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 162 programs or services offered by 78 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 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, comprehensive as of October 31, 2014. We have found that there are a wide variety of training opportunities available, from national organizations 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 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. Training is categorized into 10 types:

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

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 provided 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 lists published links to other organizations that provide support for artists. Finally, we 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."

The Landscape of Arts Business Training

We have identified 78 organizations providing 162 different arts business education programs or services. The headquarters of these organizations span 29 states and the District of Columbia. Most organizations (n=56 or 72%) provide arts business training in their local area. Of those that provide services to a national constituency, three do so via a website only, while 15 (19%) 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]:

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[2] Vlog: a video blog that is pre-recorded, and involves no participant interaction.
[3] Source: http://www.bea.gov/regional/docs/regions.cfm
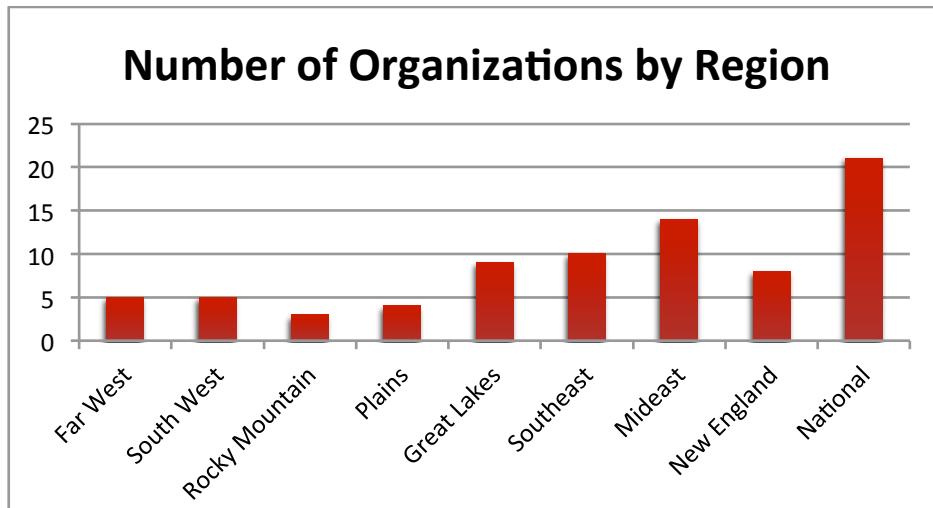
Number of Organizations by Region

Table 1. Number of Training Organizations by Region

The Mideast region is home to the highest number of locally based arts business training resources. 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 training in the region, which also includes New Jersey, Maryland, and Delaware, all states seemingly without any local arts business training. However, the adjacent District of Columbia is home to at least two organizations that provide arts business training nationally.

Interestingly, 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] but we found only four organizations in the state that serve local populations, in addition to one national organization providing arts business training and resources. (There are five organizations in the Far West region serving local populations in total.) We suggest that more of these artists are involved in for-profit creative activities than in other areas of the country due to the significant film and media industry located there and therefore may have less need for arts business training. On the other hand, given the extensive creative economies of both California and Washington, one might expect to see more availability of arts business services. Hawaii, also in the Far West, is the state with the 6th highest percentage of artists in

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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.

the workforce (1.65%), but it is a state with no identified arts business training programs or resources.

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=3)
- o **Independent Network:** A group of independent individuals or organizations sharing a name and serving specific geographic communities. (n=1)
- o **Local arts council:** An entity tied to a municipal government providing services, support, and grants, although frequently incorporated as an independent nonprofit. (n=13)
- o **Local arts services nonprofit organization:** An entity serving arts organizations and artists in a single metropolitan area. (n=25)
- o **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)
- o **State agency:** An entity of state government. (n=4)
- o **Statewide arts services nonprofit organization:** An entity serving arts organizations and artists statewide. (n=4)
- o **National arts advocacy nonprofit organization:** An entity promoting the arts and arts funding on a national level. (n=1)
- o **National arts services nonprofit organization:** An entity serving arts organizations and artists nationwide. (n=14)
- o **National professional association:** An organization serving a specific group of professionals, sometimes conferring upon individuals competitive membership in the association. (n=3)

- o **University affiliate:** Program or organization that is part of a university, but serving the general public. (n=4)
- o **Website:** A standalone website offering information, not related to a larger organization or training program. (n=3)

Thirty percent of the training programs available are offered by local arts services nonprofit organizations, followed by national arts services nonprofit organizations, at 18% of total training programs offered. Thus, nearly half of arts specific business training is provided by arts services organizations. This is not surprising, as these organizations are committed specifically to serving 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 provide just under 12% of all training. There are three or four each of websites, state agencies, statewide arts service organizations, arts and business councils and for-profit entities, each with varying numbers of distinct programs. Independent network and national arts advocacy nonprofits applied to just one organization each.

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=31)
- 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=19)
- 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=30)

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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.

- o **Online resource library:** A list of outside links to other resources that artists or organizations may find useful. (n=5)
- 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=33)
- o **Webinars:** An online seminar, in which presenters and participants interact in real time, often in seminar style with question and answer periods. (n=10)
- 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=59)
- 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=19)

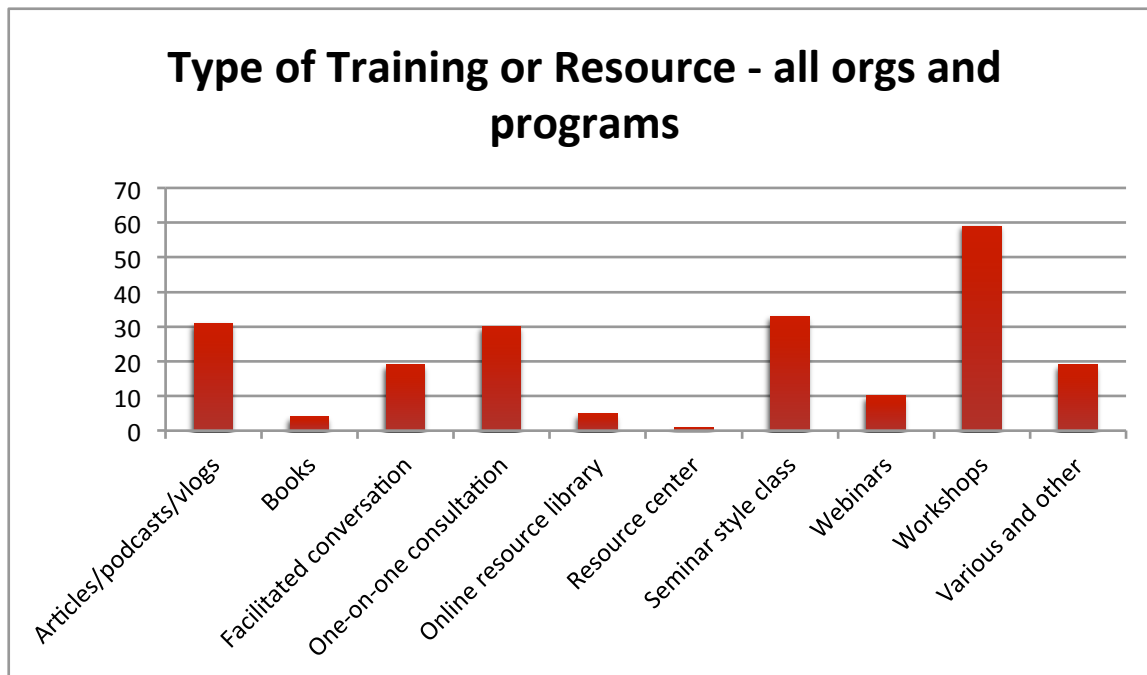**Type of Training or Resource - all orgs and programs**

Table 2. Frequency of Types of Training

In-person workshops are the most frequent means of delivering training. When added together with seminars, the 92 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. 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 surprising finding 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 let the postings become very 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 multitudes of other available resources online. The majority of the videos 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 trainings.

The majority of programs, 98, are only available in person. This accounts for 60% of the total programs. Fifty-one programs (31%) are offered online only, while 11 programs (7%) are offered in some combination of online and in person. Three programs are offered in other variations, one by phone and two 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.
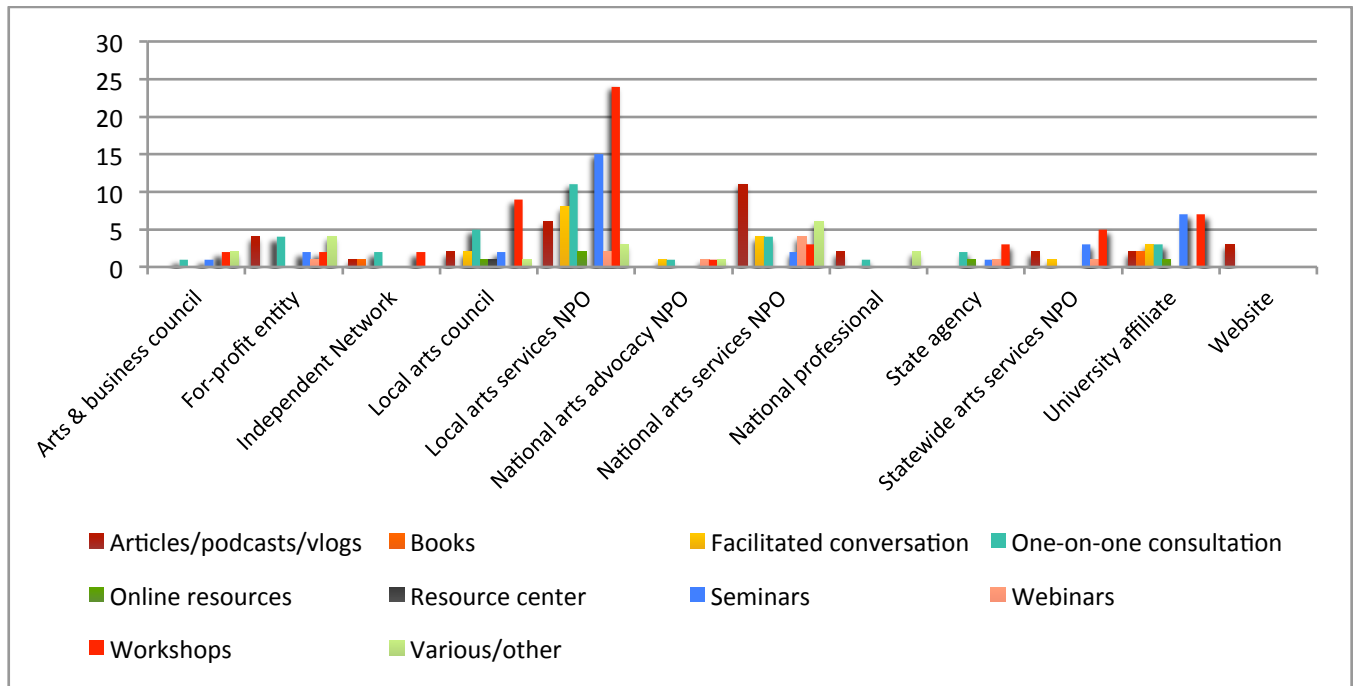
Table 3. Frequency of training by type of organization.

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 (123) provide training on multiple topics, sometimes in the same session. However, we were able to identify 11 topics that are offered as discrete foci of the training programs. These are: board governance; budgeting/finance; entrepreneurship; fundraising; intellectual property; leadership; legal; marketing; self-producing; 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, marketing and budgeting/finance have four programs dedicated to each; board governance and management and leadership, two programs. Events, fundraising, self-producing, website building and intellectual property 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 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.

Seventeen 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 17 programs that self-identify as entrepreneurial in approach, the most common single topic. The remaining 6 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 17 programs, for a total of 28, 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 practice. Of these programs, some of which offer topics in addition to entrepreneurial training, three are providing training on a national level: Fractured Atlas, Art Business Institute, and Art Biz Coach. The remaining 25 of the programs are offered locally by 15 organizations: 1 for-profit entity, 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, community engagement, public art, and social impact. Asset building 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: two in the Mideast; and one program each in the South West, Great Lakes, New England, and the Southeast. Five of the organizations providing this training are local arts service nonprofits, and one is a local arts council.

Training in community engagement is provided in nine 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. Three of these programs are provided nationally: by Americans for the Arts; Dance/USA; and National Alliance for Media Arts & Culture. The local training spans four regions: three organizations in New England, and one each in the Mideast, Far West and the Plains.

Training for artists to have social impact is provided in three 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. None of these programs are provided by national organizations, although we note that such training may be provided by other organizations such as Imagining America not identified in our search of arts business training programs. Such training is provided locally by three organizations in three regions: Far West, Plains and Mideast; all three 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 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=67)

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=4)
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=6)
o **Individuals:** Individuals of any art genre who are not part of or representing an organization. (n=52)
o **Literary Arts:** Writers, poets, lyricists, and authors of any kind. (n=3)
o **Media Arts:** Filmmakers, videographers, and media artists. (n=5, all offered by the same organization)
o **Performing Arts:** Artists whose work is in live performance: dance, music, theater, and so on. (n=12)
o **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=13)

Training that does not specifically target or exclude any groups, that is training for all types of artists and arts organizations, was by far the most common. Training for all was available in 67 programs, or 41% of the total. Training for individual artists of all genres was the second most plentiful training with 52 programs, 32% 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 six programs identified here, and training for arts administrators in four, together making up 6% of the training available. Training specific to visual arts is available through 13 programs (8%), performing arts 12 (7.4%), literary art 3, and training specific to media arts was only available from one provider, but with five discrete programs.

Most training is 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 for broad cross-sections that are not genre-specific, as we see is most common.
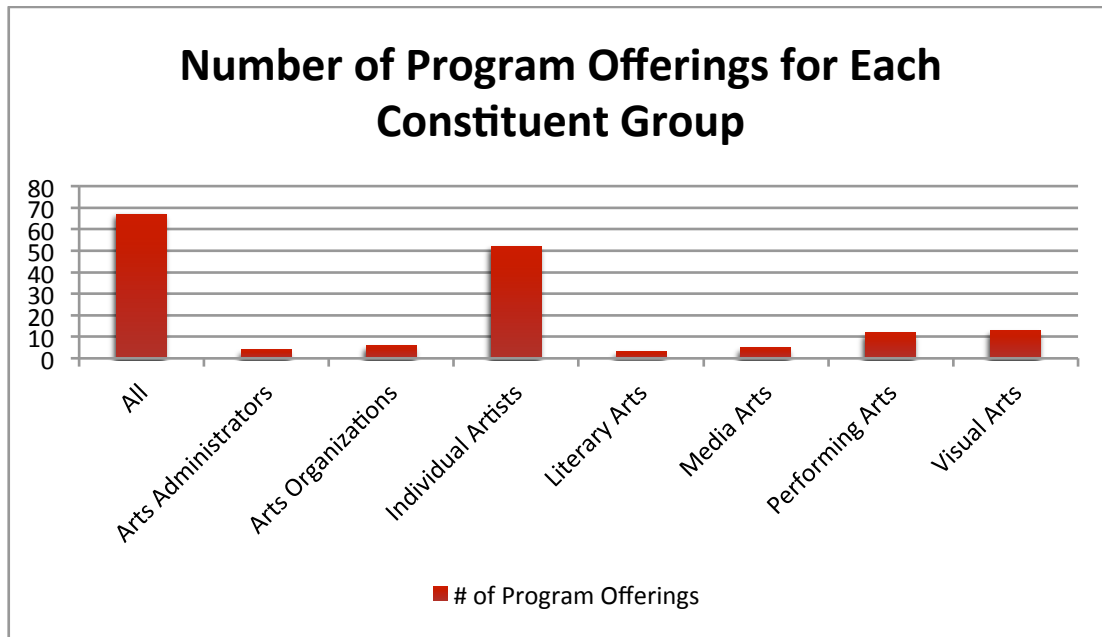
Number of Program Offerings for Each Constituent Group

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 $1,800 at the high end. Of the 162 programs, we could not identify cost for 16 programs, while for 26 the cost varies. "Free" is the modal cost of training, with 66 programs (41%) offering free training. Thirty-one 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, 86% of online programs are offered for $100 or less, while only 47% of in-person programs are $100 or less. Nine out of the ten 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 with broader missions. The implication is that earned revenue from arts business training is unlikely to cover the 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 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' 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.

States Without Locally Available Arts Business Training:
Alaska
Arkansas
Delaware
Hawaii
Idaho
Iowa
Kansas
Kentucky
Maine
Nebraska
Nevada
New Hampshire
New Jersey
New Mexico
North Dakota
Rhode Island
South Dakota
Utah
Virginia
West Virginia
Wyoming

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 21 states in which we found no arts-specific business training programs. Some organizations, such as Americans for the Arts, provide workshops that local organizations or groups can request be delivered locally. 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. 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[8].

The one topic that was specifically targeted to established artists is asset building. That is, these 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. We found only three organizations specifically targeting established professionals (Creative Capital, Pittsburgh Filmmakers 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 of Arts and Culture, Corzo Center for the Creative Economy, Grant Space, Milwaukee Artists Resource Network, NY Designs, The Arts Council of Greater New Haven, Cannonball, and Dramatists Guild. Organizations that provide one-on-one consultations at a reduced or subsidized rate include: Arts Business Institute, Arts Incubator of the Rockies, Connecticut Office of Culture and Tourism, 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, the end product of which includes ongoing networking opportunities for accepted artists. For example, National Alliance

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[8] On December 12, 2014, Creative Capital announced a new webinar series for 2015 specifically targeted toward visual artists. This is one example of how this gap may be filled in the future.

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).

The lack of training programs for arts administrators and organizations is troubling. 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. There are two training programs that cover leadership and board governance as discrete from other topics, but those are outliers. These are Theatre Communications Group's Fall Forum on Governance and National Alliance for Musical Theatre's Management Round Table.

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 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 training 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 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 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
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 & Business Council of Greater Houston	Houston	TX	http://www.houstonartsalliance.com/abc
Arts & Business Council of Greater Nashville	Nashville	TN	http://www.abcnashville.org/who-we-are/education/
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/
Creative Many[9]	Wixom	MI	http://www.creativemany.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/

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[9] Formerly ArtServe Michigan

Business of Arts Center	Manitou Springs	CO	http://www.thebac.org
C4 Atlanta	Atlanta	GA	http://c4atlanta.org
Cannonball	Miami	FL	http://www.cannonballmiami.org
Career Transitions for Dancers*	New York	NY	http://www.careertransition.org
Center for Cultural Innovation	San Jose	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
Community Partnership for Arts and Culture	Cleveland	OH	http://www.cultureforward.org
Connecticut Office of Culture and Tourism	Hartford	CT	http://www.cultureandtourism.org/cct/
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/
Cue Art Foundation	New York	NY	http://cueartfoundation.org
Cultural Alliance of Fairfield County	Norwalk	CT	http://culturalalliancefc.org/pages/orgs.html
Cultural Alliance of Greater Birmingham	Birmingham	AL	http://www.cultural-alliance.com/index.php?page=current
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/
Flagstaff Arts Council	Flagstaff	AZ	http://flagartscouncil.org/slide/artbox/
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
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	http://theatrefilm.asu.edu/initiatives/pave/
Pittsburgh Filmmakers	Pittsburgh	PA	http://pfm.pittsburgharts.org
Professional Artist*	Orlando	FL	http://www.professionalartistmag.com/
Queens Council on the Arts	Astoria	NY	http://queenscouncilarts.org/
Regional Arts Commission of St. Louis	St Louis	MO	http://racstl.org
Self Employment in the Arts*	Naperville	IL	http://www.selfemploymentinthearts.com
Side Street Projects	Pasadena	CA	http://sidestreet.org
Society of North American Goldsmiths*	Eugene	OR	http://www.snagmetalsmith.org
SOMArts	San Francisco	CA	http://www.somarts.org

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 Crafts Report: The Business Resource for Artists and Retailers*	Iola	WA	http://www.craftsreport.com
The Field	New York	NY	http://thefield.org/
Theatre Communications Group*	New York	NY	http://www.tcg.org
Vermont Arts Council	Montpelier	VT	http://www.vermontartscouncil.org http://www.tcg.org
Theatre Communications Group	New York	NY	
Visual Arts Exchange	Raleigh	NC	http://visualartexchange.org
Vermont Arts Council	Montpelier	VT	http://www.vermontartscouncil.org/
Volunteer Lawyers for the Arts*	New York	NY	http://www.vlany.org/