Pave Program in Arts Entrepreneurship

How it's Being Done

Arts Business Training across the U.S.

ASU Herberger Institute
FOR DESIGN AND THE ARTS
ARIZONA STATE UNIVERSITY

Tremaine Foundation

Introduction

This research seeks to answer the question "How is business training being delivered to artists across the U.S.?" Artists need to proactively manage the business side of their creative practice, often approaching their practice as an entrepreneurial endeavor, particularly as public funding for the arts has declined and funding for individual artists is especially difficult to find. To support their efforts, state and local agencies, artist services organizations, universities and others are providing training, resources, and technical services directly to artists. We have identified 165 programs or services offered by 82 different organizations[1] or individuals that provide arts business training or resources of various types to individual artists and the leaders of small arts organizations.

Our goal is to identify trends and patterns in the resources and training available and to begin to identify what types of training are missing. While we feel we have inventoried most of the arts business training opportunities available nationwide, we do not claim that the list of programs, services, and organizations is complete; it is, however, a comprehensive snapshot as of October 31, 2014. Following an initial release of the report in January, 2015, additional programs or organizations were added based on feedback from the field in a February 2015 update (this resulted in four additional organizations offering two additional programs). In the current update (January, 2016) we have included new or newly discovered programs, as well as updating the programs and organizations already in the inventory, for a current total of 171 programs offered by 89 organizations or individuals. We have found that there are a wide variety of training opportunities available, from national organizations offering year-long workshops to individual artists blogging about their experiences -- and everything in between. We have also begun to identify gaps in the resources that are available for artists to learn to take an entrepreneurial approach to their arts practice.

Methodology

We visited the websites of approximately 250 organizations, identified from pre-existing lists and Google keyword searches. For each organization, the location, web address, constituency served, and type of organization were noted. We read through each website seeking information about programs or resources that provide business or entrepreneurial training specifically for artists or arts organizations. We considered training or resources to be "business" or "entrepreneurial" in nature if they focused on planning skills, marketing, grant

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[1] See the Appendix beginning on page 18 for a list of organizations.

writing or resource acquisition more generally (including development), fiscal literacy, business law for artists, leadership, and other topics. We excluded training or resources available to nonprofits or small businesses not specifically tailored to artists, arts organizations, or the arts and culture sector. For each program or resource, we noted the program name, type of training provided and method of delivery, frequency with which training is offered, price (if available), and a short summary of the program. For this update, we checked each previously identified program and made any updates if the program had changed, checked each previously identified organization to see if they were offering any new programs, as well as adding programs and organizations that came to our attention through direct contact and a fresh keyword search. Training is categorized into 10 types: articles/podcasts/vlogs[2]; books; facilitated conversation; one-on-one consultation; online resources; resource center; seminar style class; webinars; workshops; various/other, as defined in sections following. Constituencies served include artists and arts organizations of all artistic genres; arts administrators; arts organizations of all genres; individual artists of all artistic genres; literary artists; media artists; performing artists; and visual artists.

To identify subject organizations, we first consulted the list of Tremaine Foundation grantees, both current and past, as well as a list supplied by the Tremaine Foundation of organizations that provide arts specific business training, but are not grantees. We also included the list of arts incubators compiled by Essig (2014). Snowball sampling added more potential training programs because many of the organizations on the three extant lists published links to other organizations that provide training or support for artists. We next performed Google keyword searches, looking for organizations providing arts business training. Search terms include: "arts specific business training;" "arts business;" "art business;" "arts entrepreneurship;" "arts marketing;" and "building an arts business." These searches resulted in the list of 82 organizations providing 165 different programs that were included in the initial release of the report in January, 2015. That release was accompanied by a request to contact the researchers with the names of any training opportunities that had not been listed. Feedback from the field since that initial release of the report revealed several gaps. As a result, four organizations were added and the results and analysis changed accordingly. Two of the four added organizations offer programs developed and delivered by other organizations already included in the inventory, so the net increase in numbers of programs increased only by two.

Our overall intention is to begin to identify arts business training programs; the methodology we employed to do so has some limitations. First, we began with a convenience sample of programs listed by the sponsoring foundation and one of the co-authors. The

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[2] Vlog: a video blog that is pre-recorded, and involves no participant interaction.

extensive web search was meant to fill in the gaps of the convenience sample, but reflects the limitations of the search terms as delineated above. Web search results only include those organizations that had websites descriptive enough to be identified by Google's search algorithm. Programs or services without a web presence, or whose web description did not include the key terms, would thus be excluded. The solicitation of feedback upon the release of the initial report is intended to mediate that limitation. While we consider the *text* of the current report to be complete at the time of this writing, the *inventory* itself is fluid (see Appendix). Therefore, the Pave Program in Arts Entrepreneurship endeavors to maintain a separate database of such programs.

The Landscape of Arts Business Training

We have identified 89 organizations providing 171 different arts business education programs or services. The headquarters of these organizations span 32 states and the District of Columbia. Most organizations (n=62 or 70%) provide arts business training in their state or local area. Of those that provide services to a national constituency, nine do so via a website only, while most (n=18) do so in face-to-face training or a combination of face-to-face and web-based training. For a breakdown by region, we use the Bureau of Economic Analysis region definitions[3]:
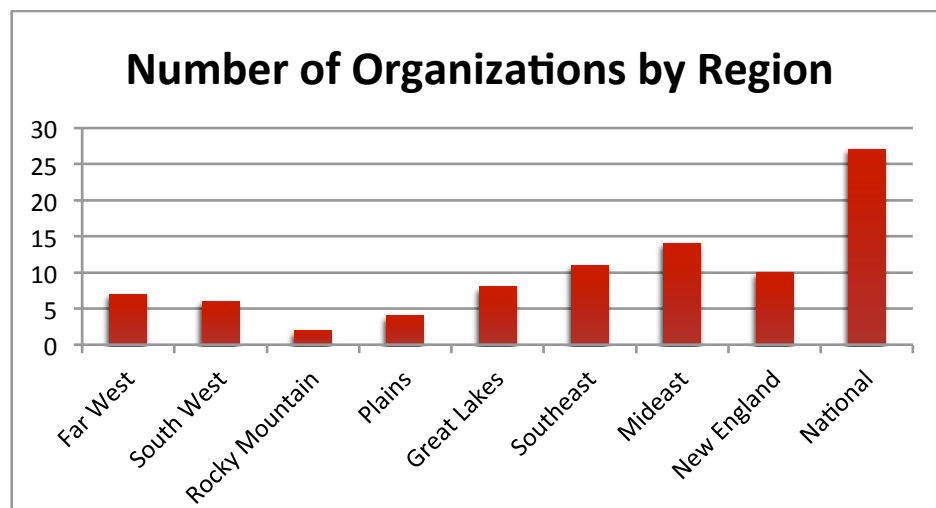

Number of Organizations by Region

Table 1. Number of Training Organizations by Region

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[3] Source: http://www.bea.gov/regional/docs/regions.cfm

The Mideast region is home to the highest number of locally based arts business training resources, as well as being home to 13 of the 27 organizations that provide services across state lines. This is not unexpected as the region includes New York, which has the second highest percentage of professional artists in relation to total workforce in the country at 2.2%[4] (District of Columbia is first, at 3.16%). Further, New York includes 10.85% of all professional artists in the United States so demand is likely to be high for arts business training in this area. Two states, New York and Pennsylvania, are home to all the local training in the region, which also includes New Jersey, Maryland, and Delaware, which may be served by the national organizations based variously in New York, Maryland, Virginia and Washington, DC.

California is home to 17.54% of all professional artists in the country (all genres), which includes 43.35% of the professional actors and 27.01% of the producers and directors[5]. We found only five organizations in the state that serve local or state-wide populations, in addition to one national organization providing arts business training and resources. There are seven organizations in the Far West region serving local or state populations in total. Hawaii, also in the Far West, is the state with the 6th highest percentage of artists in the workforce (1.65%), but it is a state with no identified arts business training programs or resources as identified by our methodology.

Not surprisingly, the least densely populated regions (Plains, Rocky Mountain, and South West) are home to the fewest organizations providing arts business training and resources.

What Kind of Organizations Provide This Training

A variety of organizations provide arts-specific business training. These organizations have diverse missions and structures, and thus approach arts business training in different ways. All of the organizations we identified are focused on the arts, although some are focused on art and business and a few are affiliated with universities and thus may have a primarily higher education mission. We identified 12 different types of organizations providing arts business training: for-profit entities; independent networks; local arts councils; local arts services nonprofit organizations; art and business councils; state agencies; statewide arts services nonprofit organizations; national arts advocacy nonprofit organizations; national arts services nonprofit organizations; national professional associations; university affiliates; and websites.

- o **For-profit entity:** Limited liability company or sole proprietorship, without a board of directors. (n=2)

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[4] Source: NEA Tables from the EEO 2006-2010 Data, table 2a.
[5] Source: NEA Tables from the EEO 2006-2010 Data, table 12a.

- **Independent Network:** A group of independent individuals or organizations sharing a name and serving specific geographic communities. (n=3)
- **Local arts council:** An entity tied to a municipal government providing services, support, and grants, although frequently incorporated as an independent nonprofit. (n=16)
- **Local arts services nonprofit organization:** An entity serving arts organizations and artists in a single metropolitan area. (n=26)
- **Art and business council:** A nonprofit organization with the goal of connecting the arts and business communities in a specific locality, and often affiliated with Americans for the Arts. (n=3)
- **State agency:** An entity of state government. (n=5)
- **Statewide arts services nonprofit organization:** An entity serving arts organizations and artists statewide. (n=3)
- **National arts advocacy nonprofit organization:** An entity promoting the arts and arts funding on a national level. (n=1)
- **National arts services nonprofit organization:** An entity serving arts organizations and artists nationwide. (n=18)
- **National professional association:** An organization serving a specific group of professionals, sometimes conferring upon individuals competitive membership in the association. (n=3)
- **University affiliate:** Program or organization that is part of a university, but serving the general public. (n=5)
- **Website:** A standalone website offering information, not related to a larger organization or training program. (n=3)

Thirty-two percent of the training programs available are offered by local arts services nonprofit organizations, followed by national arts services nonprofit organizations, at 19% of total training programs offered. When we include the six programs provided by statewide arts services nonprofit organizations, just over half (55%) of arts specific business training is provided by arts services organizations. This is not surprising, as these organizations are committed by their missions to serve artists, in contrast to government agencies or advocacy nonprofits that may have broader goals, or whose support of artist and organizations may be indirect. Local arts councils or agencies provide just under 12% of all training. The number of programs delivered by each of the remaining organization types varies from 3 to 11: websites (3), state agencies (8), arts and business councils (5), and for-profit entities (11).

Types of Training

Training is provided in a variety of ways, both online and in person. The majority of the forms of training fit into 10 categories: articles/podcasts/vlogs; books; facilitated conversation; one-on-one consultation; online resources; resource center; seminar style class; webinars; workshops; various and other.[6]

- o **Articles/podcasts/vlogs:** Information stored on a website, accessible at any time, that is passive in delivery. This includes blog postings, articles, podcasts, and videos. (n=30)
- o **Books:** Formal, published books available either as a hard copy or a downloadable ebook[7]. (n=4)
- o **Facilitated conversations:** Open conversations with a professional facilitator about a specific topic. This category might include panel discussions and question and answer sessions with a single expert. (n=20)
- o **One-on-one consultation:** Typically in-person meetings between an artist or representative of an arts organization with an expert in a specific area of business training, who provides personalized advice and mentorship; sometimes including strategic planning advice. (n=35)
- o **Online resource library:** A list of outside links to other resources that artists or organizations may find useful. (n=7)
- o **Resource center:** A physical room or building that provides physical resources, such as computers and printers, and a resource library. (n=1)
- o **Seminar style class:** An in-person class in which an expert lectures and the participants listen and take notes. May include question and answer sessions. (n=36)
- o **Webinars:** An online seminar, in which presenters and participants interact in real time, often in seminar style with question and answer periods. (n=9)
- o **Workshops:** Sessions in which experts lead participants through practical exercises on a topic; often includes a mix of seminar style lecture and hands-on, guided work with feedback. (n=58)
- o **Various and other:** Training that includes more than 3 of the above categories in a specific program, or styles that did not fit into other categories. (n=21)

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[6] The total number of training "types" exceeds the number of training "programs" because many programs offer distinct types of training in combination with one another.
[7] We have included Pave's own *Arizona Arts Entrepreneur Toolkit* in this count although its publication will be slightly later than the October 31 snapshot date of the other data.

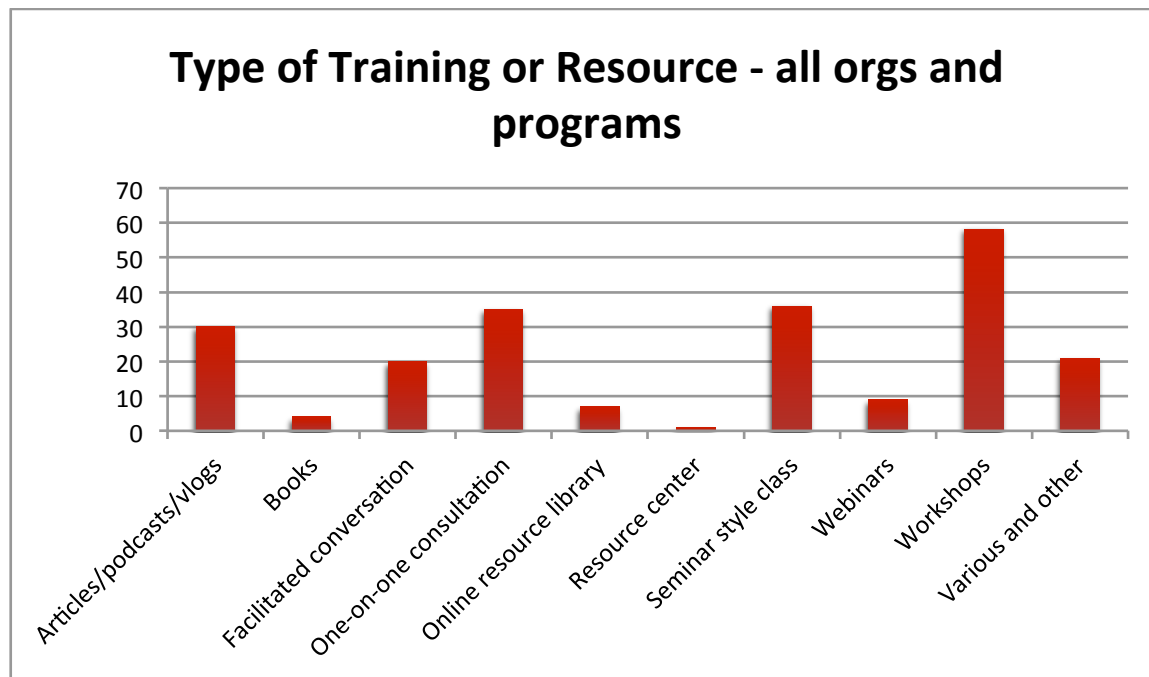## Type of Training or Resource - all orgs and programs

Table 2. Frequency of Types of Training

In-person workshops are the most frequent means of delivering training. When added together with seminars, the 94 offerings are more than double the number of online trainings delivered passively (through articles, podcasts, and vlogs) and actively (via webinars) combined. There are a number of hypotheses for why this may be true, including higher demand (despite higher cost of providing such services) and higher effectiveness. Testing these hypotheses and assessing the effectiveness of these programs is beyond the scope of the current research but personal observation indicates that active learning in a group workshop is more effective than reading material passively online. One finding that surprised us is the high incidence of one-on-one consultation, given the higher cost per learner for this service.

The passive trainings, especially websites with articles, podcasts, and vlogs, have a pattern of short-term regularity. That is, many organizations began a regular series of such offerings but have either abandoned them completely or over time the postings become irregular and/or infrequent. This speaks to both the low demand for this type of information and the difficulty in continuing to produce new engaging content in a way that is differentiated

from the other resources available online[8]. The majority of the videos we found are recordings of live seminars or facilitated conversations the organization held at some previous time.

Many organizations also host networking events, either open to the public or for graduates or past participants in their training programs. These are typically informal, and hosted offsite at a coffee shop or bar. While we and others believe these events are valuable (see Grodach, 2011), they do not offer any specific arts business training so we do not include them in our inventory of training programs.

The majority of programs, 104, are only available in person. This accounts for 61% of the total programs. Forty-seven programs (27%) are offered online only, while 17 programs (10%) are offered in some combination of online and in person. Two offerings are books or magazines that are available in print or online.

See Table 3 for a breakdown of means of delivery by type of organization. We note that local arts services organization provide their training primarily in person while national arts services organization tend to provide their training or services primarily in an online format, rather than deploying training in person across the country.
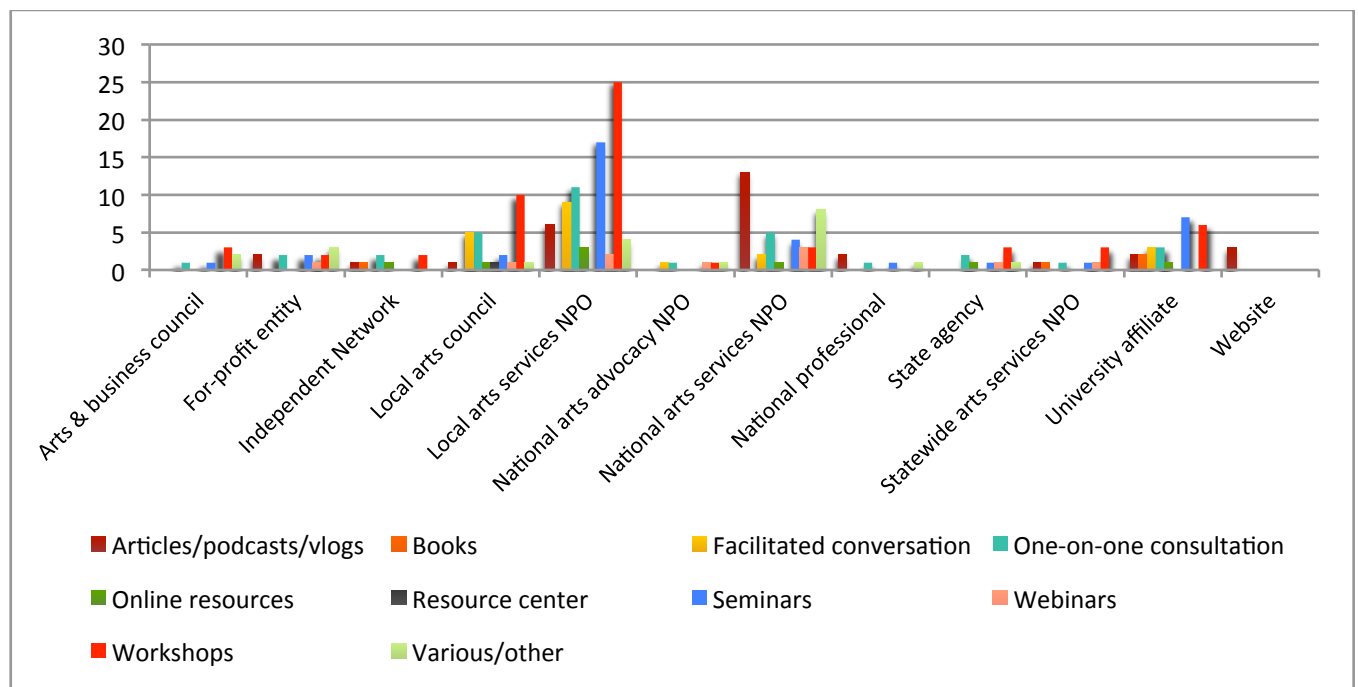

Table 3. Frequency of training by type of organization.

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[8] The Pave Program in Arts Entrepreneurship is releasing an annotated list of free online resources along with the revised report.

Topics Covered in Training

　　Almost all organizations provide training in multiple topics ranging from strategic planning to time management to intellectual property to financial literacy. Most programs (130) provide training on multiple topics, sometimes in the same session. However, we were able to identify 13 topics that are offered as discrete foci of the training programs. These are: board governance; budgeting/finance; community engagement; event management; fundraising; intellectual property; leadership; legal; marketing; social impact; strategic planning, and website building. The remaining programs provide training on at least two topics; in three programs the training topic is indiscernible. The programs that do focus on a single topic were rare, and few occurred with notable frequency. Strategic planning and budgeting/finance have four programs dedicated to each; leadership and legal issued each have 3 programs; fundraising has two programs. Event management, intellectual property, board governance, community engagement, social impact, and website building each boast one program focusing specifically on that topic. The general nature of the training and provision of multiple topics in each program speaks to the basic nature of most of the business education offered. Many of these programs provide series of classes, workshops, postings, etc., although within each series a single session is likely to have a specific discrete focus. In other words, while the overall program may not have a single focus as far as topic, each singular event or occurrence of training often does. Each piece of the series may last 1-3 hours, or include only a single document or posting.

　　Eighteen programs identify a singular focus in "entrepreneurship." However, the term "entrepreneurship" is not clearly defined by these programs and is contested even in the business literature (see e.g. Gartner 1990, Shane & Ventkataraman 2001). In the context of this study and as practiced by many of the programs under review, entrepreneurship can be understood as starting something new – either a new business or a new approach to creative practice – as a result of the training provided. Using this definition, entrepreneurship is the singular focus of 11 of the 18 programs that self-identify as entrepreneurial in approach, the most common single topic. The remaining 7 that self-identify appear to be teaching basic business skills such as finance, budgeting, or marketing, while using the term "entrepreneur" or "entrepreneurship" as a marketing device. An additional 18 programs, for a total of 29, meet our definition of entrepreneurial training: working towards something new, be it an entirely new venture or a new and different approach to a current venture or individual artistic practice. Of these programs, some of which offer topics in addition to entrepreneurial training, two are providing training on a national level: Fractured Atlas and Art Business Institute. The remaining 27 of the programs are offered locally by 17 organizations: 1 arts & business council, 2 for-profit entities, 1 independent network, 2 local arts councils, 7 local arts service NPOs, 1 state agency,

1 statewide arts service NPO, and 2 university affiliates. These organizations span six of the eight geographic regions (no organizations in New England or Plains provide this kind of training).

We looked deeper into each program in the inventory to identify training in specific specialist topics of interest: asset building for individual artists, community engagement, public art, and social impact. Asset building for individual artists includes training on long-term financial success, including savings, retirement planning, and home ownership. Community engagement training works to teach participants to work with and in their community. Public Art training includes identifying and responding to Requests for Proposals ("RFPs") and/or the process of a public art commission. Social impact training is for artists seeking to create social justice change in their community. We differentiate this topic from the more general community engagement training, which may not have a social justice focus. For the most part, these topics were included, if at all, as part of a broader program focus.

Eight distinct programs provide asset-building education, each offered by a different organization. Two of these organizations provide training nationally: Dance/USA and The Actors Fund, both national arts service NPOs. The remaining programs are based in five regions: one program each in the South West, Great Lakes, New England[9], Mideast, Far West, and the Southeast. The six remaining organizations providing this training are local arts service nonprofits.

Training in community engagement was identified in ten distinct programs, each provided by different organizations. Two of these programs, Lower Manhattan Cultural Council's Professional Development for Artists and Side Street's Business Practices Podcasts, have a strong organizational focus on community engagement. Two of these programs are provided nationally: by Americans for the Arts and Dance/USA.. The local training spans five regions: three organizations in New England; two in the Far West; and one each in the Mideast, Southeast, and the Plains.

Training for artists to have social impact is provided in five distinct programs, each provided by different organizations. Two of these programs, Regional Arts Commission of St. Louis and Side Street's Business Practices Podcasts, have a strong focus on social impact. Side Street's focus on community engagement and social impact in its sole arts business training program mirrors the organization's mission and artistic activity. Only one of these programs is provided by national organizations, although we note that such training may be provided by other organizations such as Imagining America that were not identified in our search for arts business training programs. Such training is provided locally by four organizations in three

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[9] The "Assets for Artists" program, while based in Massachusetts is also offered in Rhode Island by that state's arts agency.

regions: two in the Far West, one each in the Plains and Mideast; all four organizations are local arts service nonprofits.

  Only two organizations on our current list provide training specific to public art: Americans for the Arts' Webinar series, and Pave Program for Arts Entrepreneurship's *Arizona Arts Entrepreneur Toolkit*. Both programs cover a variety of topics, of which public art is one small part. Americans for the Arts provides training nationally, and is a national arts advocacy nonprofit, while Pave's coverage of public art practice is delivered via an e-book and is focused on its local region. We note that training on public art practice may very well be provided by state or municipal public art agencies, but those trainings were not captured in the current inventory.

Who is this Training For?

  Arts specific business training is delivered in a variety of modes, covers many different topics, and is provided by a variety of organizations. While the majority of this research has focused on the training, its means of delivery and provider, it is also important to note who this training is being provided to. Many organizations tailor their training to individuals, excluding organizations; others target a specific genre of art. We identified 8 distinct groups that organizations were specifically targeting: all; arts administrators; arts organizations; individual artists; literary arts; media arts; performing arts; and visual arts. The following list defines the target audience for individual programs; we note that some organizations have multiple programs serving the same constituency.

o **All:** This training is appropriate for individuals and organizations of all art genres. (n=64)
o **Arts Administrators:** This training is targeted specifically at individuals who work in the administration or management of arts organizations but may not be representing their organization in the training program. (n=5)
o **Arts Organizations:** This training is specifically geared toward the staff of organizations that produce art across all genres; program participants are receiving training on behalf of the organization they represent. (n=12)
o **Individuals:** Individuals of any art genre who are not part of or representing an organization. (n=56)
o **Literary Arts:** Writers, poets, lyricists, and authors of any kind. (n=3)
o **Media Arts:** Filmmakers, videographers, and media artists. (n=2, both offered by the same organization)
o **Performing Arts:** Artists whose work is in live performance: dance, music, theater, and so on. (n=11)

○ **Visual Arts:** Artists who create a visual product that is not performance based, such as painting, sculpture, jewelry, and some crafts, and may also include performance artists who identify as visual artists. (n=16)

Training that does not specifically target or exclude any groups, that is training for all types of artists and arts organizations, is by far the most common in our inventory. Training for all was available in 64 programs, or 37% of the total. Training for individual artists of all genres was the second most plentiful training with 56 programs, 33% of total programs. Thus 74% of training programs do not differentiate between artistic genres or sub-disciplines. Training for the capacity building of arts organizations specifically is only available from twelve programs identified here, and training for arts administrators in five, together making up just under 10% of the training available. Training specific to visual arts is available through 16 programs (9%), performing arts 11 (6.4%), literary arts 3 (1.8%), and training specific to media arts was only available from one provider, with two discrete programs.

Most of the content being delivered appears to be basic and assumes that the participants are starting from scratch with no previous education or experience in business. This approach lends itself to providing training to broad cross-sections that are not genre-specific, as we see is most common.
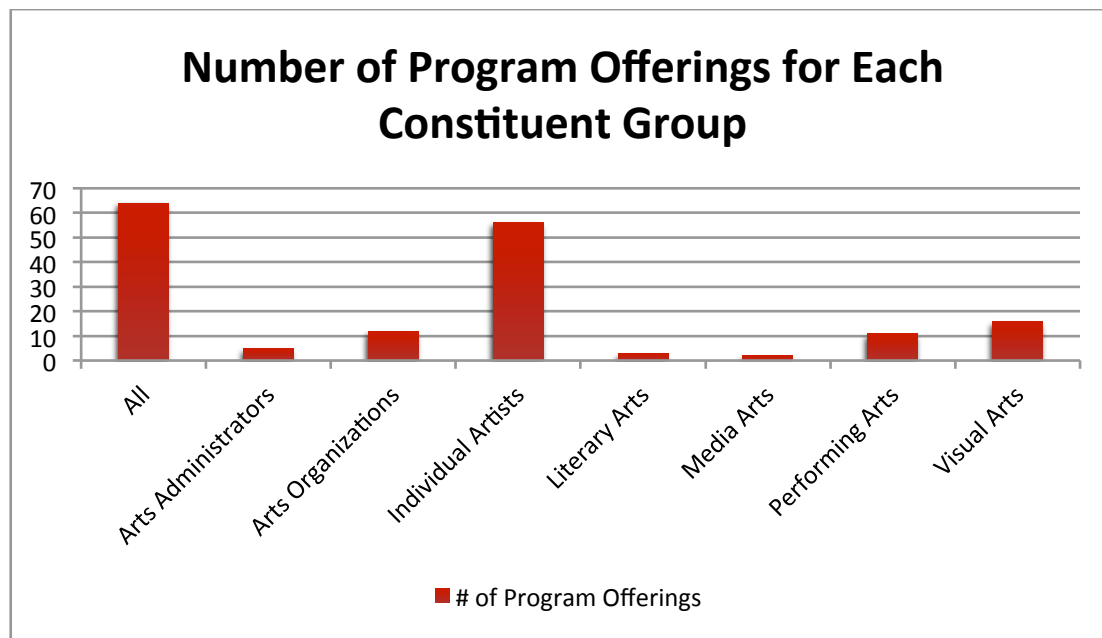
Table 4. Number of Program Offerings per Constituent Group

What is the price of training?

From their published materials, we are able to discern that the arts business training under study costs end users between $0 at the low end to $4,950 at the high end. Of the 165 programs, we could not identify cost for 20 programs, while for 29 the cost varies. "Free" is the modal cost of training, with 69 programs (40%) offering free training. Thirty-three programs (19%) cost between $1 and $100. There are no clear or significant patterns of price distribution across type of organization, topics covered, or constituency. We can, however, identify a pricing differential between training delivered in person vs. online. For those programs for which price data is available, 85% of online programs are offered for $100 or less, while only 49% of in-person programs are $100 or less. Ten out of the 13 programs that cost over $300 are delivered in person.

Because the direct cost of delivering arts business training most likely exceeds the price being charged for it, the question of how the training is being financed arises. In most cases, training is being provided as part of the mission delivery of nonprofit arts services organizations, as noted earlier. The implication is that earned revenue from arts business training is unlikely to cover the entire cost of its delivery, except in the case of the few for-profit providers charging higher prices.

Discussion

Our research shows that arts specific business training has commonalities across the country. Some trends we identify are: the majority of training is in-person and interactive; the majority of the training is provided locally at a low cost to the user; the majority of training is for individuals across all genres; and the majority of the arts business training is introductory.

The in-person mode of delivery provides a connection between the organizations providing this training and the artist or arts organization staff. By its nature, in-person training is local and sometimes community specific. With the current interest in creative placemaking and studies linking arts as major contributors to a local economy (e.g. Americans for the Arts, 2014; City of San Diego Commission for Arts and Culture, 2013), it is not surprising that organizations are investing in local artists' business success. However, based on these trends, it is surprising that there is not more involvement in business training from arts and business councils. Many such councils are organized to facilitate interaction between business leaders and arts organizations rather than to serve the needs of individual artists, but could be resources for nonprofit service organizations providing arts business training.

The local geography of in-person training is beneficial to communities that have organizations providing such, but it does little to help artists or communities in the 17 states in which we found no arts-specific business training programs. There are organizations in five additional states (Maryland, New Mexico, Rhode Island, South Dakota, and Virginia) that offer services nationally but may not have locally specific training programs. Some organizations, such as Americans for the Arts and First Peoples Find, provide workshops that local organizations or groups can request be delivered locally. National Arts Strategies offers strategic management training to arts organizations nationally. Others, such as Creative Capital, provide individual business training for artists in municipalities across the country, but only to artists who pass a rigorous application process; such training is not widely accessible to all artists in a community. These are exceptions; most programs delivered by national organizations are delivered "virtually."

The majority of programs providing arts business training provide that training in multiple topics and are targeted at individual artists of all genres. Thus, it is general training for a general audience. Our review of program websites indicates that much of the training is rudimentary, aimed at beginners or those with very little experience in the topics covered in the offerings. While many arts business topics span art genre, including grant writing, marketing, and social media, each genre does have its unique challenges and peculiarities not being met by most programs. For example, teaching budget development for a small performing arts organization presenting multiple shows each season is different from teaching budget development to a poet who has income from readings, entries in magazines, and an upcoming book; visual artists, to cite another example, need training in negotiating gallery contracts and navigating the public art commissioning process. Our concern here is that many organizations provide a foundation in the business of the arts, but few provide in-depth, complex information or training, and few provide training specific to a singular form of art. In December, 2014, Creative Capital announced a new webinar series for 2015 specifically targeted toward visual artists. This is one example of how this gap in genre-specificity may be filled in the future.

The one topic that was specifically targeted to established artists is asset building. That is, there are a few programs that teach established artists about personal finance, retirement savings, home ownership, or estate planning. Assets for Artists is an example of one such program and it is offered by

States Without Organizations that Provide Arts Business Training:

Alaska
Arkansas
Delaware
Hawaii
Idaho
Iowa
Kansas
Kentucky
Maine
Nebraska
Nevada
New Hampshire
New Jersey
North Dakota
Utah
West Virginia
Wyoming

multiple organizations in two states.

        We found only four organizations that specifically target established professionals in their training (Creative Capital, Pittsburgh Filmmakers, National Alliance for Arts, Media and Culture, and Queens Council on the Arts) while most specifically target their business education programs to emerging artists. CUE Art Foundation is typical, identifying their target clients as "emerging and under-recognized artists of all ages" (Cue Art Foundation, n.d.). Art Biz Coach, one of the few for-profit training providers, offers a program called Art Biz Lift Off specifically for hobby artists interested in turning their hobby into a career.

        The plethora of one-on-one consultations may be meeting the need for advanced training for more established artists, but we are unable to confirm that conjecture. Organizations that provide one-on-one consultations for free (assuming membership or other entry criteria are met) include: Artists U, Asheville Area Arts Council, Community Partnership for Arts and Culture, Corzo Center, Dramatists Guild, Fresh Arts, Grant Space, Milwaukee Artists Resource Network, NY Designs and The Arts Council of Greater New Haven. Organizations that provide one-on-one consultations at a reduced or subsidized rate include: Arts Business Institute, Connecticut Office of Culture and Tourism, Creative Many Getting Your Sh*t Together, Greater Hartford Arts Council, Greater Pittsburgh Arts Council, New York Foundation for the Arts, Springboard for the Arts, and Volunteer Lawyers for the Arts.

        We notice that many training programs provide ongoing contact and space for continued learning through networking events available to past program participants. There are some formal programs that include an intensive application process for such, the end product of which includes ongoing networking opportunities for accepted artists. For example, National Alliance for Media Arts + Culture's National Leadership Institute begins with a five day intensive workshop, followed by six months of peer coaching by fellow participants (NAMAC, 2014). Alliance for California Traditional Arts employs a peer-to-peer "learning circle" to deliver its fundraising workshop.

        We identified few programs that provide training programs for arts administrators and organizations. While there is a multitude of training for individual artists, the organizations that support and employ many of these artists are seemingly without access to art-specific business training. We acknowledge, however, that our key word search methodology may not have identified organizations (especially state agencies) that provide capacity-building training to organizations. Further, there is training available in many communities for nonprofit organizations that is not arts-specific (e.g., Nonprofits Assistance Fund, Center for Arizona Nonprofits). However, the challenges for both nonprofit and for-profit arts organizations are daunting in the start up phase. While the artists making up these organizations have access to training, this training may not cover organizational topics such as board governance, filing for 501(c)3 status, tax issues, or employing people. Our search identified only one training program

that cover leadership and board governance as discrete from other topics: Theatre Communications Group's Fall Forum on Governance. National Arts Strategies' "Business of Arts and Culture" program is designed specifically for management teams from arts organizations, rather than individual organizational leaders.

During the research process we visited many websites, all affiliated with the arts in some way. Although not directly related to our research question, we observed that the websites of arts service organizations are frequently not well designed and not well maintained. We are concerned that many organizations that provide business training to artists set a poor example on their own websites. Many of the websites we visited were plagued by one or more of three problems: poor design; awkward navigation; and not being updated regularly. The lack of thoughtful design is especially troubling in the arts industry. Programs and resources were difficult to find and many linked to calendars that either did not exist or had not been updated in more than 3 months. We also found that many organizations advertised programs that seemed to be defunct or dormant, not having had an actual event in over one year. Several also promised roll outs of new programs on dates that had passed.

Conclusion

There is basic arts business training available to many artists and some organizations in most states. However, there is room for growth in those regions that are underserved. We also conclude that there is an underserved constituency of mid-career artists. Other research (Essig, 2014) indicates that many arts business service programs, of which some of these training programs are part, have launched within the past ten years. As artists who have taken basic training mature, there will be a need for a next phase of business training for mid-career artists.

We also do not know how *effective* the current offerings are in supporting sustainable careers for artists or their artistic production. Casual observation indicates that most programs evaluate their success based on number of artists or arts organizations served (that is, an input measure) rather than number of artist careers sustained (that is, outcomes). Though outside the scope of this report, an interesting follow-up question is: "What training topics and methods are the most effective in supporting artist sustainability over the long term?" We recommend that this question be examined closely to determine not only "How it's being done," but also "What is working."

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Appendix A: List of Programs
* indicates organizations providing services nationally

Name	City	State	Website
Alliance of Artists Communities	Providence	RI	http://www.artistcommunities.org
Alliance for California Traditional Arts	San Francisco	CA	http://www.actaonline.org
Alliance for Sustainable Arts Professional Practices	New York	NY	http://artflock.org/
American Society of Journalists and Authors	New York	NY	http://www.asja.org
Americans for the Arts	various		http://www.americansforthearts.org
Arizona Commission on the Arts	Phoenix	AZ	http://azarts.gov/
Art Biz Coach	Golden	CO	http://www.artbizcoach.com
Artist Inc	Kansas City	MO	http://www.artistinckc.com
Artist Trust	Seattle	WA	http://artisttrust.org
Artists U	various		http://www.artistsu.org
Arts & Business Council of Greater Boston	Boston	MA	http://www.artsandbusinesscouncil.org/
Arts & Science Council of Charlotte	Charlotte	NC	http://www.artsandscience.org
Arts & Business Council of Greater Houston	Houston	TX	http://www.houstonartsalliance.com
Arts & Business Council of Greater Nashville	Nashville	TN	http://www.abcnashville.org
Arts Business Institute	Baltimore	MD	http://www.artsbusinessinstitute.org
Arts Council of Indianapolis	Indianapolis	IN	http://indyarts.org
Arts Council of New Orleans	New Orleans	LA	http://www.artscouncilofneworleans.org
Arts Incubator of the Rockies	Loveland	CO	http://www.airartsincubator.org/
ArtsKC	Kansas City	MO	http://artskc.org/
ArtWorks	Cincinatti	OH	http://www.artworkscincinnati.org
Asheville Area Arts Council	Asheville	NC	http://ashevillearts.com
Ask Harriete			http://askharriete.typepad.com/ask_harriete/
Assets for Artists		MA	http://assetsforartists.org
Brooklyn Arts Incubator	Brooklyn	NY	http://brooklynartincubator.org/
Burlington City Arts	Burlington	VT	http://www.burlingtoncityarts.org/
C4 Atlanta	Atlanta	GA	http://c4atlanta.org
Cannonball	Miami	FL	http://www.cannonballmiami.org

Center for Cultural Innovation	Los Angeles	CA	http://www.cciarts.org
Chamber Music America	New York	NY	http://www.chamber-music.org
Chicago Artists Coalition	Chicago	IL	http://chicagoartistscoalition.org
Chicago Artists Resource	Chicago	IL	http://www.chicagoartistsresource.org
College Art Association	New York	NY	http://www.collegeart.org/conference/
Common Field	Minneapolis/St Paul	MN	http://commonfield.org/
Community Partnership for Arts and Culture	Cleveland	OH	http://www.cultureforward.org
Connecticut Office of Culture and Tourism	Hartford	CT	http://www.cultureandtourism.org
Corzo Center for the Creative Economy	Philadelphia	PA	http://corzocenter.uarts.edu
Craft Emergency Relief Fund	Montpelier	VT	http://craftemergency.org
Creative Capital	New York	NY	http://www.creative-capital.org
Creative Many	Wixom	MI	http://www.artservemichigan.org/
Cue Art Foundation	New York	NY	http://cueartfoundation.org
Cultural Alliance of Fairfield County	Norwalk	CT	http://culturalalliancefc.org
Cultural Alliance of Greater Birmingham	Birmingham	AL	http://www.cultural-alliance.com/
Dance/USA	Washington	DC	http://conference.danceusa.org/
Delta Arts Alliance	Cleveland	MS	http://deltaartsalliance.org/#
Dramatists Guild	New York	NY	http://www.dramatistsguild.com
First Peoples Fund	Rapid City	SD	http://www.firstpeoplesfund.org
Flagstaff Arts Council	Flagstaff	AZ	http://flagartscouncil.org
Fractured Atlas	New York	NY	http://www.fracturedatlas.org
Fresh Arts	Houston	TX	http://www.spacetaker.org
Getting Your Sh*t Together	Los Angeles	CA	http://www.gyst-ink.com
Grant Space/Foundation Center	New York	NY	http://grantspace.org
Greater Hartford Arts Council	Hartford	CT	https://www.letsgoarts.org/
Greater Pittsburgh Arts Council	Pittsburgh	PA	http://www.pittsburghartscouncil.org
IAEOU	Chicago	IL	http://www.iaeou.me/
Lower Manhattan Cultural Council	New York	NY	http://lmcc.net/
Milwuakee Artists Resource Network	Milwuakee	WI	https://www.artsinmilwaukee.org
Montana Arts Council	Helena	MT	http://art.mt.gov/
National Alliance for Media Arts & Culture	San Francisco	CA	http://www.namac.org/
National Alliance for Musical Theater	New York	NY	http://namt.org
National Arts Strategies	Alexandria	VA	http://www.artstrategies.org

New York Foundation for the Arts	Brooklyn	NY	https://www.nyfa.org/
NY Designs	Long Island City	NY	http://nydesigns.org/
Oklahoma Visual Arts Coalition	Oklahoma City	OK	http://ovac-ok.org
Pave Program for Arts Entrepreneurship	Tempe	AZ	https://entrepreneur.herbergerinstitute.asu.edu/pave-arts-entrepreneurship
Pittsburgh Filmmakers	Pittsburgh	PA	http://pfpca.org/
Professional Artist	Orlando	FL	http://www.professionalartistmag.com
Queens Council on the Arts	Astoria	NY	http://www.queenscouncilarts.org
Regional Arts & Culture Commission	Portland	OR	http://www.racc.org/
Regional Arts Commission of St. Louis	St Louis	MO	http://racstl.org/
Rhode Island State Council on the Arts	Providence	RI	http://www.arts.ri.gov
Self Employment in the Arts	Naperville	IL	http://www.selfemploymentinthearts.com/
Side Street Projects	Pasadena	CA	http://sidestreet.org/podcasts/
Society of North American Goldsmiths	Eugene	OR	http://www.snagmetalsmith.org
SOMArts	San Francisco	CA	http://www.somarts.org/
South Carolina Arts Commission		SC	http://www.southcarolinaarts.com
Springboard for the Arts	St Paul	MN	http://springboardforthearts.org
The Actors Fund	New York	NY	http://www.actorsfund.org
The Arts Council of Greater New Haven	New Haven	CT	http://www.newhavenarts.org/
The Arts Council, Inc.	Huntsville	AL	http://www.artshuntsville.org
The Center for Emerging Visual Artists	Philadelphia	PA	http://www.cfeva.org/
The Clark Hulings Fund	Santa Fe	NM	http://clarkhulingsfund.org/