

2

Objectives

Assess your understanding of your own practice.

Give yourself an idea of the kinds of things you need to know as a working artist.

Give the yourself a way to evaluate what you have learned by taking the survey again at the end of the manual.

Things To Consider

It's so hard to measure success in the art world. For some artists success is a solo show at the Met, for others it's just making a living off of one's work. No matter what your long-term goals are, you might want to start thinking about your practice as a barometer for success. Throughout your art career you should amass a set of indispensable skills. This survey will help you see how much you have learned and key you into what you need to improve upon. This is a good tool for self evaluation and an introduction to what artists need to know. Be brutally honest with yourself.

If you use the GYST software, this survey can be completed within the software, and can be taken multiple times. The software will automatically archive old surveys add up your scores.

1. The Usual Sh*t

YOUR NAME:

Date you took this survey:

What kind of art do you make?

Occupation / Day Job:

Education Level:

I have been a practicing artist for _____ years.

2. Introspective Sh*t

On a scale of 1 to 10, with 10 being “I really got my sh*t together,” and 1 being “I don’t got my sh*t together at ALL,” please rate how well you think you’ve got your sh*t together

1	2	3	4	5	6	7	8	9	10	NA
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3. The Sh*t You Need to Figure Out

On a scale of 1 to 10, with 10 being “Dude, I got that sh*t ALL figured out,” and 1 being “Duh, what?,” please rate your level of expertise on the following topics.

Finding an appropriate space to produce your work

1	2	3	4	5	6	7	8	9	10	NA
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Creating an effective artist’s résumé

1	2	3	4	5	6	7	8	9	10	NA
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Writing a compelling artist’s statement

1	2	3	4	5	6	7	8	9	10	NA
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Writing a grant

1	2	3	4	5	6	7	8	9	10	NA
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Applying for funding from governmental agencies
(city, county, state, & national)

1	2	3	4	5	6	7	8	9	10	NA
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Applying for funding from corporations

1 2 3 4 5 6 7 8 9 10 NA

Applying for funding from private foundations

1 2 3 4 5 6 7 8 9 10 NA

Approaching individual donors for project support

1 2 3 4 5 6 7 8 9 10 NA

Collaborating with non profits to secure project funding
(fiscal sponsor)

1 2 3 4 5 6 7 8 9 10 NA

Writing an project proposal

1 2 3 4 5 6 7 8 9 10 NA

Creating a detailed project budget

1 2 3 4 5 6 7 8 9 10 NA

Writing cover letters, "thank you" letters, & other forms of
business correspondence

1 2 3 4 5 6 7 8 9 10 NA

Finding an exhibition/project venue

1 2 3 4 5 6 7 8 9 10 NA

Approaching small venues with your project proposal

1 2 3 4 5 6 7 8 9 10 NA

Approaching large venues with your project proposal

1 2 3 4 5 6 7 8 9 10 NA

Producing independent projects at alternative
or artist run spaces

1 2 3 4 5 6 7 8 9 10 NA

Submitting your work to exhibitions/group shows

1 2 3 4 5 6 7 8 9 10 NA

Responding to general “requests for proposals” and/or “requests for qualifications”

1 2 3 4 5 6 7 8 9 10 NA

Submitting your work to festivals

1 2 3 4 5 6 7 8 9 10 NA

Etiquette and tactics for business meetings

1 2 3 4 5 6 7 8 9 10 NA

Organizing and facilitating effective meetings

1 2 3 4 5 6 7 8 9 10 NA

Developing an Exhibition or Performance checklist

1 2 3 4 5 6 7 8 9 10 NA

Knowing the expectations of exhibition/performance venues

1 2 3 4 5 6 7 8 9 10 NA

Managing your time and meeting deadlines

1 2 3 4 5 6 7 8 9 10 NA

Strategies for effective “networking”

1 2 3 4 5 6 7 8 9 10 NA

Creating and maintaining effective mailing lists

1 2 3 4 5 6 7 8 9 10 NA

The basics of contracts and negotiation

1 2 3 4 5 6 7 8 9 10 NA

Writing press releases and promoting your work/project

1 2 3 4 5 6 7 8 9 10 NA

Archiving/documenting your work

1 2 3 4 5 6 7 8 9 10 NA

