's, it's not terribly trendy to whatever might be happening right now.

The pros to purchasing a domain name, it simplifies your web address as examples in the first bullet point. Moreover, as long as you keep renewing it, you retain that unique name on the web. Your domain name travels with you, even if you switch website hosts or you know, server locations, so that is, I think that's really important if you're going to go forward with the idea of creating a website and purchasing a domain name.

Domain names are purchased via a registrar. Many of the host sites, if you build a website through godaddy.com or Google, a lot of them will register and you can pay through them for a domain name. They kind of package bundle that together.

This first web link that I'm giving you, again, which is going to be on the, on the web link PDF that Lisa will send out at the end is, um, ICANN is the Internet Corporation for Assigned Names and Numbers. It oversees internet policies and related issues, established in the 90s when the rise of the internet and governing body needed to manage things like IP address, bandwidth, space management and stuff like this domain

registry. You hear on sitcom episodes about names being purchased. I include them on this list and then godaddy.com and register.com because on this website, this particular link is what is currently, you know, official registrars that are affiliated with them, you know, non-scam artists, so if you are looking to purchase a domain name, I'd go to the ICANN site and kind of find a link from there. Then you know they've been vetted and less-likely for any scam artists.

>> Sonja, I had two questions. The first is from Jim Stevens.

>> Sure.

>> All right, Jim?

>> Hello?

>> Yes?

>> Oh, good. I was wondering, with respect to a previous question about the VSA registry.

>> Mm-hmm.

>> Has there been any consideration given to a non-profit, separate entity to maintain that on the web for VSA?

>> That is an interesting idea. I think that, um, at this time, when the registry, um, was being archived, there wasn't any particular non-profit that was open to taking that on. That is something that I can take to the powers that be, but....

>> I'm currently a board member for the American Council of the Blind for state of Colorado and we're a non-profit, so I have some familiarity with non-profits. So if you're thinking about it or if you get to it, keep my name in mind, I'll be glad to help.

>> Certainly, I'll make a note of that and probably contact you offline once we have a chance to think about that idea and see if, if it's something that we're able to pursue. Thank you for the thought. I appreciate that.

>> This is Lisa, we're starting to get quite a few hands that are up and a good way for us to keep track of who's asking what and who's saying what is if you'll actually type the questions out in the questions box, so then we'll be able to get in touch with you afterwards. Instead of raising your hand, if you could type your questions out, that'd be useful for everyone, sorry. Thank you. Okay, Sonja.

>> Sure, I wanted to continue to just kind of finish out this one umbrella topic. We talked about websites, we know the pros and cons, there's a lot of resource material out there online to get something started. Other things, the basic grassroots footwork is networking. Most of you do this anyways, it bears repeating to engage with your local arts community. Attend gallery openings, art walks and special events in your city or town. Become a familiar face at places, at galleries that you

enjoy patronizing and read. It might can a good fit for future thoughts.

Taking classes to enhance your skillset. Community parks and reg centers. Connect up with online communities. Or start your own group. You can do anything from an online forum to have discussions about technique, what you're doing or you know, have a meet-up, a photography meet-up. The first Saturday of every month to do some work together or a photographic walk. The possibilities are endless.

Also, just talking about public, very basic and, um, learn to craft a simple press release. And, while I don't have a template to share with you right now, I'd suggest looking at a press release from your favorite museum or gallery. Everything is online and downloadable. Use those as a template for your own. A press release for an event you may be having, can be simple one-page, two-pager that includes at the top of your contact information, an engaging grab sentence and then your pertinent info.

Who, where, the times, dates and what's going on. You want to bring people in, that's something that templates can be found online. Again, it's finding a gallery that you enjoy.

Take advantage of free listings and local papers and online sources. Most major, most cities have alternative weeklies, such as you know, the village voice we heard of. LA Weekly, the Chicago Reader, Seattle Strangers. All these local papers have free calendar listings, as long as you submit the information, you know, two to four weeks in advance, it lists in their papers and on their online calendars. I search calendars every Wednesday or Thursday night to see what I want to do for the weekend and have your event pop-up in there. This is when events are happening.

Taking advantage of low cost and free services.

>> Sonja, we had a suggestion from Jose Diaz saying pro bono work is a good way to get one's style exposed to a specific population.

>> Absolutely. And I'm assuming he's saying, asking someone else for pro bono work or doing pro bono work. Yeah, if your creative output can translate to something like graphic design, sign painting, you know, theater-set painting, other kind of creative cross pollenization. Work on their artistic design and getting credit for that, your name is in their brochures, absolutely a great idea. I think that goes under networking and publicity. So thank you so much for that suggestion.

So moving on to kind of the overarching idea of exhibiting, formally exhibiting, there are four, I feel, main avenues for exhibiting your artwork and finding opportunities for

exhibiting. And that is calls for art, through galleries, at museums, and then I wanted to talk about non-traditional spaces.

It's talking about artist must research the venues in which they're interested in exhibiting. Is it a good fit? Obviously an artist that does half ton steel sculptures isn't going to be the right fit for a gallery with just photographic work. Basic research shows that you're kind of thinking about making the right connection.

When approaching and making first contact, if it's with a gallery or institution you've never communicated with before, I, this is where I do suggest going back to old school, sending a letter of introduction, with you know, a link to your website or you know, one image, a print out of an image, to introduce yourself and point them in the direction to finding out more about you. Don't ever send a portfolio or e-mail with many attachments that might end up being directly sent to their Spam box if it's too many.

We'll talk about how to tailor that as you approach any of the next places.

The next slide. Calls for art. Juried exhibitions, taking place in a wide variety of text organizations. Oops, sorry. There we go. Callforentry.org is one of the largest, growing national resource compendiums that happens across the nation. Many major museums and arts organizations across the nation post their call for entries, where they are inviting people to, inviting artists. Really, you can do a search on there for oil painting in Colorado and you will find all of the open calls that fit those criteria. It does require that you register and make a profile for yourself. I don't think that's such a bad thing. You do that once and upload some digital, this is all done electronically and you can apply to, once you have your information set up, you can apply just once for contests and entries.

I also wanted to suggest, state, county and city arts agencies and councils frequently list calls for entries and not only on behalf of the state and city, but other local ones that may not be on call for entry.

Don't discount the idea of public arts calls. A lot of artwork being done in a small scale in a studio could be translated into really awesome public works. Public art, as a discipline is one of the fastest growing fields in Higher Education. Especially with the percent for art program that happens across the nation, cities and states are required, a lot of them, to spend a certain percentage of their budget on public artworks. There are calls for entries across the nation and all municipalities, just looking to see what yours is offering.

I wanted to talk about galleries next. First bullet point being represented by gallery, the pros and cons. We all know what a gallery is, how they work in general and the pros of being represented by a gallery is guaranteed some exhibit participation every year. Typically one solo show and maybe one or two group shows, that includes other artists that are represented by the gallery.

A gallery, gallery team does a lot of the marketing leg work for you. That's another pro of being affiliated and represented by a gallery and also being represented by the gallery allows for access to the gallery's patron base and publicity connections. The cons to being affiliated or represented by a gallery is really watching out for any exclusivity contracts that you can only exhibit in their space or need their permission to show your work anywhere else. That's something you can avoid, as long as you read all the paperwork, finally, also, another, con of being affiliated with a gallery is that, obviously, they take a cut of any sales profits made. You have to weigh that out, whatever their percentage is worth, will you sell more being with them and that balances out?

So, if you're interested in learning more about galleries, again, I'd suggest researching an art gallery that is a good fit for your type of work. Its philosophy or mission, there's a lot of artist-run galleries popping up that might provide a more collaborative for you and still traditional galleries run by prominent directors that get a lot done and have been around for a long time.

It's finding the right fit. As in the networking bullet point previously, visit the gallery, go to its openings, become a familiar face and really see, would this be a place that I would feel comfortable saying I'm affiliated with?

Check the galleries website if they're accepting unsolicited submissions. Sometimes they're only open to new artists a couple times a year or every other year, depending on how full they are. Most importantly, read their submission guidelines carefully. You wouldn't want to be tossed out because you neglected one piece of information they might have requested when you were applying.

So...that's a brief overview of these gallery options.

Exhibiting in a museum, small museums, college art galleries, many except exhibit proposals. Like with galleries, check their websites. If they are accepting proposals, and what they're proposal guidelines are, if they have a form you should fill out. Larger venues are typically invitation-only or a curator will curate your art into their exhibits. I hate to use this adage, but like in Hollywood, a large museum will call you, don't call them unless you happen to have a very direct

connection in there, but that's really many steps ahead in that art career.

I wanted to talk about non-traditional spaces where artists can flex their muscle and make their presence heard. Craft their presence heard in the manner you want to be made. Don't discount ideas such as coffee shops, boutiques, libraries, a new funky space opening up. This is about partnering and collaboration. If there's a great new coffee shop or clothing store opening up in a cool part of your town, see if they want some free art on their walls? And if you can include just a label next to it with the price point, if people are interested in buying it, it's about getting your artwork in front of new patrons, new folks, to see it.

Organize events with other like-minded artists. Rent a space for a weekend. I've seen this happen a lot. Especially as new areas and cities are revitalizing, maybe there's a cool old shop that is about to be demolished in a month. You might be able to rent that space for dirt cheap for a weekend and do like a weekend, um, gallery event with a group of four other artists that you all share the same vision or share the same type of work. Create a pop-up gallery. I've had people do that, you know, roaming pop-up gallery in the back of their van, renting a non-traditional space. See if there's a public park that allows for events. There's so many factors to consider for your type of art, but if you have a group of artist friends, five people banding together and everyone throwing in \$100 for a communal pot to rent a space, print some post cards and buy some chips and soda snacks for an opening event, people love this kind of grassroots creativity that happening and make it a fun Saturday night and just, just thinking outside the box and there's probably a lot of venue opportunities around where you're at.

Also, about exhibiting. I wanted to mention other opportunities you may not have thought of. Art fairs, street fairs, community craft fairs. If your artwork falls within the parameters of the type of work that happening. I wanted to mention, in particular, a couple art fairs, granted, there's fairs that happen in every major city, but in particular, these four that I'm presenting here are geared for emerging artists that are just starting to kind of come out into the scene. The emerge art fair is fairly new here in D.C. And is one of the few that invites unrepresented artists who have no connection to any gallery or museum, you can apply and get a free space at their fair to exhibit your art.

Art fairs, for those not familiar, is kind of like an annual conference of the art market. Consist mostly of commercial galleries and attendees to the fair, which you know, can consist of collectors, museum curators, dealers and the general public.

Paying admission to attend. An art fair is a place where new artwork is exhibited. New artists are viewed and a lot of artwork sales, the hope for a lot of artwork sales takes place.

The art fair, especially in the old gate-keeper system was something that an artist only got into if they were represented by, by a gallery and if that gallery got accepted into the art fair.

However, places like the Emerge Art Fair in D.C., Art Pad in San Francisco and Unique in New York City is opening opportunities where you know, anyone who has energy to apply, can apply to get a booth on equal ground at any other galleries. So, things to consider regarding kind of, the opening up of art fairs.

Other opportunities to consider, artist residencies, this is less public-oriented, but just another avenue of professional development. Artist residencies can be short or long-term studio spaces and studio experiences. Either locally or internationally. Some of them, you apply and then you pay to be part of and some of them are fully-funded. I attached three bullet points for these kind of large resources to explore the opportunities in artist registries, the alliance of artist communities, lists mostly national and Canadian artist communities where you can apply, to the, uh, studio space. There's also the Res Artis which is the same thing, resource help for international residencies. I'll put a plug through on one of my favorite programs that I find really unique. The National Park Service has an artist-in-residence program. That long web address is, unfortunately on the NPS site, you basically look up the national park that you're interested and then apply through that direct park page, but this kind of, this is a search, uh, compendium of all the sites and obviously, it just, it's a really neat program if you love nature and try to be part of that.

Leaving the most important for last regarding exhibit opportunities is talking about contracts, legalities, copyright and fair use, slide 17. Draw up a contract or letter of agreement for any use of your artwork, whether it's exhibit, temporary display, donation or a sale. Handshakes are lovely, but it's better to be on the safe side. In that same vein, in the contracts and letters of agreement, you want to make sure you're clear about the use and copyright of your artwork.

Again, in this digital age, it's becoming a very important topic, there are lawyers and swaths of the legal profession that are focused on copyright protection.

Basics as it pertains to visual artists. Regardless of the location of your physical artwork, if it's on display temporarily in a gallery, at a collectors home, in the lobby of

a hotel, the artist can and should always maintain inherent copyright of the artwork. It's your creation. You don't always maintain inherent copyright if you sign away those rights in a contract. That's why it's important to look those over carefully and have a legal professional just double check what you are allowing to be done with your artwork and what you are not allowing.

Allowances for artwork image use that I suggest are okay is educational and noncommercial use. If a gallery is displaying your artwork and they want to use it as a foundation for a free children's workshop they do, I think that's great and a positive promotional, noncommercial use also includes when they send press released out with sample images. That's noncommercial and allowable. I'd always, any contract, require permission for commercial use of artwork.

That means they cannot take an artist image, put it on a mug and sell it in a coffee shop without your permission. You should always request permission for any commercial use of your work. You should decide if you'd like that to happen and if that commercial use, you don't mind it happening, you deserve 10% of whatever sales they're going make.

I require artist permission for exhibit loan or publication request. If someone purchases your artwork, ask that you're always, at least notified if they're loaning it to another museum, loaning it for another display or if there's a request to publish it in a book that's going to be sold.

Not only is that important for you to track any like sales and commercial use, but again, you want to, you also want to track where your artwork is appearing, how it's being talked about and add that to your archive for your portfolio.

And also, require notification for when there's a transfer of any kind, you know, if you sell your artwork to Joe Smith, you might want to include in there if he has to sell it or decides to sell your artwork, what are the repercussions of that? They have definitely should notify you, but is there something, do you want a clause in there that means you should have the first bid to get your artwork back if that particular collector doesn't want it anymore. If your artwork has greatly increased in value since you sold it to them ten years ago, is there some, you know, negotiation of you receiving some royalties for final sales? There's so many things, and again, an art lawyer, it's best to contact when you actually get to this nitty gritty. These are overarching points that I think are important for everyone to know.

Here is a link to a sample letter of agreement that I found on the graphic arts bill that I thought was really good and includes notes on other points to take into consideration.

And, I also wanted to point out about the bullet point on fair use, what that means. Again, fair use is, is what is allowable for use of your artwork image where they do not require permission and that really is, um, when it talks about if, if a reporter wants to write a review of your exhibit and publish an image, that's fair use. If a collector, if someone blogs about your artwork, that, for the most part, is fair use. They're not making money off it, they're just, it's actually further promotion of your work.

So, those are fair use, I also would suggest to a lot of folks, as you start building awareness of yourself as an artist and your artwork, you're to search yourself online every once in awhile. You never know where your name might pop up. If you have a Google account, Google allows for this service of Google alerts where you kind of plug in your name, you know, Jane Smith artist and every time that name pops up in, you know, website or article, it sends you the link and so, it kind of does the tracking work for you.

Okay...any burning questions right now before we move onto the last overarching topic, which is funding and grants? Otherwise we can answer questions at the end?

>> I have one question that may have been answered, do you know if there are templates for the artist contracts that you mentioned?

>> Thank you for bringing that up. I was thinking about that as I was creating this PowerPoint. I, I personally didn't find one that I was totally thrilled with that I wanted to present here, however I didn't have, I didn't have the time to really look at all the links.

In the link I gave you for Graphic Arts Guild, there's a sample Letter of Agreement. I do know that if you're working with a gallery, they'll present you with a contract. You can always look at that and cross out things you're not comfortable with.

I'd suggest, if you are friends with someone who runs a gallery or someone who works in a museum, ask them for a contract, for what they use and then use that as a base. There are so many different kinds of contracts, I didn't find one that hit all the points I was talking about.

At this time, I'd use the letter of agreement template for the Graphics Art Guild that I included in the link as a starting point. Anything else?

>> I have a, sort of more general portfolio question, do you want that now?

>> Sure, Jim would like to know if your work covers more than one field, for example, sculpture and painting and graphics. When should your portfolio be all inclusive or when should you

target that?

>> That's easy, it depends who are you sending your portfolio to? I think in your personal archive, in your hard drive at home, you should have one master portfolio that has the best examples of each genre of work. Like a college application, like a job application, you tailor what you're sending to a particular call for entry, to a particular gallery, to a particular exhibiting institution for what they're looking for.

There might be an exhibit you know, a museum that's inviting artists to submit proposals for landscape photography of the southwest.

Always have a master portfolio that has everything, but you don't want to send everything if that's not what the call or the entry or the museum is asking for. If you're just presenting yourself to, to an organization, you know, unsolicited and just want to give a snapshot, I don't know, there's pros and cons to being, to showing that you are skilled in all -- what I think is important is that there is some consistency in some aspect of the creative work that you do. If you're not consistent in the medium, like you only do sculpture and that's very clear, what are you -- are you consistent in your theme? Do you look at the theme of the human body in five different types of medium? Do you use a certain color because that represents something in all the work you do. You don't want to look too willy-nilly, that you can do a little bit of everything in every variety. There has to be some thread, some story, some that connects all the variety of work that you do. I think that is important and that should be your highlighting objective. Your tag line as you present yourself. I hope that makes sense.

>> Those are all the questions I have now.

>> Wonderful, moving onto our last broad umbrella. Funding and grants for individual artists. First of all, they do exist. It does require some leg work, but if you're excited about the money and really have an exciting project that needs that funding, this is where the practical side of art making comes into play. I feel like I'm repeating myself, but we talked about with galleries and museums, do your share the organization's mission? Does your artwork or your project fall within the parameters of their guidelines? And their requirements? You know, if you're looking to do an exciting international art collaboration in Mexico City and this is the National Organization of American Artists and they only fund things happening in the U.S., then don't waste their time, don't waste your time.

Review application requirements carefully. You want to make sure you do everything they ask you to. You submit all the

materials, not more, not less and you submit everything by the grant deadline.

One thing not always mentioned, if you're denied the grant, while that's a bummer, it's not the end of the world, I'd always, always ask for a follow-up e-mail or phone conversation with the program officer to get feedback on your application.

Sometimes it might have just been there was three other sculptors and they had to narrow it down and they might encourage you to apply again next year. That it really wasn't a negative reason that you were denied, but, who you were competing against or the number of other applicants. Feedback is so important. Something that most of these organizations, that's part of their mission, just to give feedback. That's critical and crucial information that you don't let slip by.

Here is a short list of what I find are some of the top resources and funding organizations in the United States. All of these links will be sent to you in the webinar and quick links page we created.

You can just do a search by state, by organization, and another only does it have resources on grants and funding, but also calls for art and other opportunities. There's a lot of like legal discussions and kind of quick articles on -- so that's a great site to keep book marked. I've listed Mira's List, an artist who keeps a running tab herself, artist residencies of the larger foundations, um, and the last bullet point, again, I'm going back to our little goal, city, county, and state arts councils. There is art, there is money in all of these agencies and doesn't hurt to apply and become familiar with them. So that link is actually the downloadable key of the state arts agency directory from across the United States.

So, you can find your state, find your local agency or Arts Council representative and establishing a relationship with them and seeing what opportunities for funding and exhibiting they might offer.

Other support that I just came across and I'm familiar with over the years that I wanted to bring to everyone's attention, organizations focused on supporting emerging artists. This, again, is a very small snapshot of kind of grassroots artist-run collectives and collaborations from across the nation that I think are really doing good things for artists on the verge or mid-career that want to go to other levels and would be a great place to look at what's being offered and doing a search of your city and emerging artist gallery or emerging artist organization because, again, I certainly haven't hit what's across the nation, that's not possible, but these are some spaces that are doing really interesting things. They might be worth checking

out when they open up opportunities nationally. There are organizations like this in almost every state and city.

If there isn't one, that's, that's where, again, networking may be starting with a small online group. You can create one yourself.

In conclusion, I just wanted to close with a couple points of setting meaningful and measured goals for yourself. Both creatively and practically as you decide to transition to a more commercial and public aspect for your art.

Don't ignore these practical and business site needs. If it's a goal of yours to become more widely exhibited, get your name out there, you just can't ignore this.

Most importantly, keep creating. I've included, these will be in the PDF I send you, two, food for thought articles that I've come across in the past year that I think offer some, might be tongue and cheek, but I think still relevant insight. Has a series of how to make it in the art world. Written by very important people that started in April of this year.

Grayson out of southern California, does a little bit of everything, really has some good points about [indiscernible] in 2012. So, on that note, I think we have ten minutes or so left and I wanted to --

>> 15 minutes.

>> 15 minutes. We can open up to however many questions we can get in. But if you can continue to type in your question, we'll capture all those questions and then in the next few days, I can prepare answers and we can blast that out to all of you in the follow-up.

>> So our first question is, is there a limit to how much exhibition history appears on your resume?

>> Um, not necessarily, but like when you prepare your, a job resume, as you get more and more, you know, if, if you're, right now your exhibition history is five exhibits, you list them all there. But, as your exhibit history grows, you can pick and choose which ones maybe have more cache to keep. And to list. Like a regular resume, you don't want your exhibit history, it gets very tiring if it's like three or four or five pages long in 10-point font. So you know, do some choosing wisely if necessary.

>> All right, our next question. Can you speak to artists creating business plans?

>> That's a good question. That, I think would, unfortunately I'm not an economist, I feel like I won't be able to give the best advice on this.

I think business plans are very good if that is what, I think that's what I, that's, in all the things I've talked about in organizing a portfolio and publicity plan, I think that would be

best discussed with kind of a business consultant, to help, to include the economic side of things, like how much money do you have to spend and business plans are good to help determine if you have a finite, you know, I have \$1,000 to spend for 2013, what's the wisest way to use it? The first step is seeing well, what do you want to apply for? What costs money? What can you get done for free? And a business consultant and this is where some maybe bartering can happen to assist you to pull that together.

>> All right, how do you suggest using social media to promote your artwork?

>> Great point and I'm, I apologize for neglecting over that. I think that is a really important thing, venue and avenue to use. Because it's free. It's easy, however, it's also important to note that, because it's so pervasive and so wide, um, I wouldn't invest all my eggs in that basket or make that my primary basket. I think that should be part of your publicity to-do list. Like if every week you blast something out, you want to do publicity every Monday morning, include, you know, Facebook updates, um, I'm not as familiar with Twitter. If you have a following that you think is responsive, you want to find the fine line between providing pertinent information, but not bombarding people too much. I, I, I have some artists in, that I've communicated with over the years, who, every time they've created something new, they, I get an e-mail. I get e-mails from them like every other day. I'm losing my interest in those folks, like you want to publicize, um, you want to be selective about what you're publicizing and making connections. I think another good thing about social media is allow some of your social media, um, posts to also be about, um, other things that you like and have seen. I think it's important, not only to promote yourself, but to promote "hey, I saw this great gallery show of X, Y and Z. I went to this great museum opening." Because then you can cross link to these other organizations, great partnerships with these other artists and that way, that just broadens your network out. And it shows that you know, you're getting, you're out there externally supporting your art community as well as wanting to feed and support yourself.

>> Is it better to approach a gallery with digital work or art pieces?

>> You should always, never, never send or come to a gallery with the original art pieces. This is where, looking on a website for submission guidelines, any gallery will have some mention of what they'd like to see. They may say "send us three digital images, send us a color print out or call us for an appointment." But your best course of action is really pick up the phone or send them an e-mail and ask them how would they

like to first be introduced to you? Don't make that guess.

>> Okay, how can an artist use previous publicity about themselves or is it a good idea?

>> Well, previous publicity, I guess, how previous are we talking? If it's a current display or event that you're part of and it's receiving media attention, I think this is where, again, social media and using your e-mail list, you can resend that out to just give people a notice of hey, look what other people are saying about it, we're getting press mention, this is exciting. If it's publicity from a local paper, that can be sent to maybe, a regional or a larger paper, uh, newspaper or publicity, like for example, if, if your local community newsletter has, um, publicized your exhibit, send that newsletter with a letter of introduction to you know, the LA Weekly or the LA Times because I think that would carry more weight. This is where some of the old standbys of the art world come into play.

Like you approaching the facility saying "write about my artwork", previous publicity gives some validation that other critics and other people felt that your work, you know, was warranting publicity mention. So keeping clippings of everything's, um, and then you have that to be part of your portfolio and your introduction sent to various communities. Anything else?

>> Those are all the questions I have right now.

>> Okay, great, well if there's any other questions, type those in, in the next few minutes, and certainly, Lisa will follow-up with the PDF, with the PowerPoint. I don't know what, Lisa, if you want to do your closing notes?

>> Sure. I'll switch it back to my screen. I'd like to thank you all for joining us today. I've already received some very positive feedback from you all about this presentation and I'm so happy to hear that you've enjoyed it. We actually will have Sonja giving another webinar related to visual arts in March. So I'll be sure to e-mail all of you today, uh, to let you know about that.

As I've said, everyone should receive, everyone who participated in the webinar today will receive an automatic e-mail an hour from when the presentation ends that will have a link to a recording of the webinar and hopefully by the end of today, I'll send out an e-mail with a copy of the PowerPoint and Sonja's handout. And if you'd like a transcript of the webinar, send me an e-mail at LVDamico@Kennedy-center.org once we get that from our captioning company.

Okay, hopefully we'll see you next time. Bye-bye.

[Meeting concluded at 4:21 p.m. ET].

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