The Work of Art Toolkit

WORKBOOK

Business Skills for Artists

SPRINGBOARD for the arts

Springboard for the Arts is an economic and community development organization for artists and by artists. Springboard for the Arts' mission is to cultivate vibrant communities by connecting artists with the skills, information, and services they need to make a living and a life.

Springboard's Work of Art: Business Skills for Artists is a set of professional development and entrepreneurship workshops that have been developed to be useful to artists practicing in all disciplines. Work of Art has been taught at arts organizations, libraries and colleges in over 80 communities in the Upper Midwest and beyond. In Minnesota, the Work of Art is supported by the Jerome Foundation, McKnight Foundation, Minnesota State Arts Board, Ecolab Foundation, Xcel Energy Foundation, and the Emily Hall Tremaine Foundation.

Many artists have contributed to the Work of Art curriculum and the creation of this toolkit, special thanks to Chris Osgood, Kathleen Richert, Anna Metcalf, Andy Sturdevant, Naomi Schliesman, Zaraawar Mistry, Carl Atiya Swanson, Molly Chase, Laura Zabel, and the entire Springboard staff and board.

Primary toolkit author: Noah Keesecker. Design by Chad Nestor.

The Work of Art Toolkit is made possible with generous support of the Emily Hall Tremaine Foundation.

SPRINGBOARD for the arts

Tremaine Foundation

© 2016 Springboard for the Arts
All rights reserved
www.springboardforthearts.org

TABLE OF CONTENTS

UNIT 1
CAREER PLANNING 1.1

UNIT 2
TIME MANAGEMENT 2.1

UNIT 3
PORTFOLIO KIT 3.1

UNIT 4
MARKETING 4.1

UNIT 5
PROMOTIONS 5.1

UNIT 6
SOCIAL MEDIA BASICS 6.1

UNIT 7
PRICING 7.1

UNIT 8
RECORDKEEPING 8.1

UNIT 9
LEGAL CONSIDERATIONS 9.1

UNIT 10
FUNDING 10.1

UNIT 11
GRANTWRITING 11.1

UNIT 12
BUSINESS PLAN ESSENTIALS 12.1

UNIT 1

CAREER PLANNING

Where do you want to be both artistically and professionally? Learn how to define your values, identify key choices, and develop a plan to achieve your career goals.

Carla wants to find a better balance between her day job and creative projects. She feels like she isn't as involved in her practice and artistic community as much as she wants to be. She doesn't really have a dedicated studio and doesn't get out to as many shows as she used to. Carla wants to figure out how to set some goals and formulate tangible action steps to move her forward in her artistic career. She wants to find ways to make and exhibit her work but isn't quite sure where to start or where she wants to end up. What does success look like? Carla needs some Career Planning advice.

Right this way, Carla!

Career Planning
www.springboardforthearts.org/woa

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

DEFINE SUCCESS

Ⓐ Imagine a perfect day.

Ⓑ What is a successful day now?

Ⓒ Fill in the goals needed to get from B to D.

Ⓓ What is a successful day in the future?

Pick a timeline (e.g., 5, 10, 15 years): _____

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

MAJOR GOAL CATEGORIES

Transfer your goals from column C on page 1.2 to these categories.

Ⓐ Artistic (e.g., develop new skills, techniques, get into shows, touring)

Ⓑ Professional (e.g., better recordkeeping, networking, branding)

Ⓒ Personal (e.g., studio location, more time with family, get more sleep)

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

PERSONAL ASSESSMENT

Look at your Artistic, Professional and Personal goals and map your Assets and Wants in these categories.
Mark which of the categories you love (❤) and which you don't (⊗). **Don't feel like you have to use every box.*

Categories	**Assets** (Things you're good at, materials or resources you already have)	**Wants** (Things you don't have, information you wish you had)	❤ or ⊗
Artistic Development			
Work Space / Materials / Equipment			
Market Information / Recognition			
Promotional Materials / Portfolio			
Working Capital / Financial Management			
Legal Information			
Recordkeeping Systems			
Professional Network			
Personal Life (Social, Emotional, Spiritual, Family, etc.)			
Health Issues (include health hazards)			

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

GOALS

1. Choose 3–5 categories from page 1.4 and list in the first column.
2. List 1–3 goals per category that you want to accomplish by each time frame.

Categories	Within ___ Months	Within ___ Months	Within ___ Months	Within ___ Months
Marketing Information/ recognition	Assemble media list	Send out press release	Have coffee with local arts reporter	Write guest blog for local publication

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

ACTION STEP GRID

Category Marketing for Show

Within 2 Week(s)	Within 4 Week(s)	Within 5 Week(s)
Goal Assemble Media List	**Goal** Press Release	**Goal** Have Coffee
Actions • Gather past press mentions • Buy Excel/Mailchimp, etc. • Watch Lynda.com Excel training • Enter list of local reporters • Look at articles about peer artists in national press • Add reporters to media list	**Actions** • Write press release • Get quote from curator/producer/ agent/gallerist • Select photo • Send press release	**Actions** • Email local media director Johanna • Ask for informational coffee meeting • Make list of questions • Have meeting • Write thank you note

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

ACTION STEP GRID

Category _____

Within ____ Week(s)	Within ____ Week(s)	Within ____ Week(s)
Goal	**Goal**	**Goal**
Actions	**Actions**	**Actions**

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

THE TOMORROW LIST

The best way to gain momentum is to start moving. Now. Use this space to write down even the tiniest step toward your bigger goals. The only stipulation is that it must be something you will accomplish tomorrow. No excuses. Every great journey begins with a trip to the bathroom, right?

Examples

- Set up Google Alert for my name
- Email Johanna for coffee
- Take a 10 minute walk
- Hang a curtain to separate work space
- Open savings account

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

ACCOUNTABILITY MAILER

Keep this copy

Five goals I will accomplish in six months

1 _____

2 _____

3 _____

4 _____

5 _____

_____

signature today's date

Give this half to someone who will mail or give it to you 6 months from now.
(Or figure out another way to make yourself accountable.)

Five goals I will accomplish in six months

1 _____

2 _____

3 _____

4 _____

5 _____

_____

signature today's date

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

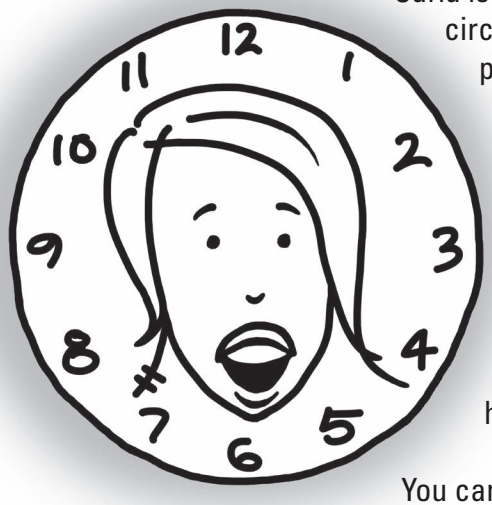
 © 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

UNIT 2

TIME MANAGEMENT

You've got 24 hours in a day, just like everyone else. But are you using those hours to your best advantage? There is no shortage of demands on your artistic practice and it's important to realize that good time management is a balance of all your priorities, not just your artistic pursuits—family, friends, your job, riding your bike or making videos of your cat, how can you do it all?

Discover analytical and tool-based approaches to manage your time. These tools will help you tackle hurdles related to efficiency, flexibility, and structure to help you reach your artistic goals.



Carla is a singer and actor doing the musical theater circuit and looking to do more professional level productions. She also has a job as a music director at a church with many evening and weekend commitments. In between all of this she is writing her first original musical. She really enjoys all of her professional commitments but can't seem to find any extra time to grow beyond whatever is immediately in front of her. There just isn't anymore time! Carla feels like she needs some practical tools for managing her time amid multiple commitments.

You can do it, Carla. We'll show you how.

Time Management
www.springboardforthearts.org/woa

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

GOAL-SETTING

Goals: What are some of your time management goals?	**Hurdles:** What is preventing you from making change around these goals?

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

CONCEPT

Setting S.M.A.R.T. goals is a way for you to set tasks, activities, and goals that can be clearly articulated and acted on.

		Example S.M.A.R.T. Goal
S	**SIMPLE: Can the goal be broken down into smaller and smaller parts?** If yes: The goal might not be simple enough. Consider separate goal planning. If no: Continue.	Create a rough sketch of a new project plan.
M	**MEASURABLE: Assign a quantitative measure to the goal.** What aspect of the goal can a number be applied to?	5 sketches, 150 words each.
A	**ACTION: Define the action(s) you will take to complete the goal.** Tip: Pretend as if you need to tell someone else to complete the goal. How would you describe the actions to take?	Explain the who, where, when, what, and why for each project in one sentence each.
R	**RELEVANT: Determine if the goal is important by answering the following questions:** Who cares? Who is being served by the outcome of the goal? Why now? Why does this goal have time priority right now (or later)?	There is a deadline for community arts project proposals coming up in two months. The application allows the submission of up to 3 ideas and it's happening in my neighborhood.
T	**TIME-BOUND: Assign a start and stop time to the goal and/or task (a.k.a. Time Boxing)** For example: The Pomodoro Method ← Google it!	Allot 30 minutes per writing assignment and work for no more than 1 hour per session (note, you'll have to schedule 3 work sessions, and that's okay). ☺

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

WHAT ARE YOUR VITAL AND TRIVIAL ACTIVITIES?

List some activities in your daily routine or art practice that are Vital and Trivial. Describe the activities in terms of Actions & Results.

VITAL: 20%

Action:	Result:

TRIVIAL: 80%

Action:	Result:

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

ALPHA-BETA TIME

Everybody has periods of higher and lower concentration, efficiency and productivity. There are two main aspects of finding your focus: Alpha Time and Beta Time.

FINDING YOUR FOCUS

Alpha Time	Self-Evaluation List your Alpha Time
Characteristics: Focused, efficient, alert, energetic, creative **Evaluation:** • Are you a morning person or a night person? • What is your preferred duration of focus? • Is there a location/space that is conducive to Alpha time? • List barriers or distractions that take over Alpha time.	_____ _____ _____ _____ _____ _____

Beta Time	Self-Evaluation List your Beta Time
Characteristics: Mechanical, busy-work, less creative, errands, maintenance, cleaning, etc. **Evaluation:** • Are there tasks that can be combined or grouped for efficiency? • Have you allowed for transition time between tasks? • Use external memory: e.g. lists, mobile apps. • List items that typically interfere with your beta-task accomplishments.	_____ _____ _____ _____ _____ _____

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

day_____ date_____

TIME AUDIT EXAMPLE

		Alpha	Beta	Art
1:00 am	Sleeping	X		
2:00 am	Sleeping		X	
3:00 am	Sleeping		X	
4:00 am	Sleeping		X	
5:00 am	Sleeping		X	
6:00 am	Sleeping		X	
7:00 am	Sleeping		X	
8:00 am	Sleeping	X		
9:00 am	Coffee, read paper	X		X
10:00 am	Answer email	X		
11:00 am	Answer email		X	
Noon	Morning routine		X	
1:00 pm	Errands		X	X
2:00 pm	Coffee with contact/friend - Play tennis		X	X
3:00 pm	Meet with collaborator		X	
4:00 pm	Meet with collaborator		X	
5:00 pm	Pick up kids		X	
6:00 pm	Dinner		X	
7:00 pm	Dinner		X	
8:00 pm	Kids in bed		X	
9:00 pm	Art studio			X
10:00 pm	Art studio	X		X
11:00 pm	Art studio	X		X
Midnight	Art studio	X		X

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

day _____ date _____

TIME AUDIT

		Alpha	Beta	Art
1:00 am				
2:00 am				
3:00 am				
4:00 am				
5:00 am				
6:00 am				
7:00 am				
8:00 am				
9:00 am				
10:00 am				
11:00 am				
Noon				
1:00 pm				
2:00 pm				
3:00 pm				
4:00 pm				
5:00 pm				
6:00 pm				
7:00 pm				
8:00 pm				
9:00 pm				
10:00 pm				
11:00 pm				
Midnight				

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

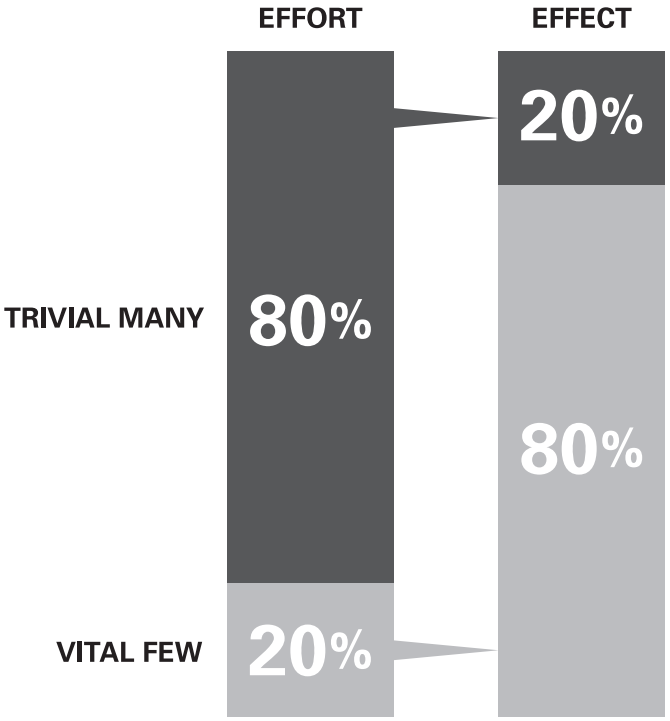
Shade in your hours in the Current column for each

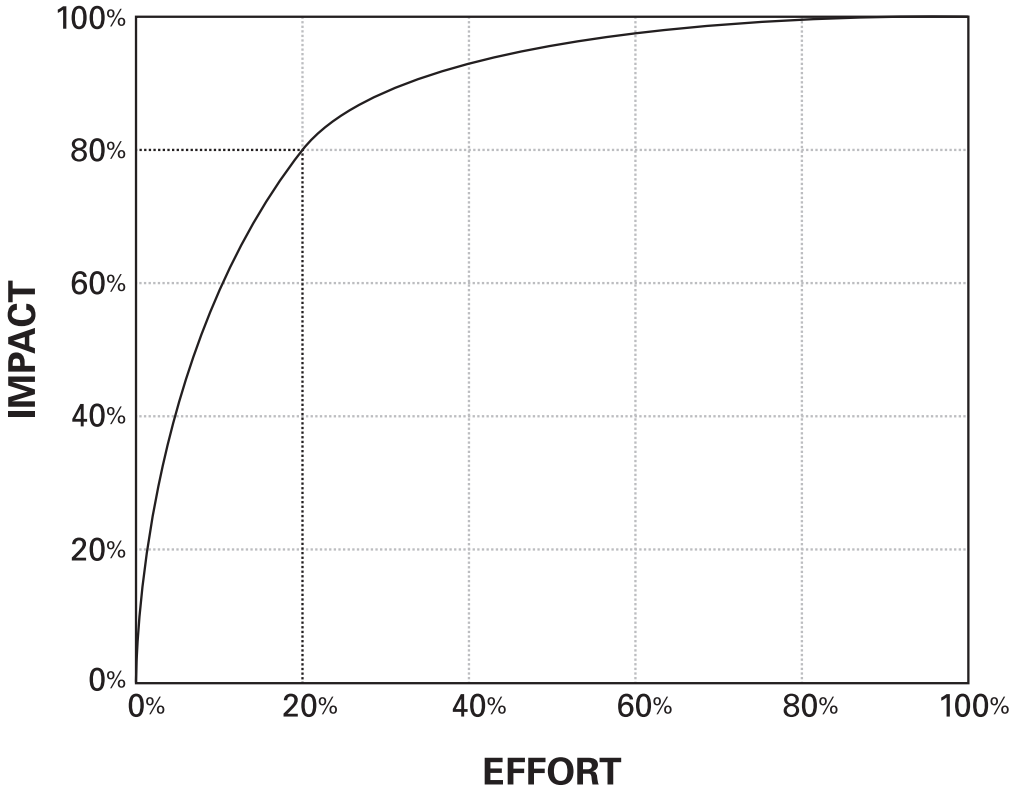
Alpha

	Current	Goal
24		

THE VITAL FEW AND THE TRIVIAL MANY!
THE PARETO PRINCIPAL

Also known as the 80/20 Rule or the Vital Few and the Trivial Many, this principal states that 80 percent of an outcome is generated by 20 percent of the effort. Stated another way, there is a vital 20 percent of your effort that yields most of the impact. The other 80 percent are more trivial activities that only yield 20 percent of the impact.





80/20 Examples from Other Sectors

- 80% of sales are generated by 20% of products
- 80% of revenue is from 20% of customers
- 80% of health care costs are generated by 20% of people

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

YOUR 24 HOUR BUDGET

168 hrs/wk
- 40 hrs for work
- 56 hrs for sleep (8 hrs/day)

= 72 hours left for everything else

Apply the Pareto Principle to find the "Vital Few" hours that generate the greatest yield.

20% of 72 hrs = 14.4 hrs/wk, or approximately 2 hours per day (daily amount varies depending on workweek schedule).

Exercise:

If you have completed the Time Audit, look at the tallies and calculate how much of your week you spent on your "Vital Art Time."

- Did you spend more or less than the 20%?
- How much of your Vital Art Time happened during Alpha Time versus Beta Time?

_____ hrs/wk
- ____ hrs for work
- ____ hrs for sleep (8 hrs/day)

= ____ hours left for everything else

Potential Scenarios

I didn't get enough art time.

Solution: Look for lower priority events that occupied a suspicious amount of time, time gaps (lost time).

I got enough art time, but there wasn't very much progress

Solution: Consider Alpha/Beta placement, identify any distractions or interruptions that occurred, write down your assumptions on why you think you weren't productive and place the list in your workspace.

I nailed it.

Perfect balance of optimized Vital Art Time and maximized outcomes.

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

TIPS AND PITS

Below are examples of common Tips and Pitfalls (pits). What are common tips you can share, or pitfalls you want to avoid?

Tips

- External memory: Tools, tricks, and hacks that allow you to focus on the task at hand and not be distracted by things that aren't in the moment. (e.g., Reminder apps for your mobile device, sticky notes, a calendar, etc)
- Lists
- Friend Accountability
- Once begun it's half done
- Daily habits can help bring structure, stability, and balance to your day.

Pits

- List accretion: Is when unfinished items from one list get tacked onto your new to-do list. Over time your to-do list may get clogged up and look daunting because the residue of past lists needs cleaning up.
- Digital distractions. (psssst, it's okay, you can turn it off. The internet will still be there when you get back)
- "Emergencies" that aren't actually emergencies.
- Slipping from Alpha time into Beta time by getting caught up in "busy work". E.g. Using your Alpha time to organize your studio (Beta time task) before you can start working on your art.

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

 © 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

UNIT 3

PORTFOLIO KIT

Your portfolio is the core of your promotional material and professional calling card. Focus on the essential elements: sharpening your artist statement, tailoring your artistic resume, and curating and formatting your work samples.

Carla has managed to have some recent artistic successes but she has mostly stumbled into them through connections and word of mouth. She has a studio full of good work but the majority of it isn't documented, her website is way out of date and the work samples are not current nor representative of where she is now. Her resume is a mixture of artistic accomplishments and administrative temp jobs. Last month she was introduced to a local gallery owner who was interested in seeing her portfolio but she wasn't sure what or how to share it.

Dang, Carla, you need to get your portfolio together. ASAP.

Portfolio Kit
www.springboardforthearts.org/woa

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

ARTIST STATEMENT

Exercise 1. Three-Sentence Artist Statement

Who you are: _____

What you do: _____

Why you do it: _____

Exercise 2. Describe your work in terms of these five areas:

The Facts About Your Work	Influences/Inspirations	Using all 5 Senses	Place/Space	Your Beliefs

Exercise 3. Inverted

(Why) Because I believe… _____

(What) I make… _____

(Who) I am… _____

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

EXPANDING YOUR STATEMENT

Instructions: move the best descriptors from the previous page into these categories and write them out in 1–3 sentences per category.

Facts

Influences

Senses

Place/Space

Beliefs

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

WRITING AND EDITING

Take the strongest statements from the previous page and begin to look for threads and themes that you can weave together. Do you have favorite sentences that feel more accurate or personal? Are there statements that are more "sticky" or memorable? This is where you get to play around, edit, experiment and WRITE.

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

CARLA ARTEMIS

2300 Wentworth Avenue #2B || Minneapolis, MN 55408
(612) 555-1752 || www.carla-artemis.com || carla@carla-artemis.com

SELECTED SOLO EXHIBITIONS

2015 *New Work on Paper*, Dirt Floor Contemporary, Minneapolis, MN
2013 *Hot Soda*, Parking Garage Projects, Kansas City, MO

SELECTED GROUP EXHIBITIONS

2015 *Here Come the Warm Jets*, The Gravel Pit, Winnipeg, MB
2014 *Running Jumping & Standing Still*, Minneapolis Center for Contemporary Art, Minneapolis, MN (curated by Edgar Loman)
2012 *Lower Midwest Biennial*, Monument Circle Arts Center, Indianapolis, IN
2011 *Home Fries*, Apartment 2B Projects, Minneapolis, MN

GRANTS and FELLOWSHIPS

2015 Minnesota State Arts Council Fellowship, Minneapolis, MN
2013 Midwest Fine Arts Association Emerging Artists Award, Chicago, IL
2013 Artist in Residence, Minnesota Center for Visual Art, St. Paul, MN

COMMISSIONS

2014 "Swan Song," mobile installation in lobby, First Bank of Edina, Edina, MN

SELECTED PRESS

Helen Yang, *Painting Now,* (Madison, WI: Parallelogram Press, 2015), pg. 102
Lillian Brown, "Carla Artemis Kicks Back," *Minneapolis Illustrated*, June 23, 2014
"Best of the Twin Cities," *City Weekly*, April 14, 2013
Chuck Rogers, "REVIEW: Lower Midwest Biennial," artfeatures.com, January 28, 2012

PUBLICATIONS

"Six galleries to see in Minneapolis-St. Paul," *Lake Superior Arts & Culture*, November 2013

COLLECTIONS

Eric Dayton Collection, Minneapolis, MN
Deutsche Bank, New York City, NY
Minnesota Institute of Fine Art, Minneapolis, MN

LECTURES and PRESENTATIONS

2015 Artist talk, Art Institute of Illinois, Chicago, IL, May 3
2014 Visiting artist, Duluth College of Art, Duluth, MN, September 4-7

RELATED EXPERIENCE

2015 Committee chair, Southside Artists Exhibition Cooperative, Minneapolis, MN
2014-15 Adjunct Professor, St. Paul College of Art, St. Paul, MN
2012-13 Assistant Curator, Loring Park Contemporary, Minneapolis, MN

EDUCATION

2015 MFA in Painting, St. Paul College of Art, St. Paul, MN
2010 Certificate in design, Lake Nokomis Artists Workshop, Minneapolis, MN
2009 BFA in Studio Art, Blodgett College, Watertown, MN

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

CARLA ARTEMIS

2300 Wentworth Avenue #2B || Minneapolis, MN 55408
(612) 555-1752 || www.carla-artemis.com || carla@carla-artemis.com

PRINCIPAL TEACHERS

Accordion	Max Wilhelm, Sharon Reed, Jan Reardon, Antonio Chiave,
Piano	Penelope Suslova, Andrew Michaels, Victor Gliere
Ukulele	Larry Coin, Toni Jones Miller
Voice	Rosemary Villafranca, Barbara Lutsen

GRANTS and FELLOWSHIPS

2015	Frontier Community Grant, Neighbor Link Association, Detroit, MI
2015	Allied Artists Fellowship for Diversity, Treegrain Foundation, Providence, RI
2011	Newer Than New Music Project Grant, Community Room Fund, Detroit, MI
2010	Emerging Voices Award, The Whoa Foundation, New York, NY

PREMIERS

2014	"Shake, Rattle, and Tremolo" by Jan Calhoun
	Soloist with Ormandyville Symphony and Green Girl Group percussion ensemble
2013	"Can You Reed?" for Accordion and Piano by Rochelle Micas, Detroit Chamber Series
2013	"Radical Movements" for solo Accordion by Johanna Klein, Berlinerpalooza, DE
2012	"Concertonalities" for Accordian and String Orchestra by Rochelle Micas

TEACHING

2010-11	Graduate Teaching Assistant, Cultural Anthropology of Funk, Gordy Institute of Music, MI
2003-04	Music Theory (Summers), Bluelochen Fine Arts Academy, Ormandyville, MI
2004-Present	Private Instructor, Accordioan/Piano/Ukulele/Voice

RECORDINGS

"Box-Shaped Heart" (LP), Naxos, 2014
"Squeezevox" (LP) feat. vocalist Johanna Klein, Art of Sound Records, 2010
"The Gospel Accordion to Carla" *(EP),* Art of Sound Records, 2006

PRESENTATIONS and PUBLICATIONS

2014	"Non-Metallic Reed Materials," Journal of Ethnotechnology, 14(4), 27-42.
2012	"10 Digital Harmoniums Reviewed," *Digiboards Magazine* . July 2012. Print
2010	Paper Presentation "Neo-Reimannian Button Distribution; A Practical Approach"
	Society for Aerophone Research Conference, Bern, CH, February 17-21
2006	"Breath Control for Bellow Control," *Accordion Times.* Vol. 17. Online

RELATED EXPERIENCE

2013-15	Board Member, National Composers Consortium, St. Paul, MN
2005-06	Assistant Artistic Director, Berlinerpalooza , Berlin, DE
2000-04	Co-Founder, *Hot Pots Cool Keys* salon series, Stillwater, MN

EDUCATION

2012	Doctorate of Musical Arts, The Gordy Institute of Music, Detroit, MI
2005	Master of Accordion, Musikakademie der Steinmark, Steinmark, DE
2002	Bachelor of Music, Accordion, St. Croix Conservatory, Stillwater, MN

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

CARLA ARTEMIS

2300 Wentworth Avenue #2B || Minneapolis, MN 55408
(612) 555-1752 || www.carla-artemis.com || carla@carla-artemis.com

PUBLICATIONS / Books and chapbooks

2015 *Lingua Franca*, Parallelogram Press, Madison, WI [poems and essays]
2013 *Oh, Right, I Forgot: Poems*, East Lake Press, Minneapolis, MN

PUBLICATIONS / Poems

2015 "Liam Neeson," *Lake Superior Review.* Vol. 2. Online
2015 "White Castle Drive-Thru," *Wyndham Review.* Spring. Print
2014 "1972," *Hot and Cold #8.* Summer 2014. Print
2014 "Troubleshooting," *Idaho Review.* Winter 2014. Print
2014 "VHS vs. Beta," *Iron Range Illustrated.* January 2014. Print
2013 "Dance This Mess Around," *Long Now Journal #2,* Fall-Winter 2013. Online

PUBLICATIONS / Essays

2015 "Billings Via I-94," *Fun and Games.* Vol. 32. Online
2014 "Dad's Not Home Yet," *North Coast Review.* Winter 2014. Print
2014 "Merry Go Round" [Prize for Essays award recipient], *Knickerbocker Review,* August 2014
2014 "Bag of Intuition," *New Jersey Rocker #6.* Jan.-March 2014. Print

GRANTS and FELLOWSHIPS

2015 Minnesota State Arts Council Fellowship, Minneapolis, MN
2014 *Knickerbocker Review* Prize for Essays, selected by Zubaida Hossein
2013 Midwest Poetry Association Emergent Voices Award, Chicago, IL
2013 Writer in Residence, Cathedral Hill Public Library, St. Paul, MN

SELECTED PRESS and REVIEWS

Candy DeWitt, "The neon visions of Carla Artemis," *Minneapolis Enquirer*, December 5, 2014
"From the heartland," poetess.org, July 19, 2013. Online

READINGS, LECTURES and PRESENTATIONS

2015 Presentation: "Publishing Now," Illinois Academy of Poetry, Chicago, IL, May 3
2015 Panel: "Verse in the Era of Information Overload," Association of Professional Poets Conference, Seattle, WA, October 15-17
2014 Visiting writer, University of Duluth, Duluth, MN, September 4-7
2014 City of Lakes Reading Series, St. James Catholic Church, February 17

RELATED EXPERIENCE

2015 Committee chair, Southside Poets Cooperative, Minneapolis, MN
2014-15 Adjunct Faculty, St. Croix College, St. Paul, MN

EDUCATION

2010 Certificate in bookmaking, Lake Nokomis Book Arts Workshop, Minneapolis, MN
2009 BA in English, Blodgett College, Watertown, MN

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

Carla Artemis

(612) 555-1752
carla@carla-artemis.com
SAG-AFTRA

Height: 5'7" Weight: 130 lbs Eyes: Green Hair: Light Brown

FILM

Starry Night	Elisabeth van Gogh	Casiopea Pictures/Dir. Kip Cole
No Exit	Ines Serrano	Midway Films/Dir. Jon Serls
Holmes	Mrs. Hudson	17th Century Fox/Dir. Amy Sheldon

TV

Cosmology	Dr. Jane (Guest Star)	Nitrogen/Dir. Claes Goldenburg
Couch Sitters	Featured	PBC/Dir. Elizabeth Blanc
Likers	Optimistic Woman #1	TNC/Dir. Carrie Brownstone

WEB SERIES

House of Canards	Florence (Lead)	Flixter/Dir. Irene Kirk
Lowertown	Janet (Recurring Role)	Prince Pics/Dir. Andy Patrick

THEATER

Alice In Wonderland	March Hare	The Globe/Dir. Guillaume Speare
Chunnel	Taxi Driver	Theater Port/Dir. Barry Davis
Not I	Mouth	Repertory Theater/Dir. Sam Beck

EDUCATION & TRAINING

New York University	BFA Acting, cum laude
Royal Academy of Theatrics	Shakespeare Intensive/Long-form Improv
Phillis Faulk Acting Studio	2-Year Acting Program, Faulk Technique
Academy of Pantomime	Certificate Program

SKILLS

French (fluent); Accents/Dialects; Dance (Ballet, Jazz, Modern, Hip-Hop); Unicycling; Yoga; Horseback riding; Juggling (Fire, Knives, Small Animals); Stage Combat (Intermediate), Accordian (Advanced).

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

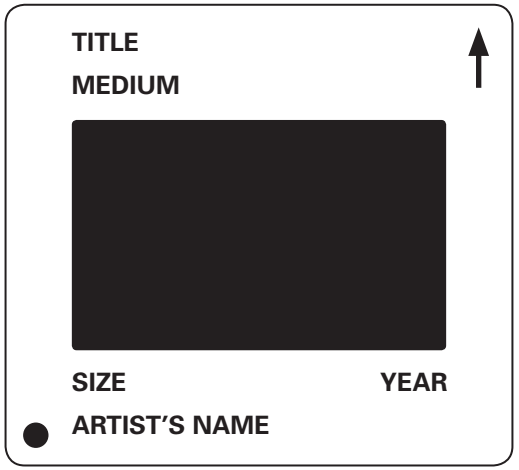
WORK SAMPLES

DOCUMENTATION

What kind of work do you make? Does it require photographs, video, audio recording, print, or in depth descriptions? Your goal in documentation should be the most thorough, accurate and literal record of the existence of your artwork. That documentation should also be of the highest professional quality.

LABELING

Film Slide



Museum Plate Card

Carla Artemis
United States, b. 1979

This is an Art, 1985
Ink on paper

Gift of the Springboard Family Foundation 1992.308

Digital File Naming Conventions

Carla_photo1.jpg

1_dance_Carla.mov

Grant_Carla_lastname.doc

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

SELF-CURATION IN THREE STEPS

① Folder Categories

Create folders that represent groupings or bodies of work.

Example: Time periods, materials, place, residency, subject matter, etc.

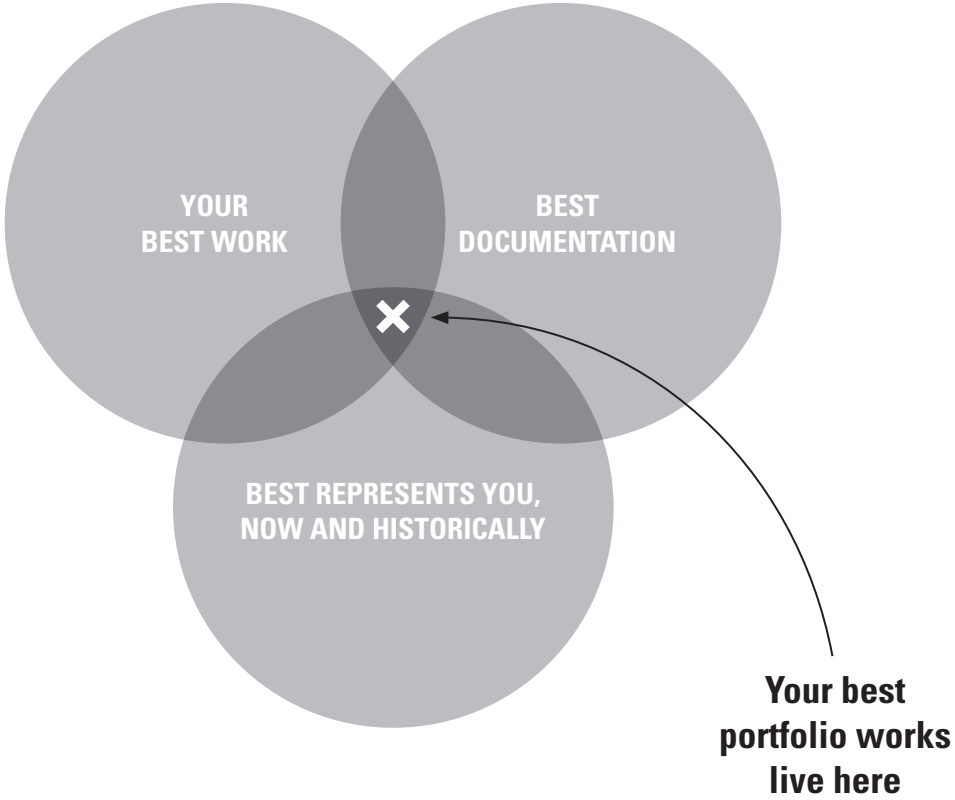
② Descriptions

Create a simple ranking system to grade your own work according to criteria.

- Quality of work
- Quality of documentation
- Quality of how well it represents you now vs. historically

③ Filter

Re-group the works with the highest scores into a new folder labeled "Work Samples."



 © 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

SECONDARY ITEMS

Additional types of supporting materials that may go in your Portfolio Kit:

Press: Articles written about you or your work where you are featured or mentioned

Reviews: Critical reviews of you or your work

Audience Reactions: Social media posts about your work, in person feedback, emails, letters

Quotes, Testimonials, Feedback: Similar to Audience Reactions but these are requested from individuals and participants

Process Photos: Any documentation of the art works before and after to show the context of the work.
This may include context photos taken during an exhibit, performance, or activity.

What are some other types of documentation you might want to keep track of as you build your portfolio and career? List them here:

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

 © 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

UNIT 4

MARKETING

Define your product, discover your target audience, make decisions about how you sell your work, and identify a budget and strategy for your artistic business.

Carla has been playing gigs professionally for almost 10 years and has a loyal, but small, group of local fans. She's trying to branch out to regional and national venues and audiences. She has one full-length album under her belt on vinyl with a digital download card, but can't seem to figure out who her national audience is and how to reach them. She has an intuitive sense of how marketing works, but she wants a more strategic approach to growing her fan base.

Carla, it's time to turn your marketing strategy up to eleven.

Marketing
www.springboardforthearts.org/woa

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

CHASM OF COMMUNICATION

WHAT ARE YOUR…

Products	Communication Tools	Target Audiences

Your Story Snapshot

Take a minute to write down the story of you and your work.

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

WHAT ARE YOU SELLING?

Solution or Experience

There are two basic types of things you can sell: GOODS or SERVICES. In both cases the thing you sell can either be a SOLUTION to a problem or it can be an EXPERIENCE. As artists, we are primarily in the business of selling EXPERIENCES. In the columns provided, list the products and/or the services you are selling.

Goods		Services
Examples: • Paintings • Sculptures • Clothing • Tickets to performance	**vs.**	*Examples:* • Workshops • Art Classes • Music Lessons • Fabrication

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

DEFINING YOUR PRODUCT/SERVICE

Describe what you are selling now. For now, just stick to the facts; dimensions, color, duration, material, topic, etc.

_____

_____

What kind of products/services would you like to sell in the future? Describe those products.

_____

_____

Exercise

It's important to remember that the majority of sustenance, profit, and success is the result of minute and discreet differentiation. Which is to say you don't have to reinvent the wheel to succeed, you just have to make the wheel a teeny, tiny, little bit better.

List 10 ways your product or service is different that others similar to it in the marketplace.

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____

9 _____

10 _____

NOTE: Any one of these items might not seem so special, but when you put them all together, that's when your business starts to take on a look and feel of its own.

 © 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

MARKETING MODELS

There are three types of models we can consider when constructing our marketing mix. The components of our mix are often referred to as the FOUR P's:

Four P's

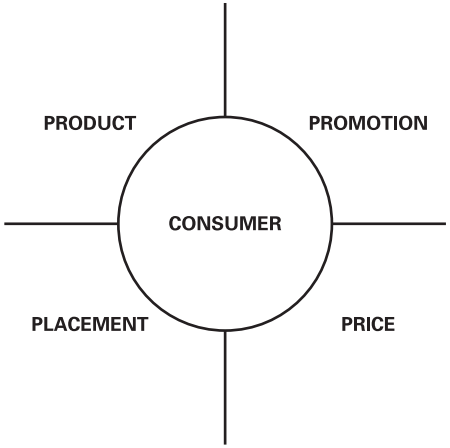
Product: What you are selling

Promotion: How you communicate about the product

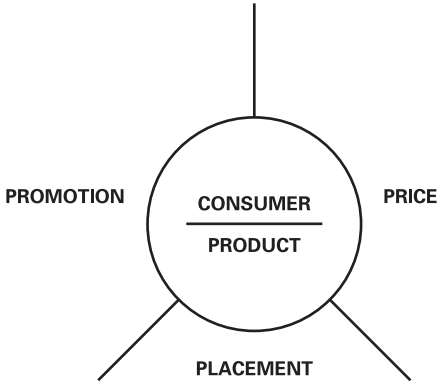
Price: How much it costs

Placement: Where it is sold

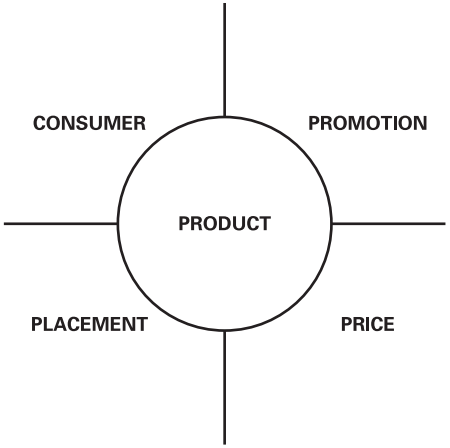
Traditional Business



Artist #1



Artist #2



SIVA

SIVA is a model that focuses more on the consumer experience. Use this model in conjunction with the 4P's:

Product = Solution to consumers problem

Promotion = Information they need to understand

Price = Value of the product to consumer

Placement = Access to the product

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

AUDIENCE

There are two parts to identifying your audience: Consumer Profile and Target Market. Consumer Profile is a general description of the characteristics of the type of people you believe are already interested in your work. Target Market is a description of the type of people you want to be interested in your work.

We construct these two characters through Demographic and Psychographic information:

Demographics are the *Quantifiable* characteristics of a given population. Factors such as age, gender, ethnicity, mobility, location, employment, home ownership, income level (think of the US Census).

Pyschographics are the *Qualitative* characteristics of a given population. Factors such as people's behaviors, opinions, value systems, activities and habits. (This is commonly referred to as A.O.I. or Activities, Opinions, and Interests.)

Constructing your Consumer Profile: List the characteristics of your audience in the boxes below and, in the middle box, sketch out a drawing of who your consumer is.

Demographics	Draw Your Consumer	Psychographics
_____		_____
_____		_____
_____		_____
_____		_____
_____		_____
_____		_____
_____	Name your consumer: _____	_____

Activity: Engaging your Target Market

What are some trends within your target market? _____

Who are some of your competitors in your target market? _____

What types of online communities can your target market be found or participating in? _____

What are some new or closely related target marketing you might branch out to? _____

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

HOW TO DO RESEARCH

The real heavy lifting comes when it's time to dig for information about your target market. The question is HOW.

There are two types of sources: PRIMARY and SECONDARY.

Primary

Collected by you (or your employees) through direct and personal interactions

Interviews

Surveys

Comments

Reviews

Focus Groups

Secondary

Collected by others

Government Departments
- Bureau of Labor Statistics
- Census

Business Departments of Libraries
- Encyclopedia of Associations
- Business Information Sources

Nonprofit Arts Organization Research Studies
- Americans for the Arts
- Pew Foundation

Educational Institutional Research
- Thesis
- Peer Reviewed Research Studies

What are other methods in which you might be able to gather Demographic and Psychographic information about your audience?

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

BRANDING

Simply put, branding is an agreement between the values you ascribe to your product or business and the values that your audience identifies, experiences, and accepts.

Exercise

In the boxes below list words that describe:

Experience	Facts	Process
The emotional experience people have with your product	*Your sector of business*	*Specifically what you do and the actions you take*

Based on these descriptors, what are the things you want people to believe about your work and business?

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

MARKETING BUDGETS

No marketing plan is complete without a budget. How do you know how much to spend? In time? Money?

Find your budget as a percentage of gross sales (or projected gross sales).

Industry Averages:

- 5–7% for established businesses
- 20–30% for start-ups

Return On Investment (ROI) is a percentage that tells you how efficient your marketing is financially.

$$\text{ROI} = \frac{\text{Total Revenue - Total Cost}}{\text{Total Cost}} \times 100$$

Example: Carla spends $150 on a print ad in her local art crawl catalog. As a result she sells two small pieces totaling $250. So, Carla's ROI for that print ad is $250 minus $150, divided by $150 = 0.66 x 100 = 66%

$$\text{ROI} = \frac{\$250 - \$150}{\$150} \times 100$$

That means for every $1 Carla spent on advertising she grossed $1.66 and netted 66 cents. Pretty good, Carla!

Current Clients v. New Clients

TIP: On average, for every $1 you spend to reach a current customer it takes $6 to reach a new customer. That makes the ROI for current customers much better. Even though you might want to focus on your current customers, it's important to reach new audiences to *convert them* into current customers.

So about this Budget…

The most important thing is to set a discreet amount of money and/or time over a specific period so you can measure what works. We call this a "campaign." When the campaign ends, measure the ROI, make adjustments and start another campaign. Over time you will learn to tailor your budget, tools, and timing to work best for you business.

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

MARKETING PLAN

Do your homework and then answer these questions. This is your Six Sentence Marketing Plan.

1. What is the outcome you want? (butts-in-seats, media coverage, number of sales, new leads, etc) _____

2. What are you selling? _____

3. Who is your consumer? _____

4. What is your brand? _____

5. What tools will you use to connect your product to your consumer? _____

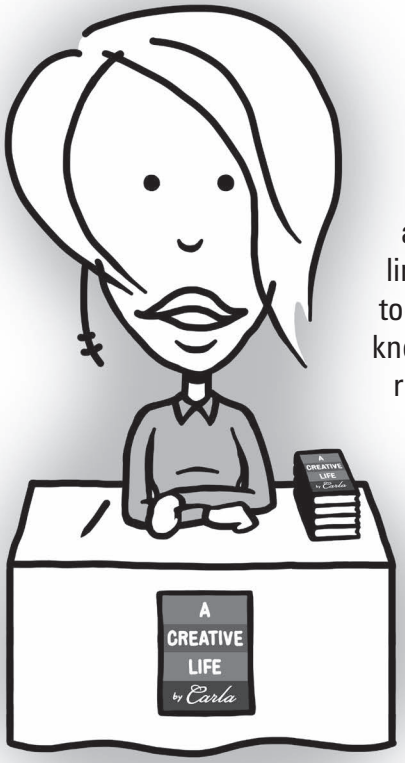
6. What is your marketing budget and timeframe? _____

 © 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

UNIT 5

PROMOTIONS

Craft persuasive messaging and create a strategy for how you will get the word out about your work, events, and news.



Carla just had her first book published through a small local press that doesn't have a publicist. The book just came out, her budget is limited, and she's not sure what kind of promotional tools will get her the most bang for her buck. She knows she's going to have to send out her own press releases and set up her own reading events. She's not really very comfortable with this work and she doesn't have a strategy for how to approach it.

C'mon, Carla, you spent a lot of time writing that book, let's make some people read it!

Promotions
www.springboardforthearts.org/woa

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

MARKETING RECAP

Product

What kind of product/activity are you offering?
Describe it in "consumer language" and by benefits.

Place

Is the location comfortable and attractive for the public?

Price

How much does it cost (money and time)?

People

Who is your customer? Insiders or outsiders?

Positioning/Branding

How have you defined yourself to your customers?
Core customers vs. New customers.

Promotion

What are you saying about yourself? The message?

What communication tactics are you using?

What is your budget?

In Unit 4 you created a 6-Sentence Marketing Plan (page 4.10).
Write that plan here.

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

PREPARING FOR PROMOTION

Behind every great promotion is a greater goal. Let's start by identifying what you want the impact of your messaging to be. Are you creating goals and strategies about places, people, or both? Feel free to write down your own examples next to the following strategies.

Understanding Place Strategies

Enhance the Experience

- Bundling (dinner, discussions, discounts)
- Advance Bonus (early adopters, pre-screening)
- Advance Info (directions, parking, restaurants)

Improve Communication

- Clear, easy to navigate website
- Alternative media (industry publications, social media, podcasts, neighborhood newsletters)
- Diversify media outlets
- Centralize the commitment (have a consistent call-to-action, e.g., "Sign up now" "Buy tickets today!")
- Depth of information (consider how much detail you need to provide)

Simplify Transactions

- Distribution system (PayPal, Eventbrite, Square, box office)
- Reservation/exchange/return policy
- Pricing structures
- Advance purchases

Understanding People Strategies

Good customer service will…

Create stronger relationships/allegiances

- Membership
- Stickers, t-shirts
- Punch cards for loyalty rewards

Instill a sense of community (belonging)

- Receptions
- Meet the artist

Create a sense of respect for the customer

- Prompt responses
- Hospitality
- Ask for their opinion and input

Enable the customer to get excited about the artist

- Shareable social media posts
- Background and process information

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

CRAFTING PERSUASIVE MESSAGING

Marketing v. Messaging

Marketing: What should I do to reach my objective? You answer this question with the P's (Product, Place, Price, Promotion, etc.)

Messaging (Communications): WHAT will you say? To WHOM will you say it? HOW will you say it to maximize results?

What	Who	How
What do they want from activities? What kind of experience will they have? How does your product compare to other options? Where can they find the product or information? Are there added value features? Incentives?	What is your consumer profile?	What tools will you be using? What will the tone be?

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

COMMUNICATIONS STRATEGY

Building Blocks

Got a show coming up? Maybe a new exhibit? Or perhaps you're just getting ready to launch a product.

Here are the essential building blocks of your strategy.

1. Objective

- Awareness? Attitude? Action? Broaden? Deepen? Diversify?

2. Target

- Who are you trying to reach? Attitudes, demographics, psychographics, enriching characteristics.

3. Message

- The Promise or the Point. It says why you are different or better. The message will likely not appear verbatim, but it is your motivating benefit.

4. Support

- Facts, features and support.
- The reasons why and the permission to believe.

5. Tone

- Style, feelings, personality!

Bringing the Message to Life

After all of your careful research and planning, it is crucial that your messaging feel alive. There are all kinds of "alives" (serious, funny, cute, classy, etc.). The type of aliveness you put into your message should match your brand.

Attention: Getting your consumer to feel a need around your message. "Hey, this is important to me."

Awareness: Get noticed. Build interest. Be relevant.

Attitude: How people feel about your product as a result of an experience with your message (ad, imagery, word of mouth, etc.).

Action: Buying tickets, subscribing to a newsletter, social media following.

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

MEDIA

Assembling your Media List:

Create a list of the media outlets in your community.
e.g., Newspapers, magazines, radio, newsletters, listservs, etc.

Media Directory Resources

- Bacon's
- Burrell's
- Working Press of the Nation
- City PR Clubs

Press Release: Required Information

- Who, what, when, where, why, how
- Get to the point… quickly
- Active tense
- Be grammatically correct
- Write for media needs, not your artist ego
- Include a contact email and phone number

How to Pitch a Story: 4 Points

- Is this a good time to talk?
- What's the story in 20 seconds? (pick an angle and have a back-up)
- What's in it for the publication/promoter? Why do they need this?
- If you aren't interested, why not? Who is?

Write Your Practice Pitch Here:

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

7 STEPS TO SUCCESSFUL PUBLICITY

1. Smart Media Strategy

- Right information, right media, right time

2. Creative New Angles

- Practice writing copy from multiple perspectives (Young & Hip, "Hi Mom," Comforting, Aggressive, etc.)

3. Well-Written Presentation

- Clear, concise, grammatically correct (obviously)
- Inverted Pyramid ← Google it!
- The Associated Press Stylebook

4. Compelling Visuals

- High-quality and professional
- Cut-lines; brief description, your event, key people
- People like pictures of people, especially faces

5. Researched, Flexible Target List

- Always address materials to a specific person, when possible
- Be aware that personnel are constantly shifting
- Be flexible to new angles not just old contacts
- Media directories (Bacon's, Burrell's, Working Press of the Nation, City PR Clubs)

6. Fearless, Persistent Pitching

- How to Pitch a Story (see page 5.6)

7. Service-Oriented

- The media is your customer, shape your message to meet their needs.
- Provide them with the best service possible (fast, punctual, formatted)

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

MEDIA MIX

Your media mix is a combination of Owned, Paid, and Earned media. First write down the mix of media you currently have and then, below, set a goal for how you would like to improve your mix.

Owned e.g., Website, social media pages and content	Paid e.g., Print ads, sponsorship, expos, etc.	Earned e.g., Retweets, story features, interviews, etc.

THINK BIG! What would be your ideal coverage in these areas in the future?

e.g., Have your own column or radio show.	e.g., Ad for your Zombie play in an episode of "Walking Dead"	e.g., Cover story on "American Craft" magazine. e.g., Retweeted by Justin Bieber

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

STRATEGY WORKSHEET

Message What are you saying?	**Strategy** Tools	**Time Frame**	**Cost** Money / Time	**GOAL** Broaden / Deepen / Diversify		**Impact** Benefits
Opening day tickets, best seats, best price.	Incentivize urgency and early sign-up with discount	Run online ad two weeks following press release	$50 online ad buy	Broad	Owned	Getting early commitments to show. Follow up with Deepen-Owned appeal two weeks after.
				Deep	Paid	
				Diverse	Earned	
				Broad	Owned	
				Deep	Paid	
				Diverse	Earned	
				Broad	Owned	
				Deep	Paid	
				Diverse	Earned	
				Broad	Owned	
				Deep	Paid	
				Diverse	Earned	
				Broad	Owned	
				Deep	Paid	
				Diverse	Earned	
				Broad	Owned	
				Deep	Paid	
				Diverse	Earned	

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

PRESS RELEASE

Release [DATE]
[CONTACT]
[ORGANIZATION]
[PHONE]
[EMAIL]
[YOUR GROUP] [GREAT HEADLINE]

[INTRODUCTION, one paragraph, concise and catchy]

[LEAD PARAGRAPH, brief summary of the project]

[QUOTE, EXAMPLE, or BACKGROUND DETAILS; Who, Where, When, What, Why]

[ABOUT YOU]

[ABOUT YOUR ORGANIZATION]

That's it!

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

PRESS RELEASE

Release December 4th, 2015
Carla Artemis
Springboard Press
651-292-3206
Carla@carla-artemis.com

SPRINGBOARD PRESS ANNOUNCES A NEW BOOK BY CARLA ARTEMIS SHARING HER TRIALS, TIPS, AND TRUE STORIES OF MAKING A LIFE IN THE ARTS.

Carla Artemis writes about the path from dreamer to do-er. After many successful cross-disciplinary start-ups in dance, visual art, theater, music, and cooking, Carla tells how her creativity, insatiable curiosity, and an enterprising spirit empowered her to turn the artistic life she dreamed of into the life she lives.

Told through short essays, personal stories, conversations with collaborators, and irreverent illustrations, Carla dives headlong into issues of creativity, equity, community engagement, disappointment, heartbreak, and triumph, while weaving it all together with her indomitable spirit and sharp humor.

Meet Carla at her book launch and signing on January 17 at The Loft Literary Center,
1011 S. Washington Avenue, Minneapolis, MN 55415

About Carla Artemis
Carla Artemis has over 20 years experience in the arts and has been awarded fellowships and awards in every discipline she works in including music, dance, visual art, and cooking. Ms. Artemis calls St. Paul, Minnesota home and splits her time between her multidisciplinary works and writing. You can visit her online at Carla-artemis.com and on Twitter @CarlaArtemis

About Springboard Press
Springboard Press publishes the toolkits and stories of Springboard for the Arts, an economic development organization for artists, by artists. Their mission is to cultivate vibrant communities by connecting artists with the resources they need to make a living and a life.

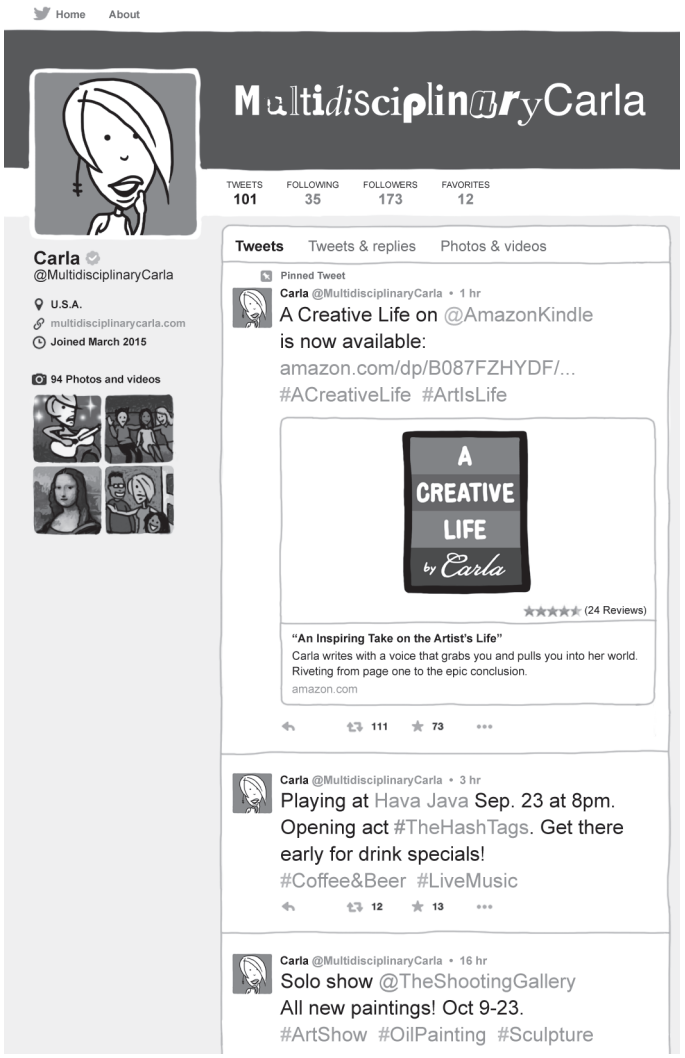
© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

 © 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

UNIT 6

SOCIAL MEDIA BASICS

Using Facebook and Twitter examples, learn core functionality, etiquette, and exercises to help you build an online strategy for your artistic business.



Carla is a casual social media user. She has a lot of online personal connections like friends and family, but she isn't quite clear on how best to use social media for her artistic career. What should she say? What social networks should she be using? How does she create a strategy for tapping into the global community?

#WhatsNextCarla???

Social Media Basics
www.springboardforthearts.org/woa

Social Media Plus
(information about additional platforms like Etsy and Pinterest)

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

PLATFORMS

Facebook

Twitter

LinkedIn

Google+

Pinterest

Instagram

Tumblr

Flickr

YouTube

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

LISTEN → CONTRIBUTE → CREATE

① **LISTEN** to conversations that are already happening in communities online.

② **CONTRIBUTE** your knowledge to conversations that are already happening.

③ **CREATE** new content and start new conversations.

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

FUNCTIONALITY

All social media platforms share a common set of functions and characteristics. If you understand these basic functions, you can more easily adapt to new tools and platforms as they come into the market.

Username: What is your username?

Follow: Who and why?

Tag: Discovering and connecting.

Dialogue Format: How do people communicate with each other?

Curation: Building your story.

Communities: Who uses which tools? Demo/Psychographics.

Keywords: Search.

Lists: Grouping.

Write down examples for each functionality that apply to your artistic discipline.

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

TO THE INTERNET!!!

(This space left blank for examples, wisdom, questions, and answers.)

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

CULTURE

Six ways to be a good citizen of the Internet. It is all about the attitude and behavior of being in a social space.

1. **Transparency:** Be open and honest about you and your business. Or at the very least prepare to be open and honest when people ask for it. And they will ask.

2. **Customize:** Change the message to fit the medium and context.

3. **Great Stories:** Content is key and nothing is more engaging than a good story, a great picture, and cats.

4. **Authenticity:** Be true to your values and aesthetics. Brand consistency can be a type of authenticity.

5. **Left Field:** Shake it up. Keep people on their toes. Variety is the spice of life and social media.

6. **Radical Generosity:** Social media works best when we share and give. As with socializing in person, everyone has more fun when we listen and share. Abundance rules.

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

SOCIAL MEDIA STRATEGY 101

1. What platforms will you utilize?

2. Practice the steps on page 6.3

3. Generate original content

4. Content Calendar: Making order out of ideas

Brand Grab

is the process of acquiring your username and url on a variety of social media platforms. For example, everywhere you go Springboard for the Arts is @Springboardarts. Consistency helps people find you and is good for branding.

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

EXERCISE #1: THE MAGAZINE MODEL

Generating content can be challenging. It's good to be consistent, but people like variety. Pick up your favorite periodical and look at the table of contents. What types of content do they generate? Short form? Long form? Photo spreads? Industry jargon?

Types of Content

- **Contributors**
- **Letter from the Editor**
- **Photos**
- **Fiction**
- **Vocab/Lingo**
- **Opinion**
- **Non-Fiction**
- **Comics**
- **Critique**
- **Profiles**
- **Advertisements**

Now imagine that you are starting your own magazine! What catagories or departments will you have? What does your business and art practice do that would be covered in your magazine? That's your content!

Your Table of Contents

- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

EXERCISE #2: THE BUDDY SYSTEM

Starting out on a new platform can be daunting. Try the buddy system as a way to get comfortable communicating with your new social tools. Pick a friend (or two, or three) and make an agreement to only communicate with that friend using a specific social media tool. Nobody ever learned to swim in a library. Dive in!

1. Find a friend (or two or three).

_____

_____

_____

2. Talk to him/her using the social media tool(s) of your choice.

3. Expand communication to less personal connections.

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

EXERCISE #3: CONTENT CALENDAR

The content calendar helps you organize the what, where, and when. It can be structured similar to a content promotions strategy.

Basic Elements

What will you post? —— **Type of content (magazine model, page 6.8)**

When will you post it? —— **Schedule it (human vs. robot)**

Where will you post it? —— **Which tools will you use?**

Have fun, have fun, have fun —— **Have fun, have fun, have fun**

Date	Message	Tool	Cost Earned/Paid/Owned	GOAL Broaden/Deepen/Diversify		Impact Benefits
3/4/16	Buy tickets by Friday and save 20%	Facebook sponsored post	(Paid) $20	Broad	Owned	Early buy-in from core audience
				Deep	Paid	
				Diverse	Earned	
				Broad	Owned	
				Deep	Paid	
				Diverse	Earned	
				Broad	Owned	
				Deep	Paid	
				Diverse	Earned	

Style & Voice

Who are you?

What is your brand?

What are the characteristics of your style?

 © 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

UNIT 7

PRICING

This analytical approach is not intended to be the only way to price your work. It is intended to illustrate the factors of product production that apply to all items in the market. Once you understand what each of the variables are you will be able to customize a formula for yourself that fits your business model.

Carla has been selling her woodwork at craft shows and art fairs for many years and has always relied on a little bit of intuition and a little bit of guess work when it comes to pricing. She's noticed that her colleagues and competitor's prices vary widely but how they come to those prices is rather mysterious. Carla just wants to understand the basic components behind how to formulate sound, fair and competitive prices for her own work.

Time to make some money, Carla!

Pricing
www.springboardforthearts.org/woa

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

SOME DEFINITIONS

Cost of Production: The total cost of all the resources used to create a product.

Profit margin: The ratio of net profits compared to cost of production (or total sales).

Perceived Value: The worth ascribed to a product in the mind of a consumer without regard to actual cost of production.

Scalability: The ability or potential of a business to expand.

Target Income / **How much do you want to earn?**

- **$30,000 per year**
- **$2,500 per month (gross)**
- **$400 per week (net)**
- **$200 per day (day rate)**

Gross Income: "All income from whatever source." (26 U.S. Code § 61)

Net Income: All income left over after subtracting cost of goods sold and expenses from Gross Income.

Timeframe: How frequently you take a measurement of your business earnings (Annually/Quarterly/Monthly/Weekly).

Day Rate: A flat rate for one day of work.

> *Day Rates can help you make quick estimates for service oriented artists and businesses. It also makes pricing easier to understand for your clients when there are a variety of costs involved. Day rates are more common in certain industries than others, such as: photographers, make-up artists, graphic designers, models, and consulting services.*

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

CALCULATING COST OF PRODUCTION (CoP)

L $/hr _____ **Labor** is calculated as a dollar amount per hour of work.
This might be your time or an employees.

M $ _____ **Material** is calculated as a dollar amount.
It represents the direct cost of materials that end up in the finished product.

O % _____ **Overhead Percentage** is calculated as a percentage of your Labor + Materials.
These are costs that do not physically end up in the finished product but are necessary in the process of producing the product.

P % _____ **Profit Margin** is calculated as a percentage of your Labor + Materials + Overhead.
This profit ensures that your business can grow over time.

W $ _____ Congratulations! You have arrived at your **Wholesale Price**.

PROFITS MAY BE USED FOR:

- **Competitive pricing**
- **Savings and bonuses**
- **Reinvesting in your business** → *for example:* →
  - **Labor:** Hire an assistant
  - **Materials:** Buy in bulk or when pricing is best
  - **Overhead:** More efficient equipment

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

OVERHEAD

Overhead is expressed as a percentage of your costs of production during a specified timeframe.
You calculate your overhead by dividing your indirect costs by your direct costs.

INDIRECT COST	**is anything that *doesn't* end up in the final product but is necessary for its production** *Examples: Studio Rent, Utilities, Paint, Child Care*
DIRECT COST	**is anything that *does* end up in the final product and is necessary to production** *Examples: Labor (yours or employees), Materials*

$$\frac{\text{INDIRECT COSTS}}{\text{DIRECT COSTS}} \times 100 = \text{\% Overhead}$$

HOMEWORK I: Calculate overhead for the following timeframes.	1 month	3 months	6 months	1 year
	% _____	% _____	% _____	% _____

HOMEWORK II: Pick two products and calculate the overhead for each. Different products may have different overhead costs.		
	Product #1: _____	**Product #2:** _____
	Indirect $: _____ / **Direct $:** _____ x 100 = % Overhead	**Indirect $:** _____ / **Direct $:** _____ x 100 = % Overhead

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

RETAIL

If Someone Else Is Selling For You…

A retail outlet is its own business and has its own costs. Consider that a store selling your product for you has its own mix of LMOP.

Labor: Employees

Material: Buying wholesale products

Overhead: Business lease, utilities, eCommerce, shipping, marketing

Profit: Growing their business

***Your* LMOP (wholesaler)**
+
***Their* LMOP (retailer)**

= Retail Price

Retailers often simplify the retail process by using a Retail Mark-Up or Keystoning.

Keystoning is the practice of increasing the price of the product by a factor of 2 (or more) in order to cover costs and make profit.

Retail Mark-up is expressed as a percentage multiplier of the wholesale cost. Retail markup allows a business to price products more competitively and chart product profitability.

~~$1.50~~ →	$3.00
wholesale	**retail**

If You Are Selling It Yourself…

If you sell your own work, you incur these costs of doing business.

What's in Your Retail LMOP?

L _____$/hr_____ Your time at the booth, selling, filling orders, marketing

M _____$_____ Office supplies, signage, packaging, displays

O _____%_____ Retail space, lease, marketing, travel

P _____%_____ Reinvestment in marketing, employees, website, work samples

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

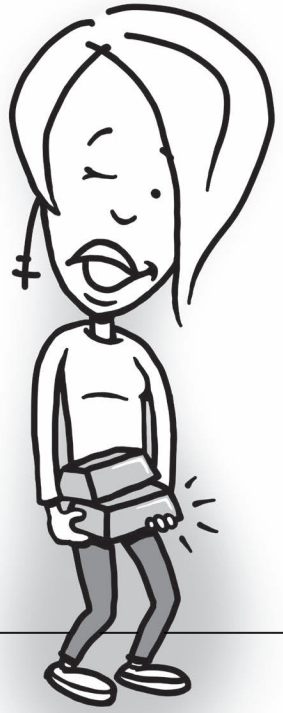
ADAPTING THE FORMULA TO REAL SITUATIONS

Now that you are aware of the variables, it is your job to tweak your own equation to best meet your business goals. This might include maintaining consistent pricing, competitive pricing, or increasing profitability.

SCENARIOS

Consistency

Carla knows that, in the winter, the overhead for her jewelry business increases, but she doesn't want to have to raise prices during the holiday gift season. She tracks the price of silver closely so she can buy at cheaper rates allowing her to compensate for fluctuating expenses.

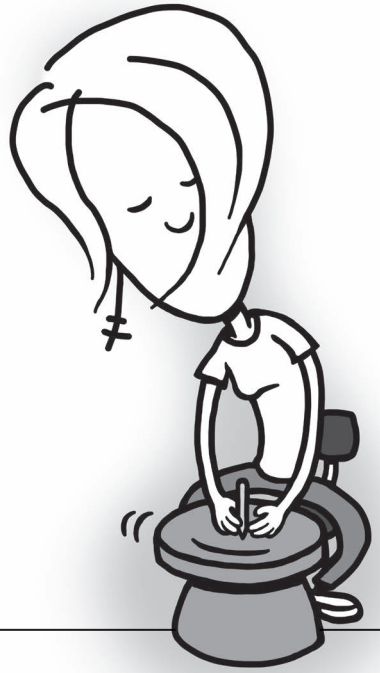


Competitive

Carla has been struggling to sell her 3-act play because the cost of production is out of the budget range of smaller theaters in her area. She took an episodic approach and payment plan schedule to meet the price point of the type of theaters she's looking for.

Profitability

Carla's new line of refillable ceramic drafting pencils are taking off and in high demand. In order to increase her profitability she raised the prices in accordance with the perceived value but kept the original price in place for bulk orders.

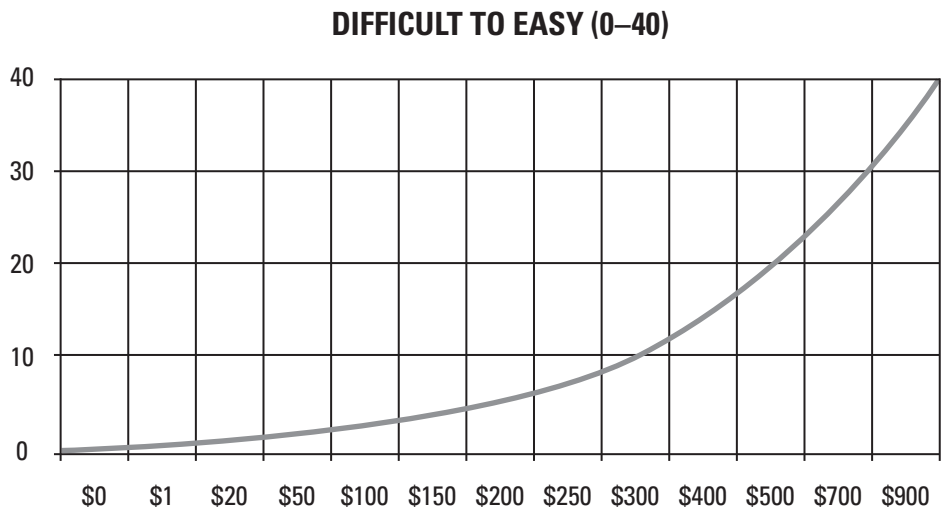


What are some other situations or adjustments you would make to your specific discipline or business?

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

PSYCHOLOGICAL ASPECTS OF PRICING

Price Point: Price point is the amount of money a customer is willing to pay within a certain range. It is influenced by demand, competition, and perceived value. The higher the price, the easier it is to increase the amount by smaller increments.



FIELD EXERCISE:

Make lists of products in the market that are:

Similar to yours but different in price

Why are the prices different? Cost of production? Materials? Quality?

Different than yours but similar in price

What is the budget and lifestyle of someone that buys items of a certain price points? How do you fit in?

Similar to yours and similar in price

What are the factors that differentiate your product from others that are similar in appearance and price?

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

PERCEIVED VALUE

Perceived Value is a person or group of people's opinion of what they think a product's value is.

Examples of Factors That May Impact Perceived Value

Trendiness: Products that are connected to popular trends and group behavior can be perceived as more valuable.

Scarcity: Limited edition, scarce, and exclusive items can have added value even if the scarcity is fabricated or not real.

Nostalgia/Symbolism: Items that appeal to the consumer's emotional attachments to meaningful moments (history, place, people, etc.) have higher value.

Necessary Add-Ons: Products that complement and enhance an existing product may be priced at a premium.

What are some examples of perceived value inside and outside of the arts market?

_____

_____

_____

_____

_____

_____

If perceived value is the opinion of the consumer, then Added Value is the mechanism by which you create the perception of higher value. *Added Value* is any addition to a product or service that has a high perceived value-to-cost ratio. Some examples of added value elements are packaging, companion pieces, backstories, future discounts, loyalty points, membership or personalization.

Controlling the Deal

Now that you have a system for creating sound prices, you can begin to create incentive programs for customers. There are many ways to create deals for your customers that instill confidence in their purchase while supporting your bottom line. Here are a few:

Seasonal discounts

Coupons

Loyalty points systems

Discounts on volume purchases

Referral programs

What are other examples of incentives you use or see in the arts sector or other sectors? Are there incentive programs that you use and like or that you don't use for some reason?

_____

_____

_____

_____

_____

_____

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

UNIT 8

RECORDKEEPING

Learn how to track revenues and expenses, make informed projections, and gain a clearer understanding of your artistic business finances.

Carla won her first project grant! She feels good about the budget she submitted, but is unsure about how best to track her income and expenses over the course of her project. She has questions about taxes, paying her collaborators, and that wallet full of faded receipts from art material purchases, but she doesn't have a system for organizing them. Carla is hoping to set up a process for keeping tabs on her finances.

Happy budgets make happy business!

Recordkeeping
www.springboardforthearts.org/woa

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

ORGANIZE YOURSELF!

The first step to recordkeeping is choosing a system that works for you. Some people prefer to use physical records like filing cabinets and folders, while others choose digital solutions like bookkeeping software and mobile apps. Your system doesn't have to be complex, but it should be organized to fit your business needs. Some basic tools may include a file folder system, bookkeeping software, spreadsheet software, online banking, a checkbook, a calendar, a ledger, or a registry.

Essential Record Categories

- Federal and state income tax returns, including all schedules that attach to them and the worksheets used to figure them
- W-2 forms, 1099 forms
- Canceled checks and/or bank statements and check registers
- Credit card statements
- Receipts for equipment purchases, home office expenses and materials purchases
- Paid bills, with date paid and check number recorded
- Records of charitable contributions
- Records of medical expenses
- Appointment calendar
- Other records of investments, stock purchases, records of interest paid on investments, and sales or transfers.

As an artist, it's also important to keep a record of the work you create from an archival standpoint. When was it created? Where is it now? What materials or collaborators were involved? What is the copyright registration number?

An Art Registry is a tool to track your body of work. It's also useful for keeping other aspects of your business in order such as resumes, contracts, associated contacts, documentation, and production materials.

 © 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

ARTWORK REGISTRY PAGE

Title: _____

Date Executed: _____

Media: _____

File #: _____

Dimensions: _____

Labor/Time: _____

(Attach a thumbnail image)

Production Materials:

Costs:

Total: _____

Copyright Registered? ❑ No ❑ Yes, Date: _____

Documentation: _____

Value: _____ Insurance: _____

Disposition / Storage: _____

Publication or Exhibition Information: _____

Sale Information:

Date of Sale: _____ Sale Price: _____

Buyer: _____

Sale Agreement? ❑ No ❑ Yes

Commission Paid: _____

To: _____

Other Information: _____

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

RECORD RETENTION

What you keep and how long you keep it is governed by the Sarbanes-Oxley Act. It turns intentional document destruction into a process that must be carefully monitored. This table is a general guide to developing a record retention policy to fit your business.

PERMANENTLY

Audit reports

Capital stock & bond records

Cash books

Charts of accounts

Checks (canceled for important payments, e.g., taxes, purchases of property)

Contracts, mortgages, notes, & leases (still in effect)

Correspondence (legal & important matters only)

Deeds, mortgages, & bills of sale

Depreciation schedules

Financial statements (year-end, other optional)

General/private ledgers, year-end trial balance

Insurance records, current accident reports, claims, policies, etc

Journals

Minute books of directors, stockholders, bylaws, and charter

Property appraisals by outside appraisers

Property records

Patents & related papers

Retirement & pension records

Tax returns & worksheets

Trademark Registration and Copyrights

Training manuals

Union agreements

SEVEN YEARS

Accident reports/claims (settled cases)

Accounts payable ledgers & schedules

Accounts receivable ledgers & schedules

Checks (canceled)

Contracts, mortgages, notes, & leases (expired)

Expense analyses/expense distribution schedules

Garnishments

Inventories of products, materials, and supplies

Invoices (to customers, from vendors)

Notes receivable ledgers & schedules

Option records (expired)

Payroll records & summaries

Personnel files (terminated)

Plant cost ledgers

Purchase orders (purchasing department copy)

Scrap & salvage records (inventories, sales, etc.)

Sales records

Stocks & bonds certificates (canceled)

Subsidiary ledgers

Time books/cards

Voucher register & schedules

Vouchers for payments to vendors, employees, etc.

Withholding tax statements

THREE YEARS

Bank statements

Employment applications

Insurance policies (expired)

Internal audit reports (longer retention periods may be desirable)

Internal reports (miscellaneous)

Petty cash vouchers

Physical inventory tags

Sales commission reports

TWO YEARS

Bank reconciliations

Correspondence (general)

Correspondence (routine) with customers and/or vendors

Duplicate deposit slips

ONE YEAR

Purchase orders

Receiving sheets

Requisitions

Stenographers' notebooks

Stockroom withdrawal forms

"The retention period is the number of years from the date the tax return was filed. All material presented is for general information only and should not be acted upon without professional assistance."

— Better Business Bureau, 2014 —

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

WHAT TO KEEP AND WHY

Beyond the minimum requirements, it's good to have an idea of why we keep these records. Here are some of the uses that you might have for retention of your business documents over time.

Category	Why?
Income: Check stubs, Paid invoices, Bills of Sale, Photo copies of checks received, W-2 and 1099 forms	Tax Purposes, Budgeting, Business Planning
Expenses: Sales receipts, Bills, Cash or credit card statements, Checking statements	Tax Purposes, Budgeting, Business Planning
Supplies & Inventory: Sales receipts, Cash or credit card statements, Checking statements and check registers	Tax Purposes, Budgeting, Business Planning, Insurance
Calendars: Past & Present Clients/Gigs	Marketing, Mailing Lists, Verify mileage claims
Exhibition/Performance/Publishing Opportunities	Marketing, Mailing Lists, Career and Business Planning, Networking
Grant Sources	Career Planning, Tracking Deadlines, Networking
Artwork - Both what you've sold and your inventory	Tax purposes, Insurance, Sales Records, Documentation of your "Artistic Journey"
Contracts/Commission Agreements, etc., Confidentiality Agreements	Business Planning, Proof if needed later, Good General Organization
Copyright Application Forms	Proof if needed later, Good general organization
Capital Purchases	Warranties, Depreciation Schedules

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

FINANCIAL REPORTS

From a financial standpoint, your small business has two primary objectives: *profitability* and *solvency*. Two basic financial reports are used to measure your ability to do both and predict your ability to do both going forward.

Profitability means the ability to generate income that exceeds expenses over time and is reflected on an **Income Statement**. Solvency means the ability to pay debts as they become due, on a long-term and short-term basis, and is reflected on a **Balance Sheet**.

Together these two financial reports show a business's Revenue, Expenses, Assets, and Liabilities. As this information is gathered, it can be used to make more informed projections and assumptions.

Financial reports can be run at any time and for any time period (e.g., monthly, quarterly, annually, etc.). It's best to track your finances on a monthly basis using a **Monthly Cash Flow Statement**. The Cash Flow Statement reflects the movement of cash into and out of a business or project. It is considered good if you have more money at the end of the period and bad if the balance of available cash decreases.

SELF-EMPLOYED ARTISTS' BUSINESS RECORDS

Income

Sale of artwork
Commissioned work
Performance fees
Independent teaching
Residencies
Seminars & Workshops
Lectures
Fellowships & grants
Awards & Prizes
Royalties
Sale of major business assets
Other

Expenses

Professional memberships
Educational expenses
Health insurance
Business related travel
Local transportation
Periodical subscriptions
Film tickets, CDs & DVDs
Entertainment
Books related to work
Freight & postage
Advertising & promotion
Documentation expenses
Insurance of artwork
Materials and supplies
Tools
Equipment
Agents' commissions
Professional services:
- Legal fees
- Accounting fees

Sub-contractor's fees
Duplicating
Openings & previews
Telephone
Framing
Employee related business expenses
Studio space: rent, utilities, repairs, insurance, real estate taxes, decorating, furnishing, mortgage interest

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

Business Name:	12 MONTH BUSINESS CASH FLOW STATEMENT												
Period from: to:	1	2	3	4	5	6	7	8	9	10	11	12	Year End Totals
Beginning Cash Balance													
INCOME													
Sales													
Gifts													
Other													
Other													
<Less the Cost of Goods>*													
GROSS INCOME or REVENUE:													
OPERATING EXPENSES													
Salary/Wages													
Payroll Taxes													
Employee Benefits													
Rent or Mortgage payment (or % of)													
Utilities													
Telephone													
Internet													
Office Supplies													
Marketing													
Legal and Accounting Services													
Insurance													
Car / Delivery (44.5/mi.)													
Property Tax													
Interest													
Other													
Depreciation**													
GROSS OPERATING EXPENSES:													
NET PROFIT (before Income Tax):													
Less Soc. Sec. & Income Taxes													
Less Principal on Loans													
Less Owner's Draw													
Plus Depreciation													
TOTAL CHANGES TO CASH													

*Cost of Goods are the costs resulting from the production of your product, e.g., materials, storage, packaging, production related labor (but not your own labor).
**For tax purposes, depreciation is the allowable deduction for the loss of an asset's value due to age, wear, etc.

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

INCOME STATEMENT

The Income Statement (also called a Profit and Loss Statement) reflects how your business has performed over a specific period of time in terms of how much you have earned and how much you have spent. List all revenue coming into the business on the top half, and a subtotal of Gross Revenue or Gross Income midway down the page. The bottom half of the report lists the line items that are the liabilities or expenses of the business. After the expenses have been subtracted from the gross income, you have a number called Net Revenue or Net Income. You want this number (the bottom line) to be a positive number.

Revenue:	
Gross Sales	
Less: Sales Returns and Allowances	
Net Sales	$
Cost of Goods Sold:	
Beginning Inventory	
Add: Purchases	
Direct Labor	
Indirect Expenses	
Less: Ending Inventory	
Cost of Goods Sold	$
Gross Profit (Loss)	$
Expenses:	
Advertising	
Bad Debts	
Bank Charges	
Charitable Contributions	
Contract Labor	
Credit Card Fees	
Delivery Expenses	
Depreciation	
Dues and Subscriptions	
Insurance	
Miscellaneous	
Office Expenses	
Payroll Taxes	
Permits and Licenses	
Postage	
Professional Development	
Professional Fees	
Rent	
Repairs & Maintenance	
Telephone	
Travel	
Utilities	
Vehicle Expenses	
Wages	
Total Expenses	$
Net Operating Income	$
Other Income:	
Gain (Loss) on Sale of Assets	
Interest Income	
Total Other Income	$
Net Income (Loss)	$

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

Assets	Debit	Credit
Current Assets:		
Cash		$
Accounts Receivable	$	
Less: Reserve for Bad Debts	$	$
Merchandise Inventory		$
Notes Receivable		$
Total Current Assets		
Fixed Assets:		
Vehicles	$	
Less: Accumulated Depreciation	$	$
Furniture and Fixtures	$	
Less: Accumulated Depreciation	$	$
Equipment	$	
Less: Accumulated Depreciation	$	$
Buildings	$	
Less: Accumulated Depreciation	$	$
Land		$
Total Fixed Assets		
Other Assets:		
Total Other Assets		
Total Assets		

Liabilities and Capital	Debit	Credit
Current Liabilities:		
Accounts Payable		$
Sales Taxes Payable		$
Payroll Taxes Payable	$	
Unearned Revenues		$
Short-Term Notes Payable		$
Short-Term Bank Loan Payable	$	
Total Current Liabilities		
Long-Term Liabilities:		
Long-Term Notes Payable		$
Mortgage Payable		$
Total Long-Term Liabilities		
Total Liabilities		
Capital:		
Owner's Equity		$
Net Profit		$
Total Capital		
Total Liabilities and Capital		

BALANCE SHEET

The Balance Sheet reflects the total value or the worth of the business. It captures financial data for a single point in time and is often described as a "financial snapshot" of your business. It gives a picture of what the business owns, which includes assets plus any equity. Companies often divide assets into current assets (usually cash) and fixed assets (things the business owns that could be sold for cash). Likewise, liabilities are divided into current liabilities (stuff that must be paid within one year) and long-term debt.

THE BASIC EQUATION IS

Assets = Liabilities + Equity

or

Assets − Liabilities = Equity

Whew! Recordkeeping can feel overwhelming. If you want more in-depth accounting information check out the Accounting and Bookkeeping tutorials on Lynda.com or Investopedia.com.

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

OPERATING EXPENSES - YEAR 1													
	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC	TOTAL
Advertising													
Bank Charges													
Dues & Subscriptions													
Insurance													
Licenses & Fees													
Marketing & Promotion													
Meals & Entertainment													
Miscellaneous													
Office Expense (postage)													
Office Supplies													
Outside Services													
Payroll Expenses:													
Salaries & Wages													
Payroll Taxes													
Benefits													
Professional Fees													
Property Taxes													
Rent													
Repairs & Maintenance													
Shipping & Delivery													
Telephone													
Training & Development													
Travel													
Utilities													
Vehicle													
Other													
Other													
Other													
TOTAL OPERATING EXPENSES:													

Record your actual operating expenses in this chart. Look for patterns, consistency, variations, outliers, and rising costs. On the next page draw some conclusions based on your data that will help you improve your operating expenses.

 © 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

ASSUMPTIONS - YEAR 1	
Advertising	
Bank Charges	
Dues & Subscriptions	
Insurance	
Licenses & Fees	
Marketing & Promotion	
Meals & Entertainment	
Miscellaneous	
Office Expense (postage)	
Office Supplies	
Outside Services	
Payroll Expenses:	
Salaries & Wages	
Payroll Taxes	
Benefits	
Professional Fees	
Property Taxes	
Rent	
Repairs & Maintenance	
Shipping & Delivery	
Telephone	
Training & Development	
Travel	
Utilities	
Vehicle	
Other	
Other	
Other	

Sample Questions:

Are there expenses that absolutely cannot be reduced?

What kind of expenses could you increase that might have a long-term benefit?

What are your largest operating expenses and are they justified?

Are there expenses that are non-essential that you could reduce easily?

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

SALES PROJECTIONS - YEAR 1													
	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC	TOTAL
Product/Service Category A													
Product/Service Category B													
Product/Service Category C													
Product/Service Category D													
Product/Service Category E													
Product/Service Category F													
Product/Service Category G													
GROSS SALES:													
Less: Returns & Allowances													
NET SALES:													
Other Income													
TOTAL INCOME:													
Credit Management													
Sales (cash)													
Sales (credit)													
Received on Account													
Bad Debt Expense													

ASSUMPTIONS - YEAR 1	
Product/Service Category A	
Product/Service Category B	
Product/Service Category C	
Product/Service Category D	
Product/Service Category E	
Product/Service Category F	
Product/Service Category G	
Less: Returns & Allowances	
Other Income	
Sales (cash)	
Sales (credit)	
Received on Account	
Bad Debt Expense	

Use the same approach to analyzing your Sales Projections as you did with your Operating Expenses

What products are most popular?

Which items have the best profit margins?

Are there any patterns or apparent correlations that emerge?

 © 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

BUDGETING AND FORECASTING

A budget is nothing more than a plan for how to spend money over a specific period of time. So far we've looked at the tools necessary to track your business finances and the type of information you should be collecting. The next step is to take your financial information and put it into a step-by-step process. A budget enables you to determine where and how you spend money, get more out of the money you have, and make it easier to achieve the goals you've set.

There are 7 reasonably simple steps involved in putting together a budget:

1. **Choose a system**
2. **Calculate your income**
3. **Calculate your expenses**
4. **Compare income and expenses**
5. **Identify your goals**
6. **Improve your situation**
7. **Monitor your progress**

Let's look at each of the steps in turn:

1. **Choose a system:** Determine how you will track the budgetary information. If paper and pencil works for you—great. You may use a simple spreadsheet or a finance software package such as Intuit's Quicken, Microsoft Money, or QuickBooks. These tools guide you through the process and will crunch the numbers for you.

2. **Calculate your income:** Calculate and record the income you receive from all sources. Include gross salaries and wages, payments for freelance work, teaching, grants, fellowships, sales, royalties, consulting, etc. It is generally wise to be conservative with the calculations. Do not include income that you aren't fairly certain you'll be receiving. Monitoring your income over a longer period (for example, six months rather than one) will flatten out any jumps or dips that happen within a month, resulting in a more accurate estimate.

3. **Calculate your expenses:** This step may be more time-consuming than the previous one, but it's also more important, because it's the side of the equation that you probably have more control over. Expenses can be grouped into three basic categories:

   a) **Fixed Expenses:** Necessary expenses that have the same (fixed) monthly payments, whether you're busy or not.

   b) **Variable Expenses:** Necessary expenses with payments that vary from one month to the next. These may be tied to how busy you are.

   c) **Discretionary Expenses:** Expenses that aren't necessities.

Begin by estimating how much you spend monthly on each type of expense. Here are some common types of expenses, but feel free to modify this list to suit your specific circumstances.

Utilities	Subscriptions	Shipping
Tools	Raw materials	Credit card debt
Rent	Marketing	Repairs and maintenance
Loans	Entertainment	Pocket money or owner's draw
Taxes	Dining out	Professional services (accountant, attorney, etc.)
Insurance	Contract labor	IRA or retirement contribution
Payroll	Memberships	Travel and transportation
Internet	Office supplies	

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

Track your spending for a month or two. Try not to change your spending practices during this time. Track all expenses, no matter how small. To save time, you might want to use your monthly checking and cash or credit card statements. Be sure to itemize your cash purchases, rather than just listing "ATM withdrawal." This is especially important if cash purchases comprise more than 5% of your customary expenses.

4. **Compare income and expenses:** Having completed the above steps, you should now be able to answer these questions:
   - How much money is coming in?
   - How much money is going out?
   - Where is it going?
   - Where am I spending too much money?

5. **Identify your goals:** Now that you have a clear snapshot of your finances, establish a budget and work towards meeting it. Identify the big-ticket investments or expenses that you will need to save for and start saving for them. (Don't neglect to fund your IRA!)

6. **Improve your situation:** The whole purpose of detailing your budget is to find ways to improve your bottom line. Even if you accurately predicted where your money is going, you should still ask yourself whether those expenditures are worthwhile.

7. **Monitor your progress:** Make an appointment with yourself to evaluate your progress and modify your budget if needed.

THE BASICS OF BREAK EVEN POINTS

Break-Even Point:

The volume of sales at which your net sales exactly equal your costs.

Profits = Revenues - Costs

or

Profits = (# of Units Sold x Price) - Costs

How much do you need to sell in order to cover all of your costs (expenses): fixed, variable and discretionary, direct and indirect? For artists the trick is often in figuring out what constitutes a unit. Is it a painting? A poem or a short story? A piece of music? An item of jewelry or pottery? Or is it an hour of time?

 © 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

GLOSSARY

Accounts Receivable are considered assets. They are money owed to the business for purchases made by customers, suppliers, and other vendors.

Notes Receivable are current assets if they are due within one year. Notes that cannot be collected on within one year are considered long-term assets.

Fixed Assets includes land, buildings, machinery, and vehicles that are used in connection with your business. Land is considered a fixed asset but, unlike other fixed assets, is not depreciated because land is considered an asset that never wears out. Buildings are categorized as fixed assets and are depreciated over time. Office equipment includes equipment such as copiers, fax machines, printers, and computers used in your business. Machinery represents machines and equipment used in your plant to produce your product. Examples of machinery might include lathes, conveyor belts, or a printing press. Vehicles includes any vehicles used in your business.

Total Fixed Assets are the total dollar value of all fixed assets in your business, less any accumulated depreciation.

Total Assets are the total dollar value of both the short-term and long-term assets of your business.

Liabilities and **Owners' Equity** includes all debts and obligations owed by the business to outside creditors, vendors, or banks that are payable within one year, plus the owners' equity.

Accounts Payable includes all short-term obligations owed by your business to creditors, suppliers, and other vendors. Accounts payable can also include supplies and materials acquired on credit.

Notes Payable is money owed on a short-term collection cycle of one year or less, e.g., bank notes, mortgage obligations, or vehicle payments.

Mortgage Note Payable is the balance of a mortgage that extends out beyond the current year. For example, if you have paid off three years of a 15-year mortgage, the remaining eleven years, not counting the current year, are considered long-term debt.

Owners' Equity, sometimes referred to as stockholders' equity, is made up of the initial investment in the business as well as any retained earnings that are reinvested in the business.

Retained Earnings are earnings reinvested in the business.

Total Liabilities and **Owners' Equity** comprises all debts and monies that are owed to outside creditors, vendors, or banks, and the remaining monies owed to shareholders (including retained earnings reinvested in the business).

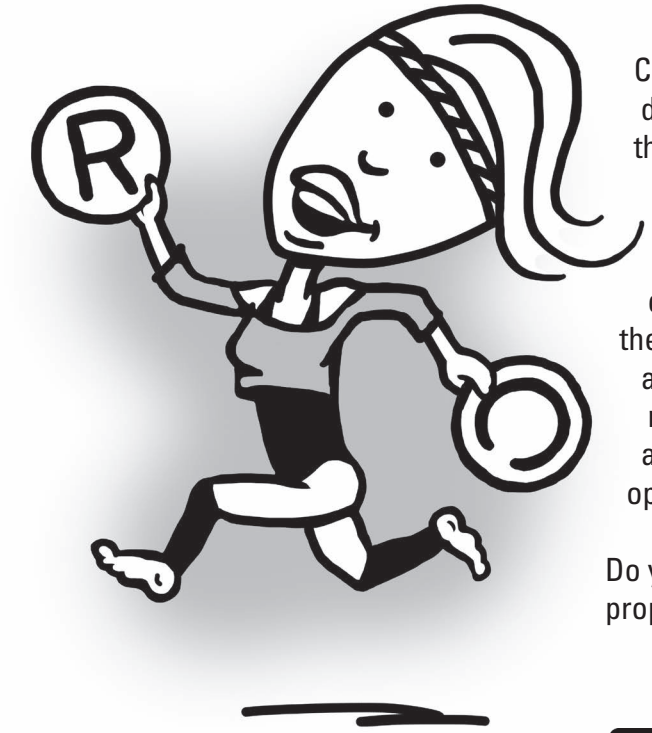
© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

 © 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

UNIT 9

LEGAL CONSIDERATIONS

Obtain general information about your intellectual property, contract basics, and structuring your artistic business.



Carla and her friends started an informal dance troupe and have started putting their videos online. Now they've been invited to perform as part of a dance performance and even have a contract to sign. The problem is that they're not quite sure who owns what, whether their music is legit, or how to split the artist fees. They think it might be time to meet with an attorney but want to get a general understanding of their legal options before they invest in a lawyer.

Do you know how much intellectual property you own? Let's find out!

Legal Considerations
www.springboardforthearts.org/woa

This workshop is for educational purposes only. Nothing contained in this document should be construed as legal advice.

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

COPYRIGHTS: PROTECTING YOUR INTELLECTUAL PROPERTY

What is a copyright?

Copyrights are the rights you enjoy as the author of original material. To be copyright-able, a work must contain some minimum amount of original authorship. Copyrights attach to a creation as soon as you have fixed it in tangible form, e.g. a painting, a musical score, choreographic notation, a sound recording, etc. Ideas, processes and concepts cannot be copyrighted, nor can names, titles, or some other short phrases. The copyright insures that only the owner of the copyright may copy, print, or distribute the work; publicly perform or create derivative works. Copyrights are unique in that they are divisible—copyright owners may grant others the use of their work for some purposes distinct from other purposes, and charge a fee for the use (which is called licensing).

Forms and instructions may be downloaded from the United States Copyright Office's website www.copyright.gov. The site is very user friendly and informative. (Don't forget to print the forms double-sided if you're going to send in physical copies.) Here are some copyright categories:

- Pictorial or graphic works (Form VA)
- Sculptural works (Form VA)
- Architectural works (Form VA)
- Musical compositions and accompanying words (Form PA)
- Sound recordings (Form SR)
- Dramatic works (including accompanying music) (Form PA)
- Choreographic works (Form PA)
- Film and other audiovisual works (Form PA)
- Literary works (Form TX)

SIMPLE Q&A!

Q: Do I need to place the "c-in-a-circle" symbol, the date, and my name on the work to insure that it is copyrighted? (Example: © 2007 Jane Doe.)

A: No, but it's OK if you want to and doesn't hurt.

Q: Must I register my copyright?

A: No, but it's a good idea.

Q: Does it cost anything?

A: Yes, $35 online.

Q: What if I choose not to register my copyright?

A: It might make it harder and more expensive to defend your intellectual property.

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

What is a patent?

Patents protect ideas, such as new designs, tools, machines or production processes. They are expensive and must meet strict scrutiny in regard to eligible subject matter, utility, novelty, and non-obviousness, among other things. Patents exclude others from using your invention for 20 years, though they may be sold or licensed to others for use.

What is a trademark or service mark?

The primary purpose of a trademark or service mark is to protect consumers from confusion. A mark allows customers to connect a product with a source (either commercial or artistic) and to lend assurance as to a certain quality. Examples include signatures on paintings, chops on pottery or sculpture, or distinctive packaging. The marks must be used repeatedly and consistently—use it or lose it.

What is a trade secret?

Trade secret law may provide protection for significant information that doesn't qualify for copyright or patent protection. Trade secrets may be kept indefinitely. Examples include techniques such as new methods of printing, etching, or glazing. (The method cannot be easily discoverable.) Trade secret law may also protect customer lists and other confidential business materials.

What are moral rights?

The Visual Artists Rights Act (VARA) is an amendment to the Copyright Act; it established Moral Rights for artists. Copyrights are considered Property Rights; Moral Rights are described as 'rights of personality.' Its limitation is the narrowness with which it describes 'art' as limited to the traditional "fine arts." VARA gives artists the right to claim authorship of their work even if they have sold it and the copyrights to the work; it prevents others from attaching the artist's name to other work, and prevents use of his or her name on mutilated or distorted versions of their own work. In addition the artist can prevent the mutilation or distortion of their work (although the artist will bear a burden of proof that the work is 'of recognized stature'). Moral Rights cannot be transferred—when the artist dies, the rights go away. They can, however, be waived in writing. There are specific provisions for art included in building structures: artists or building owners should register the work with the Visual Arts Registry, Library of Congress (there is no specific form for this) citing the name and address of the artist and describing the work, including photographs documenting the work. This is to help building owners locate and notify artists.

Other protections for artists include provisions against Unfair Competition, Right to Privacy, Protection Against Defamation, and Right to Publicity claims. These apply even to artists whose work is not covered by VARA.

A typical **Unfair Competition** claim is against someone whose work bears such a striking resemblance to the plaintiff's work that the public cannot discern the difference.

The **Right to Privacy** is the right to be free of unwanted or unnecessary publicity, especially if it presents the artist in a bad light to the public. It is a personal right and cannot be transferred to heirs. This is also the section of law that prohibits use "for advertising purposes, or for the purposes of trade, the name, portrait or picture of any living person without having first obtained the written consent of such person." (Get signed model releases!) It does not apply to Public Figures.

Defamation is an attack on the reputation of another person. It includes both libel and slander. (Of course, the alleged defamatory material must be false.)

Right to Publicity states that if you are a public figure, you have the right to financial benefit from your fame and stature. (Not too useful if you aren't famous—but we have faith in you!)

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

What is work for hire?

A work-for-hire is created in one of two ways:

1. Work created by an employee within the scope of their employment (e.g., a graphic designer, cartographer, or newspaper reporter).
2. Work created by special order or commission in which the parties expressly agree in advance, and in a signed, written document that the works are made for hire. Generally these are made as part of a collective work (a motion picture, compilation, instructional text, atlas, etc.). This transfers all rights to the work to the hiring party, who now own the rights as if they were the 'author' and can copy distribute, modify, or even re-sell the work. Your agreement must include the words "work made for hire."

What is a derivative work?

The Copyright Act defines it as "a work based upon one or more preexisting works." For example: translations, musical arrangements, dramatizations, fictionalizations, motion picture versions, and sound recordings.

What is fair use?

The Fair Use doctrine says that you or I may use another person's copyrighted work as an example or illustration in political or educational discussions.

You may have heard someone say, "Well, if you change it 20%, then you're okay," or some variable percentage. Wrong! While not quantified in the law, factors that influence decisions stem from the kind of work under consideration. What is its purpose? How substantial are any changes? What is the effect on marketability?

Judgments are usually made on the basis of several continuums:

Factual Information ⟷ Creative Invention

Educational Purpose ⟷ Commercial Use

For example: people run into questions when using quotations—is it plagiarism or copyright infringement? You remedy plagiarism claims by giving credit; you remedy copyright infringement claims by getting permission.

* ***Basically, it comes down to this—if you did not create the work, you do not own it, so you ought to find out who does, and get their permission.***

What does it mean when something is in the public domain?

There are variations and subsets to copyrights, which include, among others, the following:

- First Rights
- One-time Rights
- Reprint Rights
- Creative Commons
- Rights in Common
- Mechanical Rights

 © 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

THE ELEMENTS AND IMPORTANCE OF CONTRACTS

Three elements are needed for a legal and enforceable contract:

- An offer
- Acceptance of the offer
- The exchange of something of value—consideration

Remember the adage: A verbal contract isn't worth the paper it's written on. Put your agreement in writing, bearing in mind the following:

- A contract is between two or more competent people
- A contract represents a meeting of the minds—you must agree on the particulars
- There must be obligation on both sides
- An offer must include what the consideration will be

While we recommend that all your agreements be in writing, there are several agreements that *must* be in writing:

- If the agreement spans more than a calendar year
- For sales of goods over $500 (goods include things that you are in business to sell, i.e. art, if you are an artist)
- Sales of personal property over $5,000

There are standard provisions and additional elements (or clauses) that help to define the agreement between the parties. Frequently standardized language appears at the end of contracts and is referred to as "boilerplate language." Read it. It may include things that are not in your best interest.

Here are some elements to consider including in the contracts you develop:

- Scope of the work: Complete description of the work to be done.
- Time: Complete description of when the work will be done, including a schedule if it is to be done in stages.
- Payment: How and when will you be paid? May include deposits, progress payments, kill fees (what, if anything, will be paid out if the contract is cancelled?).
- Who owns the work? How will you receive credit?
- Performance Clauses: What if one party or the other doesn't do what it said it would do?
- Who will have control over the artistic decisions?
- Cancellation: How can this agreement be terminated or cancelled?
- How can this agreement be changed?
- Amendments: How will changes be negotiated?
- Will expenses be covered? Which ones and by whom?
- Who covers insurance and/or delivery costs?
- "Time is of the essence" is serious legal language.
- Releases and Indemnifications (hold harmless clauses).
- Arbitration: How will disputes be handled and in which jurisdiction?

Why insist on a written contract? Remember that it is always good to plan the divorce while you're still in love (it's usually more equitable) and hope you never have to implement those plans.

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

Contracts and Letters of Agreement govern—or ought to govern—certain of our artistic endeavors such as, but not limited to, the following:

- Leasing studio or performance venues (Lease)
- Sale of artwork (Bill of Sale)
- Commissioning of an artwork, composition, or performance (Commission Agreement)
- Collaboration with others (Collaboration Agreement)
- Author-Agent relationships (Author-Agent Agreement)
- Gallery representation (Artist-Gallery Agreement)
- Placing work for sale in a gallery (Consignment Agreement)
- Licensing artwork (Licensing Agreement)
- Royalty rights
- Exhibition loan
- Teaching or lecturing (Contract)
- Working for—or hiring—others (Independent Contractors Agreement)

Commissioned work agreements should…

- Provide for a balancing of interests between artistic freedom and buyer satisfaction
- Provide for frequent opportunities for consultation between the artist and purchaser
- Provide for interim payments to the artist
- Include a completion and delivery date
- Address ownership of intellectual property rights (e.g. reproduction of the work) and the purchaser's obligations regarding maintaining the work

Art rental agreements should…

- Delineate between straight rental versus rent-to-own
- Address cost of shipping and insurance of work
- Place appropriate limitations on the renter's use and location of the work
- Address the artist's right of access to the work
- Create a security interest in the work
- Include a provision for payment of the artist's attorney fees in case of breach

Discussion Notes

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

Consignment agreements should include…

- A statement as to whether the agreement is for a limited agency (right to sell the particular work) or an exclusive agency (right to represent all of the artist's work)
- Creation of a trust account for the money from the sale of the artist's work(s)
- Time period within which money from sales must be remitted to the artist
- A clear statement that the arrangement is a consignment, so that creditors of the agent or gallery cannot make claims against the artist's work(s) or the funds held in trust for the artist
- A prohibition against assignment of the agreement by the gallery or agent
- A listing of any exempted works or sales (if an exclusive agency is created)
- Description of the gallery's or agent's obligations relating to the sale of the work(s)
- Guaranteed exhibition dates and distribution of related fees
- Artistic control of exhibits, publicity, advertising, etc.
- Time period and conditions within which the work(s) must be returned to the artist
- Insurance, rental rates, reproduction restrictions, lecture fees, etc.
- Gallery's or agent's commission, e.g. straight percentage, sliding scale, sale price less materials, commission rate against rental income (and whether the artist may specify a sale price in advance)

Many states have passed laws providing that any fine art left with a gallery or art dealer is held on consignment in trust for the artist.

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

BUSINESS ORGANIZATION

	Sole Proprietorship	Partnership	
		General Partnership	Limited Partnership
	This is the default structure if you have not formed a Partnership, Corporation, or Limited Liability Company.	**This is the defacto structure if two or more engage in business, but have not formed a Corporation, Limited Partnership, or Limited Liability Company.**	**This must be formed by the agency designated by your state.***
Ownership Structure	One individual = Sole Proprietor	Two or more General Partners = Partnership	Two or more Partners = Limited Parnership
Ownership Characteristics	Formed by one individual (only one)	Formed by two or more individuals, parnerships, LLCs, corporations—or any combination of business together.	Formed by two or more individuals, parnerships, LLC's, corporations—or any combination of these—as parties engaging in business together—however, at least one partner MUST be a General Partner; other partners are limited partners.
Flexibility of Ownership	N/A	Can have multiple classes of ownership, e.g., preferred return, voting rights, or other economic and control preferences.	Can have multiple classes of ownership, e.g., preferred return, voting rights, or other economic and control preferences. However, the limited parners may not have any control or voting rights.
Governing Powers and Voting Rights	One decision maker = the sole proprietor	Each partner has voting authority based on his/her/its overall percentage of ownership.	The General Partner must have control over the management and operations of the Limited Partnership. The Limited Partner(s) has no right to participate or vote on the management or operations of the Limited Partnership.
Governing Rules	None	Governed by Partnership Agreement and applicable law	Governed by Limited Partnership Agreement and applicable law
Tax Matters	Business activity is taxed as part of the sole proprietor's individual tax, and at the individual's tax rates.	Income (or losses) flow to each partner in proportion to each partner's percent of ownership interest in the partnership, then taxed at each partner's own tax rates.	Income (or losses) flow to each partner in proportion to each partner's percent of ownership interest in the partnership, then taxed at each partner's own tax rates.
Owner's Personal Liability for the Obligations of the Organization	100%	Generally 100% for each partner (you are on the hook for 100% of every stupid thing you might do, intentionally or unintentionally, AND 100% of every stupid thing your partner might do, intentionally or unintentionally).	100% for the General Partner; generally 0% for the Limited Partners as long as the limiteds act as Limited Partners (i.e. do not have any right to control or participate in the management or operations of the limited parnership).

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

* https://www.sba.gov/content/register-with-state-agencies

Limited Liability Company (LLC)	Corporation		Non-Profit 501c3
	"C" Corporation	"S" Corporation	
This must be formed by the agency designated by your state.*	**This must be formed by the agency designated by your state.***	**This must be formed by the agency designated by your state.***	**This must be formed by the agency designated by your state.***
One or more Members = Limited Liability Company	One or more Shareholders = a Corporation	One or more Shareholders = a Corporation	Ownership is prohibited and a Governing Board is required
Formed by one or more individuals, partnerships, corporations, or any combination of these parties.	Formed by generally one or more individuals, partnerships, LLC's, corporations, trusts, or any combination of these parties.	Formed by one or more individuals.	Formed by one or more individuals
Can have multiple classes of ownership, e.g., preferred distribution rights, or other economic and control preferences.	Can have multiple classes of ownership, e.g. preferred distribution rights, or other economic and control preferences.	Has only one class of ownership, i.e. all Shareholders have identical economic rights with this exception: Shareholders may have voting and non-voting rights.	Ownership is prohibited
May be governed by either a Board of Governors (elected by the members) or Member controlled (voting power is based on each member's overall percentage of ownership).	A Board of Directors is elected by the Shareholders to make decisions regarding the management and operations of the organization.	A Board of Directors is elected by the Shareholders to make decisions regarding the management and operations of the organization.	A Board of Directors is elected or appointed according to the bylaws to make decisions regarding the management and operations of the organization.
Governed by Operating Agreement and applicable law	Governed by Bylaws and applicable law	Governed by Bylaws and applicable law	Governed by Bylaws and applicable law
Income (or losses) generally flow to each Member in proportion to their percentage of ownership interest or investment level, if not otherwise provided for in the Operating Agreement of the LLC, then taxed at each members' own tax rates.	Income (or losses) taxed at corporate tax rates. Sometimes you hear "double taxation" as a drawback of incorperation; this means that you are taxed on the paycheck you receive from the company and the company pays income taxes as well.	Income (or losses) flow to each shareholder in proportion to each Shareholder's ownership of the corporation, then taxed at the Shareholder's individual tax rate.	A 501(c)(3) organization is exempt from most taxes, but may be liable for sales taxes or unrelated business income tax (UBIT).
Generally none	Generally none	Generally none	N/A

* https://www.sba.gov/content/register-with-state-agencies

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

CONFIDENTIALITY AGREEMENT TEMPLATE

I, _____, acknowledge that the information provided by: _____,

included in the following document(s):

is confidential in nature. The reader agrees not to share or disclose this information without the express written permission of:

_____

Upon request, this document will be returned immediately to:

_____

Signature:

_____

Name (typed or printed):

_____

Date:

_____

This workshop is for educational purposes only. Nothing contained in this document should be construed as legal advice.

 © 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

MODEL RELEASE TEMPLATE

I (We), _____ being of legal age, hereby consent and authorize _____, successors, legal representatives and assigns to use and reproduce a photograph(s) taken by _____ on _____ and to reproduce my name (or any fictional name) in all forms and media, for any and all purposes including publication and advertising of every description. I will make no claim of any kind. No representations have been made to me.

I hereby warrant that I am of legal age and have every right to contract in my own name; that I have read the above authorization and release prior to its execution, and that I am fully familiar with its contents.

Name:

_____

Date:

_____

Address:

_____

_____

Witness:

_____

Address:

_____

_____

This workshop is for educational purposes only. Nothing contained in this document should be construed as legal advice.

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

SAMPLE CEASE AND DESIST LETTER TEMPLATE

Dear [name],

I recently have been made aware that you [have used/are using] my copyrighted work entitled [name of work] without my permission. I first created [name of work] in [year of publication] and I have reserved all rights in it.

Your work entitled [name of infringing work] [is essentially identical to/incorporates without my permission] my copyrighted work. Neither have I granted you permission to use, photo copy, electronically copy, or otherwise distribute my work. You have willfully infringed on my rights under 17 U.S.C. Section 101 et seq. and could be liable for actual or statutory damages up to $150,000.

Please immediately cease and desist from using, copying, electronically copying, performing, displaying or otherwise distributing [name of work] and any and all works derived from [name of work]. Immediately return to me or destroy all copies in your possession of [name of work] and any and all works derived from it. Finally, desist from this or any other infringement of my rights in the future.

If I have not received written confirmation from you by [insert a date that is 10–14 days into the future here], indicating that you have complied with these requirements, I will take further action against you.

Sincerely,

This workshop is for educational purposes only. Nothing contained in this document should be construed as legal advice.

HOW DO I FIND A LAWYER AND LEGAL RESOURCES IN MY STATE?

- **Contact your state's Volunteer Lawyers for the Arts organization**
- **Find out what legal resources your local Small Business Association has**
- **Investigate what small business centers and resources are available through your local library**
- **Ask your artist friends where they have found legal resources and connections.**

 © 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

UNIT 10

FUNDING

Learn how to think creatively about diversifying your funding streams by exploring different models for generating value, resources, and revenue.

After years of building her portfolio and networks, Carla is ready to launch her own community arts program. She's got the idea, the plan, and the people, but is feeling a little lost when it comes to raising money to get things off the ground. She knows there are grants available and a few friends of hers have run crowdsourcing campaigns but she wants to get a better read on the landscape so she can raise the money with out compromising her creative and community vision.

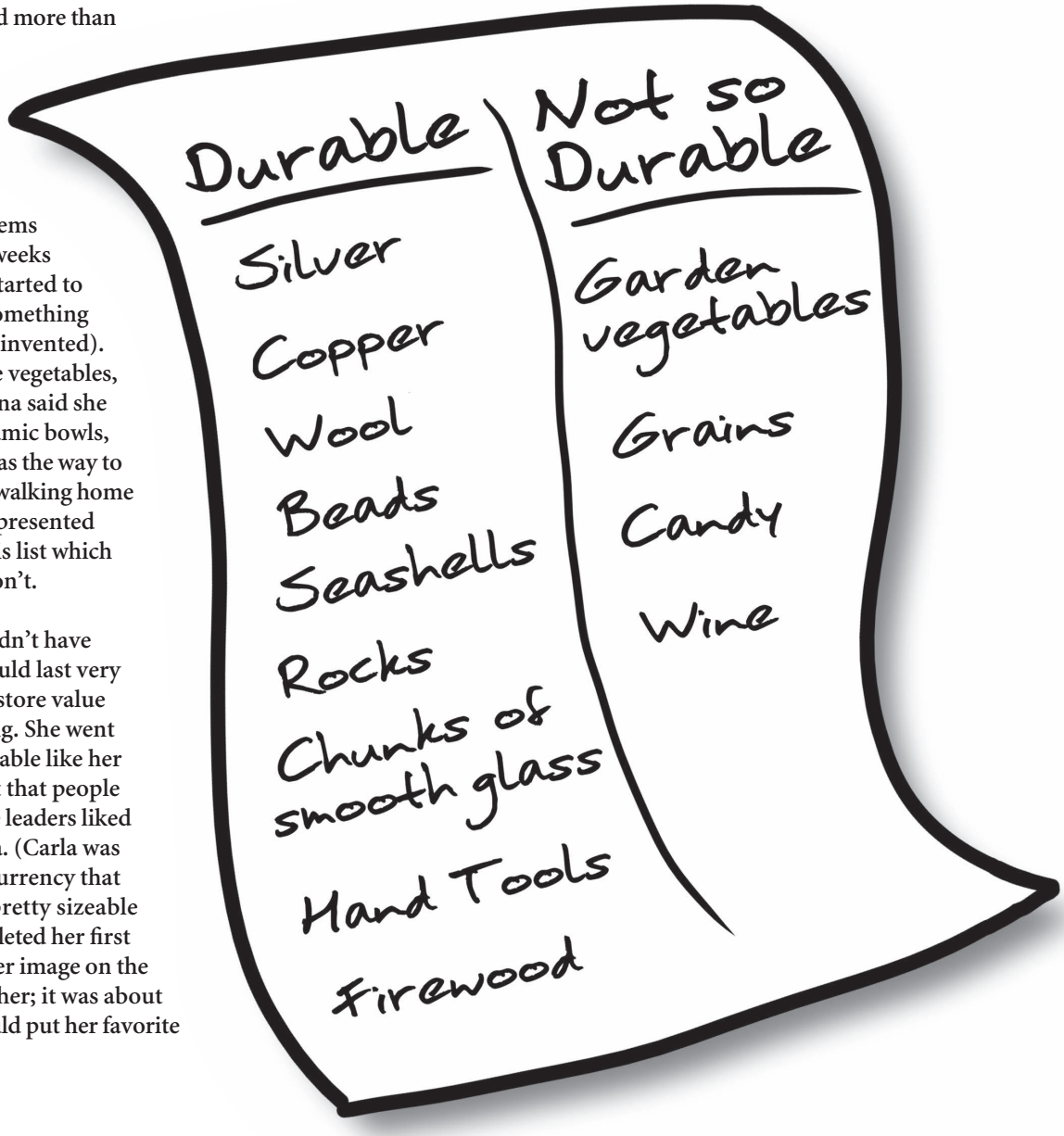
No need to break the bank, Carla. There are plenty of ways to fund your artwork.

Funding
www.springboardforthearts.org/woa

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

A BRIEF HISTORY OF MONEY

In the beginning there were gifts. *Gift Economies* in small, close-knit communities were based on sharing and an abundance of resources. If you had more than you needed, you gave it to your family, friends, and neighbors. As populations grew and travel became more prominent, two communities or cultures would come together to trade one good for another based on surplus and need. This was a *Barter Economy*, one where Carla could trade two bags of her extra homemade wool for Johanna's extra garden produce and everyone would go home happy. These types of items are forms of *Commodity Money* and it worked great until two weeks later when Carla realized her bag of tomatoes had rotted. She started to feel a little like she got the short end of the stick by accepting something that wouldn't last more than a week (canning had not yet been invented). So next time Carla bumped into Johanna and was offered more vegetables, Carla asked her what other items Johanna had for trade. Johanna said she had a nice chunk of copper she found in her field, a couple ceramic bowls, and some dried fruit candy she had made. Carla could see this was the way to go, so she took the copper and the dried fruit candy. As she was walking home she began to map out in her mind all the things she had that represented something valuable but were also useable; she came up with this list which she separated into things that last a long time and things that don't.



After a while, Carla began to notice that sometimes Johanna didn't have anything she needed and she also didn't have anything that would last very long. So Carla came up with an idea to make it a little easier to store value and have something that she could trade for just about anything. She went to her local leaders and suggested that they use something valuable like her stockpile of papyrus and make little token certificatees out of it that people could trade for things they needed when they needed them. The leaders liked this idea of *Representative Money* and went ahead with the idea. (Carla was very happy to have all her extra papyrus turned into this new currency that she could use to buy anything she wanted!) Carla now had a pretty sizeable pile of this money and at the same time was happy to have completed her first community project. When the leaders asked if they could put her image on the money she thanked them but felt that the money wasn't about her; it was about helping her community thrive. So, instead, she asked if they would put her favorite animal on the money in her place: the seahorse.

The End.

Later in this unit, you'll get to make your own instant economy using Seahorse Bucks.

 © 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

TRADITIONAL FUNDING MODELS

PROFITS FROM SALES

Everytime you make a sale of a good or service, save a percentage of your profits for funding the next project or stage of your business.

PROS

- Self-sufficient
- Reinvesting in business assets
- Tax benefits

CONS

- Fluctuates depending on sales and market
- Accumulative
- Reduces net profits

GRANTS

Philanthropic funding aimed at providing financial resources in exchange for the improvement of social good.

PROS

- No repayment/interest
- Increases social capital
- Sudden financial boost

CONS

- Time investment to research and apply
- Lengthy funding cycles
- Highly competitive, unpredictable

DONATIONS

Philanthropic funding made by individuals to support projects, causes, and people. May or may not be tax deductible.

PROS

- No repayment
- Strengthens audience engagement
- Active and continuous visibility

CONS

- Time and capacity
- Requires transactional infrastructure
- Donor fatigue

LOANS

Money provided by a financial institution with the expectation of full repayment plus interest over a specified period of time.

PROS

- Accessible
- Builds credit
- Variety of lending options

CONS

- Interest rates
- Financial risk of backing with collateral
- Application process can be long and tedious

INVESTING

Profits made within a market exchange through the buying and selling of securities, commodities, and currency.

PROS

- Higher returns
- Abundant choices and customization
- High liquidity

CONS

- Volatile and unpredictable
- Time-consuming
- Lower-risk requires long term investment

SPONSORSHIP/ADVERTISING

Granting audience exposure and visibility to a third party business in exchange for money or resources.

PROS

- Audience development
- Strengthens partnerships
- Flexible and transaction based

CONS

- Time consuming
- Distracting
- Requires negotiation

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

NEW AND OLD-NEW OPTIONS

COMMUNITY CURRENCY

Localized currency notes that are not legal tender but have a trade value determined by the community that creates it.

e.g.

- Cincinnati Time Store Labor Voucher
- Ithaca Hours

GIFT ECONOMIES

Giving away goods or valuables with no explicit demand for future gain.

e.g.

- Open Source software
- Creative Commons
- Information sharing

CROWDFUNDING

Financial support for a project that is raised through small donations from a large number of people. Giving is often based on incentives.

e.g.

- Kickstarter
- IndieGoGo
- Hatchfund

COMMUNITY PROJECTS

Localized projects that are mutually beneficial to the creators and funders.

e.g.

- Community Supported Art
- FEAST
- Wants for Sale/Needs for Sale
- Slow Money

What are some other examples of these types of funding models?

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

HYBRIDS

As communities and society have become more connected through technology, funding models are developing that allow for larger audiences, easier transactions, and greater awareness. This is allowing hybrid funding models to mix elements from traditional funding with newer models to produce options such as offering micro-lending, micro-donations, and subscription based crowdfunding.

PLATFORMS TO EXPLORE

- **Micro-Lending:** Kiva
- **Micro-Donations:** Flattr
- **Subscription Crowdfunding:** Patreon
- **Collective Philanthropy:** Awesome Foundation

Use this space to explore and discuss potential hybrid combinations by mixing together models from pages 10.3 and 10.4.

e.g., You could start a loan program that uses community currency in your neighborhood.

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

COUNT YOUR CAPITAL!

On the most basic level, capital can be anything that has value and helps in the production of other goods. Here are some examples of capital. For each one write down examples that you have or are abundant in your community.

WORKING **Money for funding operations**

HUMAN **People with skills and labor power**

SOCIAL **Networks of people**

NATURAL **Natural resources in an ecosystem**

INTELLECTUAL **Knowledge of information and resources**

POLITICAL **Positive influence in governing and political systems**

INFRASTRUCTURAL **Physical objects and facilities**

 © 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

Discussion Notes

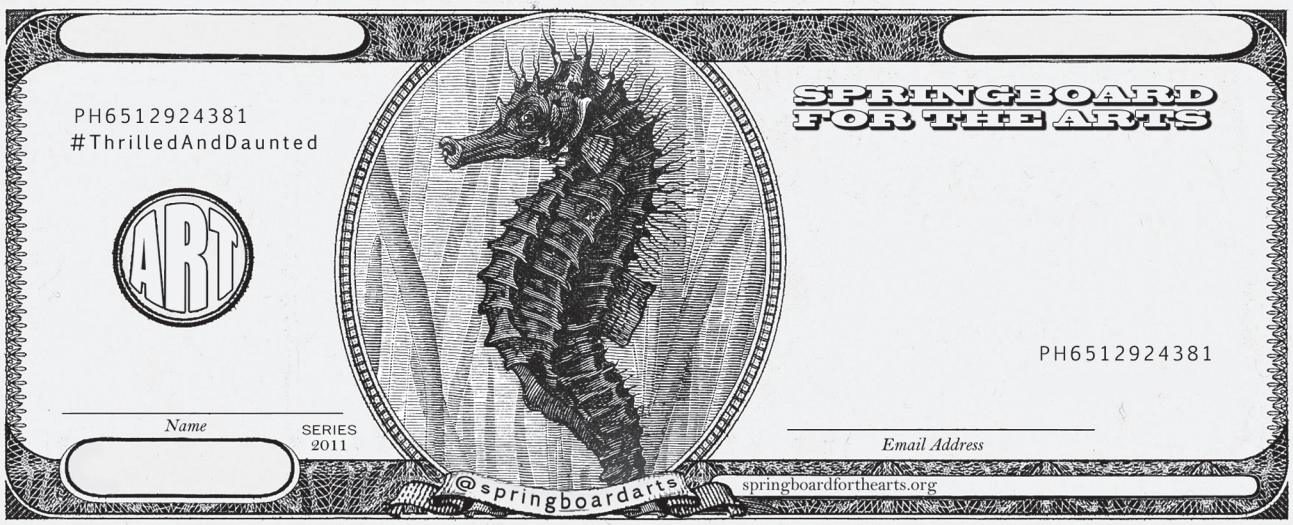
© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

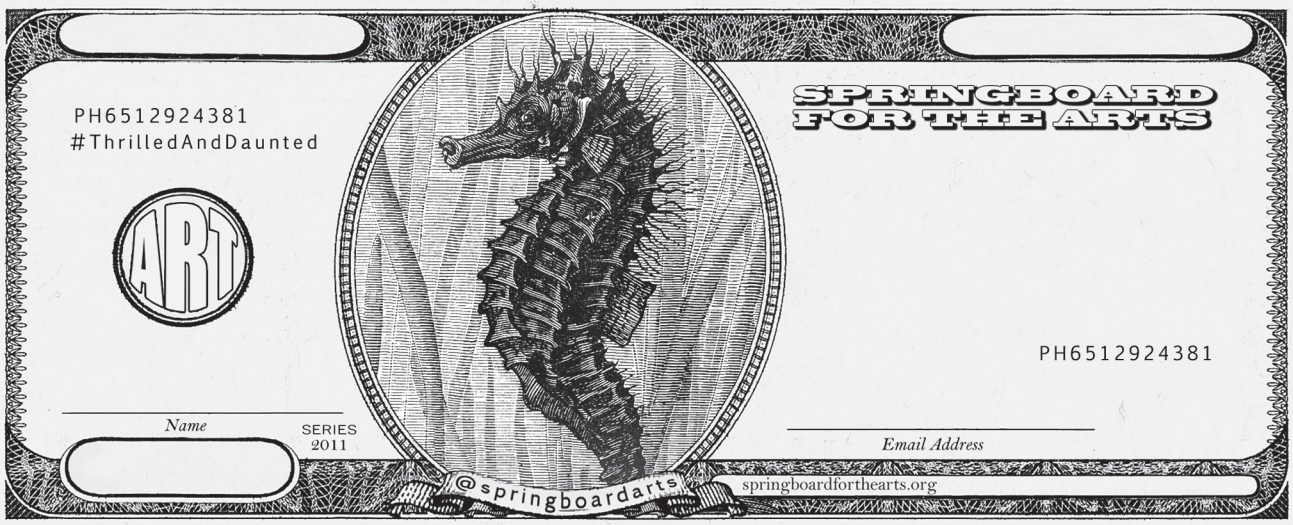
INSTACONOMY

How to Play

1. Cut out the three Seahorse Bucks from your workbook.
2. On each one, fill in your personal information: Name and Contact Info.
3. Add any Service, Experience, Product, Idea, Capital, etc.that you own.
4. When trading opens, talk to others and trade your Seahorse Bucks for Seahorse Bucks from others. Feel free to trade as many times as you want until you are happy with what you have or the trading period ends.
5. Trade!

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org





© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

This note good for:

This note good for:

This note good for:

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

INSTACONOMY

RESULTS & DISCUSSION

1. Write on each Seahorse Buck what it is worth to you.
2. What did it cost you to get this amount of value?
3. What else did you gain from Instaconomy?
   (Contacts? Information? Good feelings? A new BFF?)

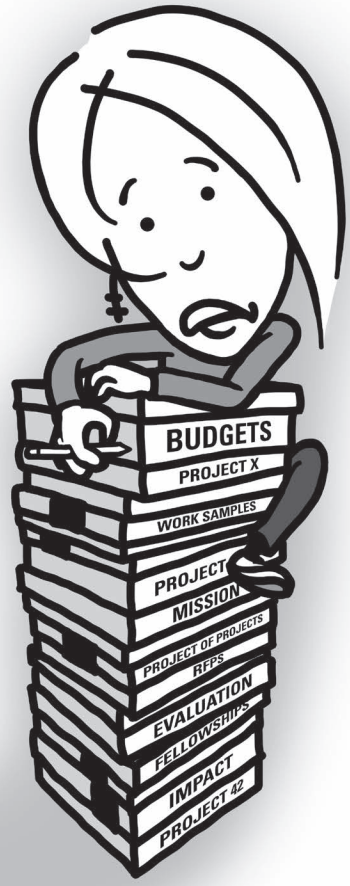
© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

 © 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

UNIT 11

GRANTWRITING

Learn the essentials of grantwriting along with resources for searching and structuring your proposal.



Carla has printed four chapbooks of her own poetry over the years and, for the most part, she's subsidized them with money from a part-time job. She's heard that there is funding for her work but she is relatively new to the grantwriting world and wants a little more structure and strategy before she throws her hat in the ring.

A haiku for you, Carla:

A worthy concept
Can't get it if you don't ask
Write that proposal

Grantwriting
www.springboardforthearts.org/woa

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

TYPES OF GRANTS

Following are nine types of funding opportunities that may be available to you. Brainstorm with your group on what opportunities are available in your community.

FELLOWSHIPS Funding for exploration and building of your artistic practice or to have a more self-guided development period. Primarily merit based.

TRAVEL GRANTS Funding to pay for travel related to research, professional development, and residencies.

PROJECT ASSISTANCE GRANTS Grants that have clearly defined parameters for supporting a specific project. Typically they have fixed timelines, budgets and include some aspect of working in partnership.

PRIZES FROM COMPETITIONS Awards given by an organization or individual through a competitive review process. These awards can include money, featured articles, opportunity to exhibit, or connections to influencers in your field.

PROFESSIONAL DEVELOPMENT GRANTS Financial assistance to learn new skills related to aspects of your artistic practice. This could include business workshops, conferences, mentorship programs and more.

RESIDENCIES Support to focus on making work outside of your normal routine. Residencies may include a living stipend, project support, or space (living or working) only. You can research opportunities through the Alliance of Artist Communities.

COMMUNITY ARTS GRANTS Building projects with community partners such as arts education, arts access, public art, or neighborhood improvement plans.

CHALLENGES AND CONTESTS Many cities and foundations have idea contests, usually focused on new ways of addressing community challenges. Even though they may not be specifically looking for art ideas, creative thinking can often stand out in this format.

"SUDDEN OPPORTUNITY" GRANTS Grants that have a quicker turnaround. The amounts tend to be smaller and dedicated to very specific situations like emergencies or small community projects.

Think about grant opportunities that are local, regional, and national; general and discipline-specific; and arts and non-arts focused. Often your state or local arts agency and community foundations are a good place to start.

 © 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

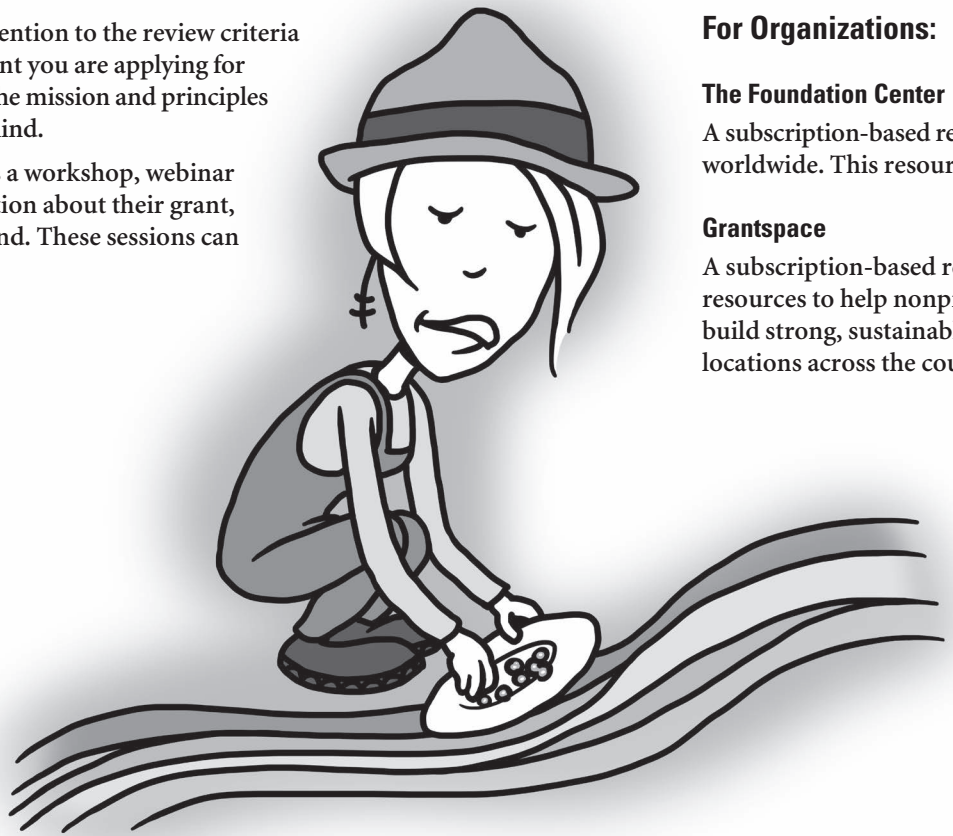
FINDING GRANTS AND PREPARING YOUR MATERIALS

Getting Organized

- Write down your artistic goals and objectives for the coming year.
- Self-curate your work into different groupings that show different strength and career trajectories. Review work sample tips in Unit 3.
- Always plan to document your work in the highest quality manner you can afford. It may be required for your final grant report but, even if it's not, you'll want the documentation for your portfolio and the next grant.
- Prepare an up-to-date, professional looking resume.
- Keep a grant calendar with deadlines and pre-deadlines.

Finding Opportunities

- Research, identify and apply for opportunities as a part of your ongoing routine. Set a schedule and set aside a small portion of time to look for opportunities.
- Pay particular attention to the review criteria of the specific grant you are applying for and always keep the mission and principles of the funder in mind.
- If a grantor offers a workshop, webinar or other information about their grant, make sure to attend. These sessions can be very useful.



Grant Search Resources

The sites below can help with your search. Often, Google, is a good way to start—try some simple searches like "artist fellowship, <your state>" or "grants for artists, Midwest."

For Individuals:

Foundation Grants to Individuals Online

A service of the Foundation Center that offers information on funders that provide scholarships, fellowships, grants, and a wide range of financial support to individuals. This resource has free access at many locations across the country.

New York Foundation for the Arts / NYFA Source

NYFA Source is a free searchable database for individual artist funding nationwide.

For Organizations:

The Foundation Center

A subscription-based resource with information about philanthropic opportunities worldwide. This resource has free access at many libraries.

Grantspace

A subscription-based resource providing "easy-to-use, self-service tools and resources to help nonprofits worldwide become more viable grant applicants and build strong, sustainable organizations." This resource has free access at many locations across the country.

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

ELEMENTS OF A GRANT APPLICATION: THE PURPOSE OF EACH FOR THE GRANTOR

WHAT GRANTORS WANT TO KNOW ABOUT	WHAT GRANTORS ASK FOR
You	**Artist Resume** Your resume is a record of what you've done, where you've been, and who you've worked with. Consider it the data document of your personal artistic history.
Your Work	**Artist Statement** This is a statement of your influences, motivations, and vision. It is how you make yourself stand out as a person on paper. Grant applications may ask for two paragraphs or two pages. It's best to be prepared for all of them. So write your artist statement in a variety of lengths. (See Unit 3)
Your Project	**Grant Proposal or Fellowship Plan** The description of your goal or project makes up the bulk of most grants. This section may include subsections that ask you to layout your plans for diversity, marketing, impact and evaluation.
How Your Project Will Work	**Budget** The grant budget gives a clear and specific projection of your revenues and expenses related to the grant proposal or fellowship plan. It will include the grant you are applying for but have not yet received (fingers crossed!) as well as funding from other sources for the project and future earned revenue.
Your Experience	**Work Samples** Documentation of your work that shows high quality representations of what you do or make. Selected based on relevancy to the grant you are apply for.

 © 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

GRANTWRITING TIPS

Writing your narrative

- Understand who will read your application—will it be a panel of peers or a program officer?
- Make sure you've talked to and set clear expectations with any partners you list in your application.
- Write the application assuming that the reader does not know your work. Provide enough information so that the panelists can evaluate your application directly matched to the review criteria of the particular grant program.
- Put yourself in the panelists' position. Don't overload your application with unnecessary information or verbose language. Often there are a lot of applications to consider and straightforward, everyday language will communicate your ideas best.
- Always strive to write as cleanly and clearly as possible using specific descriptions and concrete examples. There will always be plenty of room to add flair and style, but you need a solid clear base to build from.
- Use an active voice, it's not "if… then…" it's "with… will…"
- Have a friend or colleague review your application before you do the final draft.

Online applications

- Particularly if you are collaborating with others, you may want to draft your answers in a separate document that you can save. Transfer (cut and paste) your responses into the online application when your draft is complete, keeping in mind character/word limits.
- Transfer your answers and submit your application early. You may run into character space limitations, attachment requirements, or technical issues outside your control.

Preparing your attachments

- The attachments are as important as the grant narrative. Review the attachment requirements carefully at the start of your application to avoid surprises later.
- Make sure your budget and your narrative match.
- If you have questions about the application, contact the program officer for the grant. Program officers can answer questions about the application process and give insight into what the funder is looking for. Also, it's their job.
- Meet the deadline. There are no extensions for application deadlines.

After you've submitted your grant

- Keep a copy of the completed applications and all attachments for your own files.
- If there is a public, open panel process, go listen to the deliberations. It will give you insight into how well people understand your proposal.
- If you receive the grant, be sure to send thank yous and updates. Funders love 'success stories,' so keep them appraised of what you are doing.
- If you don't get the grant, solicit feedback after the fact but don't take it personally. Your work is still good work—it just wasn't the right work for this opportunity at this time.

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

FISCAL SPONSORSHIP

Many funders require 501(c)(3) federal nonprofit status for grant eligibility. In some cases, those funders are willing to accept applications from projects that are fiscally sponsored by another 501(c)(3) organization.

What is a fiscal sponsor?

A fiscal sponsor is an organization that agrees to accept, and be responsible for, tax-deductible contributions and charitable gifts on behalf of a project that does not have its own tax exemption. Using a fiscal sponsor, a non-exempt individual, project, event, or organization can take advantage of a lot of the benefits of a tax-exempt, nonprofit organization.

Is a fiscal sponsor the same thing as a fiscal agent?

Basically, yes. Fiscal sponsor is the more accurate and preferred term.

Who are fiscal sponsorships for?

Fiscal Sponsorship is a good solution for organizations (or certain individual projects or events) that only want to do a few small projects over a specified period of time, those who don't have the time or staff for a lot of organizational administration, or those who need to be able to receive tax-deductible donations while they wait for 501(c)(3) nonprofit status approval from the IRS.

What does a fiscal sponsor do? Why are they valuable?

A fiscal sponsor:

- Accepts and safeguards charitable donations on behalf of a project
- Takes on legal liability for those funds
- Creates and maintains some accounting records for the project
- Qualifies the project for some grants and funding that would otherwise be inaccessible
- Brings experience to the project and may provide additional aids such as administrative services and/or strategic planning assistance

What does it cost?

Sponsoring organizations nearly always charge fees to cover administration costs. Often there is an annual or membership fee in the range of $100–200/year, plus a percentage (5–15%) of any income your fiscal sponsor manages.

Who can be a fiscal sponsor?

Legally, any existing tax-exempt nonprofit organization can act as a fiscal sponsor (including a church or library) but, because of the legal complexity and administration required, not all non-profits will do so. If you're looking for a fiscal sponsor, it's best to partner with an organization with which you have a good relationship, and/or one that has an existing fiscal sponsorship program.

What are precautions I should take?

Not every funder accepts applications from fiscally sponsored projects, so check with potential funders before you apply. Make sure your fiscal sponsor holds your funds separate from their own operating funds, and maintains reliable recording keeping. Determine in advance how you will request funds and how soon you will receive them. Secure a written agreement with your fiscal sponsor that clarifies who owns your intellectual property, and clearly outlines in what circumstances the relationship will end.

 © 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

OUTLINES FOR OTHER TYPES OF GRANTS

Not all grants require the same elements. Here are two examples of grant types that have differing requirements.

Fellowship Grants

Fellowships are often merit based so they tend to focus on the artwork itself as proof that you deserve funding. Consider how the parts of the grant fit together to paint a complete picture and instill a sense of potential.

- Resume
- Artist statement or fellowship plan
- Work sample

Project Assistance Grants

Project grants are a more restricted funding source. This means greater detail is needed to ensure that you are meeting the funder's requirements. The primary difference for project grants are subsections that ask you to detail specifics of how you are going to make the project happen, *who* else is involved, and *what* are your goals and tools.

- Project summary
- Timeline
- Subsections: History of participants and individual resumes, evaluation techniques, marketing approach, diversity, etc.
- Budget

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

FELLOWSHIP PLAN OUTLINE

Artist Statement

Write down a brief artist statement or insert the statement you wrote in Unit 3.

Artist's History

Have you been at this a while? Are you a new or emerging artist?
What has been your path to get where you are now?

About the New Work

Write a few sentences about the new work you are planning to create.

Career Plan for the Next Year

Include one or two goals or opportunities that will arise from this grant and how you will tackle them.

How Will a Grant Impact the New Work and Your Career Plan for the Upcoming Year

What will be the impact of this fellowship on your career, short and long term?

ATTACHMENTS

To complete your fellowship plan, the funder will likely require:

- **Budget**
- **Work samples**
- **Individual Resumes** Brief bios and resumes of key players and partners in your project. Choose the appropriate resume depending on the responsibilities of the individuals and the requirement of the funder.

 © 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

PROJECT ASSISTANCE PROPOSAL OUTLINE

Project Summary

Write a three-sentence description of your project, the timeline and the audience served. It is best to write this last after you have worked out the details and can synthesize the project in a simple and concise statement.

History of Program and Participants

Is this a new program or ongoing? Does it have roots in other activities that will show momentum or relevancy?

Timeline

Start with a general timeline that includes planning, building, launch, completion, and evaluation.

Marketing Plan

What are the networks, tools and messages you will use to promote this project? How will you ensure that the communities for who you are making this project and others will know that it's happening?

Project Evaluation

How will you measure the success of your project? Will you use quantitative information, qualitative information, or both? What tools will you have in place to capture this information at various stages of the project.

ATTACHMENTS

To complete your fellowship plan, the funder will likely require:

- **Budget**
- **Work samples**
- **Individual Resumes** Brief bios and resumes of key players and partners in your project. Choose the appropriate resume depending on the responsibilities of the individuals and the requirement of the funder.

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

THE "SO WHAT" TEST

① **Pair up with a partner**

② **Set a timer for 5 minutes**

③ **Describe your project to your partner in a few sentences**

Your partner can only answer

"SO WHAT?"

Keep answering their question for as long as you can, or until the timer runs out. Now switch and give your partner the opportunity to describe their project. Remember your only response is

"SO WHAT?"

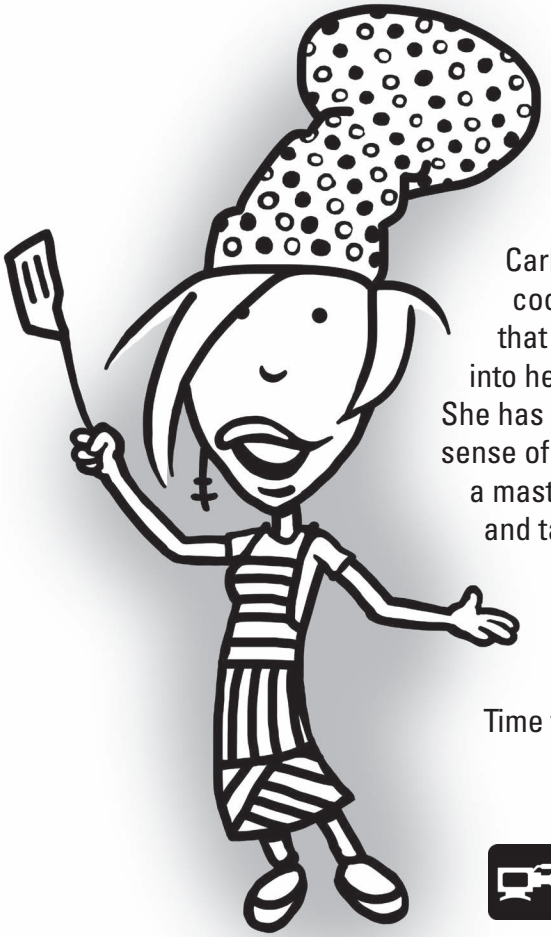
This exercise will help you dig beyond the explanation of what you want to do to *why* you want to do it and *who* will benefit and the *impact* the project will have.

 © 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

UNIT 12

BUSINESS PLAN ESSENTIALS

Learn how to prepare a simple business plan, in arts-friendly language, to help you organize all the various aspects of your artistic practice and make informed business decisions.



Carla has been an avid textile artist and cook for over a decade and she's decided that she wants to merge her two passions into her dream business, but she needs a plan. She has her pricing worked out and a general sense of her market, but she feels like she needs a master document to tie everything together and take action on her grand plan.

She also needs this plan to qualify for a local small business loan program.

Time to put it all together, Carla!

Business Plan Essentials
www.springboardforthearts.org/woa

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

WHAT IS A BUSINESS PLAN, AND WHY WRITE ONE?

A plan is written down; otherwise it's a dream.

Your art, your music, your band, your writing, or whatever you do, is your business; all the organization, promotion, and marketing that you do for yourself will help you succeed.

You and your art are distinct; your business plan should reflect your persona as an artist without distracting from the information you are presenting. While business plans are often used to obtain financing (from banks, investors, venture capitalists, and the like), they can also be used to attract key players. Key players might include prospective partners, collaborators, or employees, galleries, managers, agents, publishers, record labels, etc. It explains to your stakeholders (your spouse, children, parents, friends, etc.) what you want to achieve so that they can help you succeed.

A business plan outlines your professional goals. It explains how you will achieve those goals. It identifies the resources that you have and those you will need. It helps you focus your thinking, set realistic goals, and outline a plan for moving forward. Simply put, your business plan takes you from idea to action. There are many models for business plans; a little research online will inform your decisions about what to include in yours. A business plan shows that you have thought about your career, that you have a plan for achieving your goals and that you treat your career seriously. A business plan is your best defense against stupid decisions—and it's a handy supporting document to take along to an IRS audit, should you ever need it for that.

So, why are you writing a business plan?

Who is the audience for this business plan?

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

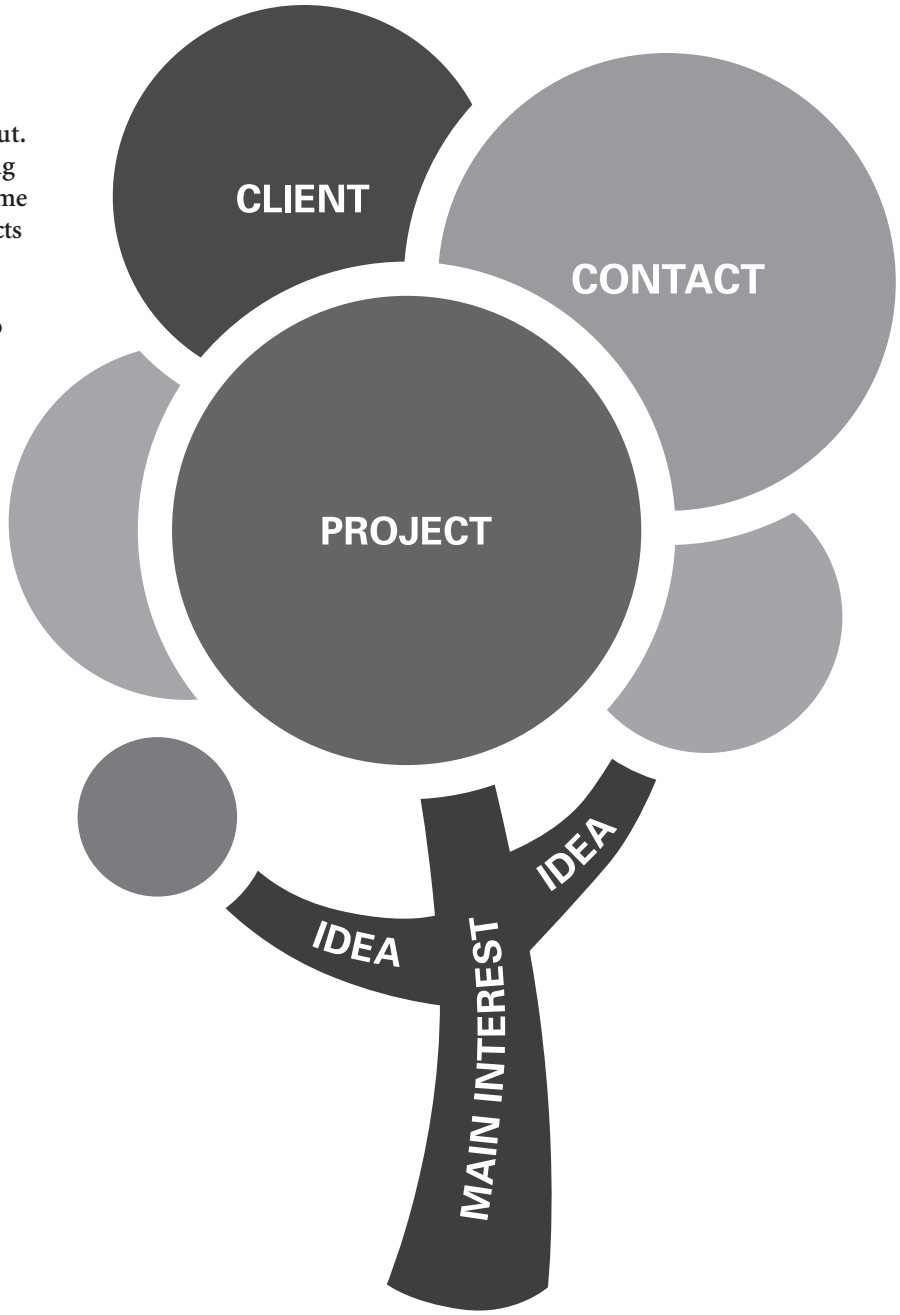
THE PRODUCT/SERVICE TREE

An exercise in ideation.

Use this tool for creating the universe of ideas around your creative output. Using your main area of interest as the "trunk," add "branches" designating ideas where your interest could be used in a business or as a source of income generation. You may go on to add "leaves" of specific clients, projects, or contacts you want to make.

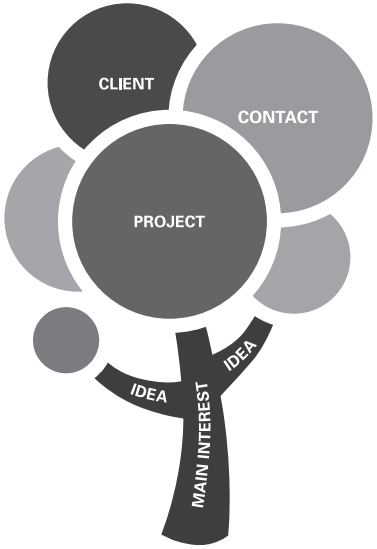
The idea is to come up with as many potential ideas as possible. You can go back later and prune off branches that don't interest you enough to pursue or aren't practical for one reason or another. Put another way, the idea is to get as many fish in the net as possible, then you may sort through them keeping the ones you like and throwing back the ones you don't.

If you compose electronic music, for example, your trunk would say "electronic music." Your branches may be comprised of things such as "music for dance performance," "music for commercials," "customized ambient music for retail spaces," "customized ambient music for restaurants," "recording my own CD," "specializing in public art installations," etc. The leaves you might add to each of those branches include potential clients, people who should hear your stuff because they may be someone in a position to hire or refer you to someone else, specific compositions for your CD, and any small piece of information you want to keep track of.



© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

DRAW YOUR TREE HERE



 © 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

A well-prepared business plan does several critical things for you:

- It helps determine the feasibility of your business idea
- It identifies many key decisions you will have to make
- It helps you identify, collect, and organize critical information
- It helps you make informed decisions

Preparation for writing the business plan

Consider the reader and your objectives. You identified the reader on the first page; now articulate the objective of this business plan. For example, are you formulating a work plan, seeking funding, approaching collaborators, looking for sales outlets, etc? Write it here:

- Research all the elements of your business plan—gather information
- Develop an outline of your key sections
- Use realistic financial projections
- Write the business plan
- Make sure the tone is professional
- Use the third person, never the first person (i.e.: I or we)
- Check spelling and grammar
- Use an upbeat and positive tone
- Be honest and show how you arrived to your conclusions
- Get someone to read it over and provide feedback
- Remember this is your business!
- Once the full business plan is finished, you can cut and paste to customize marketing plans for various key audiences and investors.
- Also remember that you don't need to include every section ever outlined in any business plan; it should suit your needs.

4 ways to crash your small business

1. Using your heart, not your head—your business is not a charity
2. Underestimating cash needs
3. Skipping the market research
4. Limiting your understanding of your business and where it's going

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

"THE PROTO-BUSINESS PLAN" GATHERING THE BONES

Business Objective

What is this business all about? Write a description of the goods or services (or both) you are going to provide and who your intended audience(s) or users are. You ought to be able to clearly explain, in a couple of sentences, what you are doing. If you can't maybe it's because you're doing too many things, you lack focus for some reason, or you are trying to start where you want to end up.

"You need to be able to articulate very clearly, and in what I call a very compelling manner, what you offer, why it is of benefit and why it is different from what is out there. If you can do that, you probably understand what you are doing."

— Fred Glave, Washington, D.C.-based counselor with SCORE.

Timeline

What is going to happen, and in what order? Do you have a break-even point and when do you expect to reach it?

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

Budget

How much will all this cost? Get down the specifics about which outlays are for what.

Marketing Plan

Who is the audience for what you do/make. How will these goods/services reach that audience? How will potential users find you?

Resumes and History

Who is involved with this business and what is their background?

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

TRADITIONAL BUSINESS PLAN OUTLINE

Every business plan is unique. Don't struggle with trying to make your plan "fit" into a generic mold—customize your plan to your specific business objectives. Be clear, concise, and detailed. Focus on the quality of the content, rather than the quantity of pages.

This business plan outline serves as a guide to how to format a traditional business plan. Each section contains questions intended to focus your attention on important aspects of the plan. Do not simply answer the questions; provide detailed information on each issue in narrative form. Finally, this outline can be altered to fit your preferences—sections may be rearranged, or even omitted, to fit your needs.

Once complete, the business plan should clearly identify the expectations you have for your business. Your plan should serve as a stand-alone document in which all aspects of your business are addressed. If you plan to present this plan to obtain financing, the completed plan needs to "tell the story" of your business to a potential lender without needing additional verbal explanation.

Lastly, review your plan regularly so you can make appropriate changes as plans and strategies change.

I. Cover Page

Provide your company name, address, and contact information along with owner name(s) and contact information for primary contact.

II. Table of Contents

Include a table of contents as a quick reference to topics addressed in your plan.

I. Cover Page
II. Table of Contents
III. Executive Summary
IV. Company Description
V. Industry Analysis
VI. Products & Services
VII. Market Analysis
VIII. Management & Organization
IX. Operational Plan
X. Financial Plan & Projections
XI. Financing Proposal
XII. Supporting Documents

III. Executive Summary

Write This Last! Summarize your business plan in two pages or less. Be enthusiastic and concise. Include business goals, objectives, and monetary amount desired if applying for a loan.

IV. Company Description

What does your company do? Give a brief company history. Include a description of your products and services. Who are your customers? Describe your business location and facilities. What are your key strengths? List the owners and the legal structure. Why did you choose this type of structure? What, if any, are the planned changes for the company? Describe the goals and objectives of the company.

 © 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

V. Industry Analysis

What are the characteristics of your industry? State whether it is growing/declining/changing. What is the size of your market? Research your share of the market. Is it growing? Are more firms entering the industry and becoming increasingly competitive? List any current barriers to entry (e.g. licensing, permits). List strengths, weaknesses, opportunities, and threats of the industry/firm.

VI. Products & Services

List and describe your products (or services). What are your distribution channels? Include details concerning your competitive advantage. Provide the pricing structure for your products/services.

VII. Market Analysis

Use statistics, demographic research, and industry information where appropriate. Be as specific as possible. Remember to cite your sources.

Product Describe the product or service from your customer's point of view. What do customers like and dislike about your products/services? What services are offered as part of the product (delivery, service, warranty, support, and/or refund offers)?

Customers Describe your customers, their characteristics, and location. Why do they trade with you? What do they like about your company?

Competition List major competitors—describe size, location, and reputation. Compare your goods and services with theirs. What are their major advantages? What are yours? What value do you bring to customers that competitors do not?

Location Include your location needs. What kind of space do you require? Is it leased or owned? Why is the area desirable? Why is the building desirable? Is it easily accessible? Is the street lighting adequate? Research market shifts or demographic shifts when choosing your location.

Marketing Strategy Explain your pricing policy. How do you promote, advertise and sell? How do you distribute or deliver your products/services? What customer services will you offer?

Customer Demand Using the information obtained in the previous sections of the marketing plan, calculate a forecast for demand for your product/service. How many customers do you plan to have in one year? Five years?

VIII. Management & Organization

Who has management responsibilities? Include the resumes of key managers as supporting documents. Include position descriptions for all key employees. List important advisors, such as attorneys, accountants, bankers, your insurance agent, and advisory board members or board of directors. Include estimated financial costs or fees and the services expected.

IX. Operational Plan

Production/Service Discuss methods of production or service delivery, product or service development, quality control, inventory control.

Credit Policies What is your credit policy? Do/will you sell on credit? What are the terms? Explain how you perform a credit check. What are your collection policies?

Personnel How many employees are required? What skills are necessary? Define the pay and personnel policies. Are there any position descriptions and/or training programs?

Equipment, Technology, & Inventory How much inventory is needed? What is its value? Why is that amount of inventory appropriate for your business and location? List your major suppliers and discuss any terms they extend to your business. What equipment and technology is necessary to operate the business?

Legal Research and understand all legal issues. (Licensing, bonding, permits, insurance, zoning, government regulations, patents, trademarks, copyrights, etc.)

Exit Strategy Describe exit strategies should the firm perform lower than expectations (personal or business). Will inventory be liquidated? Will you close the business or sell?

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

X. Financial Plan & Projections

The financial plan provides the numbers that correspond to your written plan. Historical and/or projected figures should be included. In addition, you should always include a narrative explaining the assumptions you used to arrive at the dollar value of sales, expenses, etc. You must demonstrate that your numbers are reasonable. Detailed financial information is critical to the business planning process.

Start-up Expenses and Capital Carefully calculate and categorize all start-up expenses including inventory, rent, etc. For example, what amount will be needed for renovations and equipment? Remember to include any cash you may need to operate and pay bills until the business begins generating cash. Provide a detailed list of equipment, furniture, and/or fixtures to be purchased. Include actual price quotes for larger items.

Financial History If yours is an existing firm, include the income statements, balance sheets and/or tax returns for the past three years.

Profit and Loss Projection (Income Statement) Include a monthly profit and loss projection covering at least 12 months of business operation. Be sure to provide a written explanation of the assumptions used to develop your projections.

Cash Flow Projection Include a monthly cash flow projection for at least 12 months of business operation. The cash flow projection differs from the profit and loss statement. Cash flow statements illustrate how much and when cash flows in and out of your business. Be sure to provide a written explanation of assumptions used to develop your projections.

Projected Balance Sheet Your plan should include a projected balance sheet showing assets (things owned), liabilities (debts) and owner's equity. If yours is a start-up business, the balance sheet should show your financial position on opening day.

XI. Financing Proposal

Explain how you intend to obtain capital and the amount required. What are your desired terms? How do you plan to utilize the funds? Include any collateral you have available. What is the owner's equity/cash contribution?

XII. Supporting Documents

Any document referred to within the plan but not included in body, such as:

- Personal resumes for owners and management
- Letters of reference
- Personal financial statements from all principals
- Contracts and/or letters of intent from suppliers and customers
- Copies of leases, licenses, permits, or any other legal documents

 © 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

© 2016 Springboard for the Arts. All rights reserved. | www.springboardforthearts.org

SPRINGBOARD
for the arts