

Module 1: Being a Professional Artist

Hello, my name is Sharbreon Plummer, and I am an independent arts and culture strategist and practitioner with a background in visual arts management and residency development. I will be leading you through Module One: Being a Professional Artist. The objective of this module is: To understand the professional role and leadership responsibilities of the artist in society and examine the nonprofit, public, commercial, and academic career paths open to artists and those working in cultural fields. You will explore the necessary entrepreneurial skills for artists to thrive in the marketplace of ideas, arts products, and cultural services in order to help artists generate and manage revenue and resources.

LESSON ONE – An Introduction to Artists and Their Roles in Society

The contributions artists offer to our communities are innumerable and are, in many instances, a direct conversation between themselves, their forms of expression, and the world around them. This lesson will look at the varying ways that we classify artists, how we develop perceptions around these classifications, and the ways that we can better understand artists' practices and ways of working.

Let's begin with examining the role of arts and culture within society. How do we come to understand those who facilitate our experiences with artistic expression?

We know that this happens through observation, supporting and attending events as community members, investing in art financially and providing opportunities, and, most directly, through one-on-one engagement as administrators. The "Creativity Connects" report at [Arts.gov](https://www.arts.gov) offers insightful points about the transitions within artist populations and how their ways of working have shifted over the past decade. Points to be considered are:

- The population of artists is growing and diversifying, and norms about who is considered an artist are changing;
- Substantial numbers of artists now work in interdisciplinary and transdisciplinary ways;
- Many artists are finding work as artists in non-arts contexts;
- Artists are pursuing new opportunities to work entrepreneurially

Now, I'm going to ask you to take a moment and consider: What made you choose arts administration? Think about your personal motivation and ethos, and how it has continued to be defined within your individual experiences with artists. Outside of a mission or vision statement, how has art, creativity, or imagination impacted your life? Reflecting from an individual perspective allows you to remember your investment in this work and ways that you can continue to stay motivated.

Next, we will look at classification. In today's world we have expanded far beyond the term "artist" as a classification for one who expresses creativity through a medium. We should take a moment to examine various titles for those who contribute to arts and culture and the affect this has on decisions made about resources, opportunities, and need. For example, I'm sure you have heard the descriptors: artist, culture bearer, creative, practitioner, or a combination of the aforementioned, and maybe some others.

I ask you to consider how multiculturalism ties into categorization and how creators are categorized. As an administrator, one of your responsibilities is to be aware of how artistic expression can and has historically originated within different communities. While more classically or academically trained artists may be easily associated with a more formal idea of an "artist," does that make someone with a different form of training or more culturally focused practice any less of an artist? When the terms "folk" or "traditional" are used, is it for a purpose that is productive or limiting?

The National Endowment for the Arts states that folk and traditional arts are rooted in and reflective of the cultural life of a community. Community members may share a common ethnic heritage, cultural mores, language, religion, occupation, or geographic region. These vital and constantly reinvigorated artistic traditions are shaped by values and standards of excellence which are passed from generation to generation, most often within family and community, through demonstration, conversation, and practice. We see the emphasis here is not placed on education or blue chip status.

If board members, staff, etc. do not intersect these groups or have not consulted with members of these communities, then what are their perspectives informed by? Bias and assumption can lead to premature or generalized decision making, thus excluding specific groups from accessing resources or making their voices heard. Production and display occur differently within community-based practices versus traditional exhibition or performance spaces. Many of these artists have been producing community-based work that has existed without validation from within formal arts infrastructure and are striving to make their practice more sustainable. In many instances, we come across the term "*artistic excellence*." How is this measured, and how does an organization's perspective in the Western canon inform their definition of this term? These are examples that we need to account for. Additionally, working across disciplines can impact eligibility. As artists opt into categorizing themselves across a spectrum, opportunities may lessen due to their use of multiple media.

Lastly, when we think of practice, we often think of the contemplative time that an artist spends within one's studio. We know that the creation of work takes place within this space, but what about the time leading up to the finished product? Artists don't exist within a vacuum. What are the influences and resources that allow one's creativity and process to thrive? Potential solutions include:

- Developing curated events focused on the specific placement of people and/or resources. Offering opportunities to connect artists with peers or other professionals who aren't easily accessible can sometimes do the work of a month's worth of correspondence in one night. Making progress in many instances is simply a matter of getting the right people in a shared space.
- Think about self-care. Are there subsidized, affordable, or free resources that aid in supporting physical or mental wellness? How can you assist the artists you support in learning about what is available to them within the community?
- An artist at any stage of their careers can benefit from taking time to unplug and strategize. There are moments when an outside perspective or mediator can shift the way that we think or our approach to our work. An example of support could be a strategy session with an individual or group of artists. Coaching them through reflecting on ways that they work best, realistic goal setting, and mapping professional development may aid in jump-starting or refreshing their creativity.

Activity

Now that we have covered a brief overview of artists, their practice and role in society, I have provided a few exercises to assist you in grounding and applying the information. With each reading or video, I encourage you to gather your own observations and critiques in addition to following the provided prompts:

First, watch Open Society Foundation's – [The Role of Arts and Culture in an Open Society](#) and Thelma Golden's TEDx Talk – [How Art Gives Shape to Cultural Change](#), then read the New York Times' – [Beyond Cultural Labeling](#) and The Rapidian's – [High and low art](#).

Next, take time to think deeply and answer the following questions:

- What are ways that your organization (and/or city) currently supports artists?
- Are there initiatives or programs that are in effect that have room for improvement?
- Are there any that are no longer in operation, but could stand to be revisited?

Use these questions as prompts to guide you through creating a brief study and overview of potential points of entry or impact within your organization or region.

LESSON TWO – Field Work: Finding Place within a Profession, Part I

This lesson will discuss various roles and professions that working artists can and do occupy within modern society, along with the skills and tools needed to seek these opportunities (many of these considerations are applicable to multiple roles). Part I looks at different aspects of a full time artist's profession.

Full-time Artist aka the "traditional route": One who is dedicated to one's practice and production of work as a full-time job. Let's examine some of the factors that come into play when choosing this path.

1. **Schooling:** Most artists will begin with a BFA or an MFA. Following the thesis show, their work may or may not gain the traction they'd hoped for. This is when the legwork truly begins. When completing these programs, it is expected that the artist has strived to sharpen the approach to one's practice, and is exiting with a cohesive body of work that one can continue to build upon throughout one's career. Ideally, the artist will have been able to network, show work locally and regionally, and collaborate deeply within one's department or university.
2. **Portfolio development:** When I mention portfolio in this context, I'm speaking about school and beyond. Artists should be able to offer a visual representation of the depth and breadth of their work, who they are as artists, and what their practice is grounded in. Strong portfolios are a key requirement for admission and will continue to be an important aspect of post-graduate branding and professional development.
3. **Exhibiting and showcasing work and applying for calls:** It's important to garner exposure for one's self and one's work. All exhibitions, however, aren't advantageous for artists. There has to be a strategy behind what this opportunity has to offer, how one feels about the institution and premise of the show, what terms one is negotiating, and the associated costs. Additionally, actively seeking out calls and opportunities allows one to know trends within the field, what institutions are presenting, and what presenters are looking for.
4. **Representation (Galleries, Managers, etc.):** One major career goal of most artists is to acquire representation. There is an immense amount of legwork and production that goes into securing this relationship. Community immersion, continuous production of work, outreach, and research. Additionally, once interest is shown, artists need to be able to navigate the process of understanding contracts, numbers, and the gallerist's interests and network.
5. **Cooperative or Collective membership:** Collectives can serve as an added support system for both creativity and exposure. Some artists have strong independent presence while actively participating as collective members, while others primarily

channel their work into the collective's overall goals or mission and operate more as a unit made up of multiple identities. When working collaboratively, artists have to consider how funding opportunities shift, what opportunities best suit the group, and what statements are being made. Collectives also act as a source of accountability, whether that includes requiring a certain amount of work produced or hours offered to sustain a space.

6. **Studio management and organization:** A successful practice is one that is, of course, well-organized. This includes maintaining a clear calendar and deadlines, as well as an organized strategy for managing and maintaining physical space, participation (shows, talks, etc.), data and correspondence. Investing time and resources into one's practice is not always easy, but is the most beneficial thing artists can do for themselves. This may be a matter of visiting strategies for time management, or, when possible, hiring or contracting additional help.
7. **Art fairs and festivals:** Art fairs and festivals allow artists, gallerists and patrons alike to view contemporary trends in the art world, spotlighting emerging and established artists through an international lens. They, in many instances, can act as a key turning point in an artist's career, providing a platform for exposure and opening the gate for opportunities to sell and exhibit work. While most fairs are more market driven and tend to rely upon gallerists, committees and the like to select artists whose work will be displayed and/or sold, there is a growing (from regional to international) trend in fairs and biennials that offer an open call process, such as Frieze, Art Africa and Miami River Art Fair. This is where a strong portfolio and history of exhibition comes into play. Also, having working relationships with curators and other arts professionals who actively engage these platforms is key.
8. **Funding opportunities:** Working artists are going to encounter at least one grant application cycle within their careers. Funding for an independent project or for career development, preparation and networking are key components for success. While unrestricted funds are always desirable, outcome, product- or project-based funding often comes with stipulations that artists are accountable to. Understanding the process and requirements, deadlines, tracking expenditures and progress are just a few typical examples. Other awards administered by organizations (such as MacArthur or United States Artists) select artists via nomination. This means that one must be plugged into a strong network and actively exhibiting and promoting one's work. Knowing how to utilize cultural capital is an equally useful skill when approaching funding, because grant cycles vary (i.e., one-time funding, matching funds requirements, and/or a decline in the amount awarded from previous years).

Let's elaborate a little further on the full-time artist by adding public art to the many points above.

9. **Researching and understanding local and regional entities:** Artists should be aware of the various institutions that offer opportunities for the creation of public works along with the varying levels of accountability. City councils and arts alliances often rely upon public and private funding, which means that they are accountable to their own group of stakeholders in addition to the community at large. The artist, when selected for a commission, is expected to be a partner in this process—bringing a high level of accountability for deadlines and assumed responsibility, including who all is involved and understanding the evaluation criteria they are expected to follow.
10. **Understanding community – relationship building and/or research:** There is also a social responsibility to understanding place and where the work is going to exist. Artists should seek to understand the “*where*.” Is this public or private property? Depending on the type of commission, how much engagement has the facilitating organization had within the community and why? What direct feedback have constituents offered?
11. **Seeking and applying to opportunities:** Preparation of professional documents (resume, letter of intent, statement and images) is a consistent requirement, along with the addition of a mockup or detailed description of the proposed work. A detailed budget and timeline typically accompany the application materials and are used as a point of reference during the execution process.
12. **Fundraising and Financial Management:** Clearly understanding budget, cost of materials, and time aids in a successful outcome. If self-motivated, artists will often need to learn various methods of fundraising (grants, private donations, or crowdfunding) and be dedicated to pursuing multiple streams. Organizations facilitating calls will expect a detailed budget and tracking of all expenses.

Activity

In summary, we see that the practice of becoming a full-time artist is rooted in the ability to manage artistic and entrepreneurial skills. Inquiry and preparation through research, and dedication to organization are common foundational skills that support aspects of the business of being an artist (i.e., financial management, exhibition planning, and application processes). To further examine this content, I would like you to complete the following:

Read The Atlantic’s – [The Death of the Artist and the Birth of the Creative Entrepreneur](#), The Queens Arts Council’s – [I am an artist AND...an interview with Shervone Neckles](#), and GIA Arts – [Crossover: How Artists Build Careers across Commercial, Nonprofit and Community Work](#).

Connecting with gatekeepers of the art world can be a difficult task for most artists. Based on your own social capital, interview two to three individuals (artists, academic faculty, gallerists, etc.) who could offer insight to emerging artists or artists seeking to move further in their

careers. For example, if speaking to an artist who currently has a gallerist or manager, ask them about things they wish someone would have told them during that process, or common misconceptions or mistakes that arise when contacting arts professionals.

LESSON THREE – Field Work: Finding Place within a Profession, Part II

In this lesson, we will continue to look at career paths for artists, starting with academia.

I. Artists in Academia: Many artists choose to return to academia with the hopes of teaching, conducting research and developing various aspects of their respective departments. This begins with understanding the categorization of faculty positions.

A. A professor's title is typically divided into subtitles – assistant and associate. These positions are designated for distinguished faculty who have exhibited high scholarly achievement and creative ability. Assistant professors are primarily tenure track, while associate professors have commonly been awarded tenure. These positions are the most comprehensively rigorous and often include research, service, and instructional requirements.

1. A visiting professor is usually hired for a specific or finite period (such as three to twelve months) as an instructor. These positions typically require the applicant to possess a graduate degree, often a Ph.D. While this contractual position allows for building experience and a less rigorous workload (fewer research expectations and service requirements), it is temporary and will most likely not lead to a tenure track position.

2. A lecturer occupies a longer-term position that also has no emphasis on tenure-track. This role does not typically require research or service; however, instructors may be required to take on a heavier course load than assistant, associate and visiting professors.

3. Adjunct instructor positions are typically part-time and are filled on a course-by-course basis. They often allow for instructors to maintain their careers in addition to teaching within the university. However, this role offers the fewest benefits and is the most expendable out of all positions listed. Payment is typically per course and has little to no guarantee of a continued contract with the university.

B. To restate some of what was shared in the previous lesson, a strong, discipline-related portfolio and teaching statement or philosophy showcases the investment that artists have made in their careers and their capabilities as instructors. In addition to a working portfolio, a strong Curriculum Vitæ or CV (i.e., a resume without traditional limits, containing key information such as exhibitions, collections, awards,

residencies, publications, papers, and academic contributions) is a key element to applying to an academic position. Preparation of talking points and important questions are no different in this instance, as institutions want to be sure that artists are immersed in the field and will be a fit for their department and the students they serve.

C. When seeking tenure, added emphasis is placed on publishing or exhibiting, conference presentation(s), and the artist's or instructor's CV. Committees are seeking scholars who have shown their ability to produce a significant body of work, that has been recognized by its excellence. Additionally, there should be a clear investment on the applicant's part in the department's development and evolution.

II. Artists as Administrators: Several artists, whether by more formal training or circumstance, will choose to develop more administrative roles within (and sometimes outside of) the nonprofit sector. In some instances, artists will forego investing directly into their practice (due to a lack of time and space), while others are able to balance the two more equally. Issues may arise with conflicts of interest when applying for opportunities or seeking to collaborate with other organizations or people working within the creative sectors. Administrators, however, can be very impactful in nonprofit settings due to insight from the direct experience of sustaining or engaging in an artistic practice.

III. Artists as Activists or Social Justice Advocates: Artists who engage in activism or who work from a social justice perspective are deeply embedded within their communities and utilize collaboration as a large component within their artistic practice. This may require a longer period of time from conception to production of work, due to the depth of research and relationship building that takes place, in addition to the unexpected outcomes of actions such as interventions, protests, and pushback from within or outside of their communities. The mental and emotional effects that this focus may have on an artist are points to be considered as well. For instance, engaging with large groups that have experienced collective trauma, navigating situations that impact physical safety, or working with content that evokes strong emotion and may clash with one's own identity and beliefs can lead to exhaustion and burnout.

IV. Craftspersons, Artisans and Performers

A. Understanding Festivals: Markets and other retail opportunities are a primary area of focus for craft, artisan, and performance business models. These artists are engaged in small-scale or mass production of their work for sale, while investing resources in a booth or designated area, visual displays, and other materials. Artists also utilize festivals as platforms to gain exposure and develop prestige. Applications are typically juried and require work samples along with a fee for participation, such as an application or booth fee. Many local arts markets also allow extended participation, meaning that the artist can act as a booth vendor for multiple events.

B. Marketing: A strong web presence and hard promotional materials, such as business cards, flyers, and e-blasts, assist these artists with building visibility and continuously engaging new and potential consumers. Because they may not have a brick and mortar space for patrons to visit, it is important that supports know where they will be showcasing and how work can be purchased.

C. Identifying and building a network is directly tied into marketing as well. In this scenario, the artists act as their own manager or perhaps gallerist, and should maintain deep connections with patrons who have shown repeated or continued support, in addition to engaging with their local arts councils and other institutions directly.

V. Other Forms of Entrepreneurship:

A. Consulting: Organizations such as Creative Capital provide opportunities for artists to further their professional development and education through an artist-to-artist model.

B. Illustrators, graphic designers and other commercial artists focus more closely on bringing an idea to life. Whether collaborating with an author or commercial client, they are tasked with producing the visual format of a concept developed by another party. This process also involves negotiation of time and multiple projects, and typically lends itself to a heavier use of technology. This sub-field of the arts allows artists to work closely with large corporations and across sectors (i.e., technology or science) with groups that are seeking talented individuals to visually express a message or enhance a brand. Freelancing allows for a flexible schedule, but requires the constant pursuit of work and balance of that workload. Along with craftspersons and artisans, these artists may regularly use e-commerce platforms to sell work or accept commissions.

Activity

In closing, we have examined a number of alternative career paths for artists along with an overview of what tools and skills are needed when entering these roles. To further your understanding of these concepts, I would like you to read and reflect on the National Endowment for the Arts' "Creativity Connects" report. I encourage you to take time to read through the report and compare how these findings inform or confirm your knowledge of trends that are currently affecting artists. How do these findings inform what training or experience is needed within the roles discussed in Lesson Three? I recommend using these essays, statistics, or other findings with your networks as a springboard to discuss direct actions that can assist in addressing some of the disparities or needs listed within the report.

Following the reading, you will have two opportunities to put this information into practice. First, read a publication related to your discipline and create a response to an article or write-up that addresses two of the skills or needs listed above. (Example: adjunct roles and the effects on artists within academia or an interview with a curator and artist). What did you agree or disagree with and why? Are there any other considerations you feel should be included. Examples of websites that may be helpful include: Fracturedatlas.org, Hyperallergic.com,

Artforum.com, or Americansforthearts.org. Next, speak directly to two or three artists within your community about skills they feel are personally needed to be successful. Are there common themes that exist? What resources exist in the field to assist with professional development and how do artists become connected to them?

LESSON 4: URL + IRL, Part I

In this lesson, we will look more deeply at the specific skills and tools listed in Lesson Two and how they are executed online (URL) and in real life (IRL).

Let's begin with IRL.

1. When considering an MFA or other graduate program, there are considerations that artists should pay special attention to, especially when thinking long-term about their personal sustainability. When preparing to apply, artists should invest time in producing high quality images or prints that present their work in its best light. If writing is not a strong skill, time should be spent seeking assistance with composition and language. Academic faculty and arts administrators alike can act as helpful advocates in this instance – offering recommendations and edits to improve artist statements, CVs, and statements of purpose. Ideally, programs that artists apply to should be fully funded or not impose a large financial burden upon completion. It is especially important to understand who the institution's notable faculty and alumni are, and the contributions that they have made to the field. Understanding a school's network and social capital and how those will aid an artist's career trajectory should be a part of the planning and selection process. Prestige is not the sole reason to select a program, but ensuring that resources are present to support one's tenure and post-graduate network are important considerations.
2. When exhibiting or showcasing work, artists should strive to be aware of varying organizational structures, their resources and expectations, and how this impacts the process of presenting one's work. Questions and considerations may include: How is shipping, packaging, and installation handled? Who is responsible for the cost of transporting? What is the curatorial vision? How much input does the artist have in how the work is shown? If work is sold, what percentage, if any, goes to the institution? How does the organization handle liability and potential damage to the work? Understanding the logistics of how an exhibition develops and any warning signs allows artists to be better advocates for themselves. These opportunities should be mutually beneficial, specifically offering the artist a platform for exposure, development, connection and (when applicable) revenue.
3. Professional development may include, but is not limited to, studio visits, residencies, and creative skill building workshops. Inviting curators, administrators, and gallerists creates a space for one-on-one feedback and engagement where artists can discuss works in progress or new concepts in real time. Artists should also view this as time to glean what they can about the visitor's (or affiliated organization's) projects, new

initiatives and upcoming programming. Special attention put into preparation, such as choosing what to display or displaying work that they may have expressed prior interest about, preparing thoughtful statements and questions, and organizing the physical space itself, shows that artists are not only deeply invested in themselves, but that they also respect and honor the time of the visitor they are hosting. Artists should seek out residencies that best align with their goals and practice, and that can accommodate their physical needs and time commitments. It is important to note that some residencies require a payment to subsidize costs, while others may be free or require a certain time commitment in exchange for participation.

4. Acquiring representation can often involve several parties. First, ensuring that gallerists or managers are the right fit is key. What is their aesthetic or area of interest? Who have they represented in the past and how has that relationship succeeded or diminished over time? Are they actively seeking out regional, national or international opportunities to showcase the artists they represent? Artists should poll their networks and trusted colleagues for peer-to-peer feedback about their experiences with seeking or securing representation, in addition to seeking legal assistance with reviewing contracts and terms to ensure that they are being treated fairly. Skilled gallerists should be able to convey a strategy and vision for their space and the artists they represent.
5. While we see that cultivating relationships is present in each of the previous examples, I wanted to speak a little more specifically to artists building their communities organically. Strategizing and seeking out arts professionals for individual engagement is indeed important, but should not be a sole area of focus. Hosting open studio sessions for the community at large, supporting other artists' shows, and having a visible presence overall is imperative. Arts supporters come from numerous backgrounds and work within various sectors. Therefore, artists should be sure they aren't limiting who they are engaging with when discussing their work and practice. There is no such thing as having too many advocates or supporters of one's work.
6. I cannot stress enough the need for artists to have streamlined and organized processes for tracking and maintaining work, sales, materials and all other forms of related data. Whether it is a hard copy system or digital form of cataloging, any working artist needs a form of accounting for inventory and each piece that exists, exits and returns. Sales of work, tax information, process-related ephemera and materials from past shows should be accounted for, ideally in chronological order. Weatherproofed or climate-controlled spaces also aid in preserving sensitive materials and works. If a space compromises the condition of an artist's work, a plan for safer storage options should be put into place. Other aspects of the business element of an artistic practice can include legal or professional support with analyzing contracts, registering trademarks and copyrights, and crafting an overall business plan.
7. Investing time in writing skills and getting feedback or an editorial eye to look over statements, press releases, and other materials is a worthwhile investment for any working artist. I recommend utilizing professionals within your personal networks who can assist with clarity, grammar, and overall structure. Time management plays a part in crafting documents as well. Taking time to regularly update CVs and portfolios to

include recent shows, talks or other forms of participation prevents the rushed feeling of piecing together information at the last minute when an opportunity arises.

8. Research also extends further than online queries and search engines. Attending events, getting to know local peers, and representatives of arts organizations further educates artists on who key players are within their creative communities, and assists with identifying who could potentially be a future funder, collaborator or thought partner.

Now, let's explore URL.

1. Starting the process of seeking opportunities online can be a daunting task for most artists. This process usually requires sorting through pages of data and attempting to seek out which applications are most relevant. Starting with local and regional institutions' websites such as arts councils, city-led initiatives, and multidisciplinary organizations is a good entry point, especially if the artist is already familiar with the organization's prior calls for artists. Another useful tool is signing up for discipline-specific listservs and seeking out national organizations that compile opportunities across multiple regions like E-flux, NYFA, and AFTA. Organizations such as the Alliance of Artists Communities lists specific details related to residencies and how artists can apply. Additionally, cloud based services allow for artists to work and compile documents without spending extra money on software. Google Chrome, for example, has multiple applications that assist with creating spreadsheets, slideshows and other text documents, while also offering add-on applications that support voice dictation, personalized email accounts and website hosting.
2. Social Media, Marketing and Personal Brand: When thinking about their practice, artists should be looking at themselves and their work as a business. When working with organizations, artists should ensure that shows or involvement in programming is promoted effectively through multiple streams, including, but not limited to, e-blasts, press releases, flyers, and the institution's social media pages and website. It becomes much easier to track past events and how engaged a person is when there is an "electronic" paper trail. Although social media may not be everyone's preferred way to engage, platforms like Instagram offer an alternative way to informally catalogue work or career progress in real time. Furthermore, new website development platforms such as Wix and Squarespace allow for drag and drop site development with no coding experience needed. Alternative sites, such as Other People's Pixels, are created by artists and geared toward artists who are looking for simple formatting and design without having to do the work of building a site themselves.
3. Studio Management and Organization: In addition to the applications mentioned previously, sites such as GYST-Ink and Springboard for the Arts offer tangible tools that can aid in organizing one's space, practice and business.
4. Correspondence: This may seem self explanatory, but etiquette and boundaries are highly important when engaging with administrators, curators, potential funders and other members of the community. Knowing how someone prefers to be reached, the

times that they are available, and timeliness can make or break a potential opportunity or create difficulty when building professional relationships.

Activity

Now that we have reviewed artist tools for online and in-person engagement, complete the following activities to grow your URL and IRL toolkit:

Read and reflect on Creative Capital's: [Building your Internet Presence](#) and LA Times': [Is Social Media Good For Art?](#)

Spend some time navigating listservs or sites that share artist-related opportunities to build awareness of current opportunities and select up to 10 that can be shared immediately with the artists you serve. I've included a few examples such as:

- [The Art Guide](#)
- [Call for Entry](#)
- [NYFA.org](#)
- [Collegeart.org](#)

Now, visit websites and social media pages for two to three contemporary artists you consider to have a strong online presence in addition to their work in the field. If you do not follow online content as closely, simply choose artists whose work or practice you have a keen interest in. Analyze their utilization of these platforms and how well they offer insight into their current happenings or recent projects. What stood out most to you? Were there any elements that you felt could be useful to the artists you serve (i.e., personal narrative, selection of imagery, navigation, etc.)?

Congratulations! You have now completed Module One! Proceed to the quiz to see how much you remember.