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**CAREER SKILLS NEEDED TO BE A SUCCESSFUL ARTIST:
FINDING LINKS BETWEEN ART TEACHERS' PRACTICES AND ARTISTS'
BELIEFS**

By

Alexandra Maria Ethlyn Dohm

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A Thesis Submitted to the Faculty of the

DIVISION OF ART EDUCATION
SCHOOL OF ART

In Partial Fulfillment of the Requirements
For the Degree of

MASTER OF ARTS
WITH A MAJOR IN ART EDUCATION

In the Graduate College

THE UNIVERSITY OF ARIZONA

2000

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SIGNED: Alexandra Maria Ethlyn Dohm

APPROVAL BY THESIS DIRECTOR

This thesis has been approved on the date shown below:

Elizabeth Garber

Elizabeth Garber
Associate Professor, Art

9 AUGUST 2000

Date

ACKNOWLEDGEMENTS

I would like to thank Professor Barbara Rogers for serving on my thesis committee and for teaching me art career skills in her “Art and Real Life” course. Thank you to Dr. Lynn Galbraith for serving on my thesis committee and for valuable feedback throughout the writing process. I would also like to thank Dr. Elizabeth Garber for guiding me thorough the art education program for three years and for dedicating so much time and energy as my thesis advisor. Thank you Geoffrey for inspiring me and for listening to me as talked out my ideas.

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ABSTRACT

By interviewing professional artists, I explore the career skills fine artists perceive as necessary for financial success in the art world. Through interviews with art teachers, I examine how these necessary career concepts are being taught in elementary and secondary art classrooms. I also discuss reasons for insufficient implementation of career skills and provide suggestions for how art teachers can improve their career education curriculum.

CHAPTER ONE

INTRODUCTION

Motivations and Benefits

My interest in art career education stems in part from the surprise of realizing that most people do not value and appreciate the arts and artists the same way I was taught to value them while I was growing up. This caused me to wonder whether too many schools disregard art as a subject that can eventually lead to a profitable career as a fine artist.

It was not until after college that I became more aware of negative attitudes towards the arts. As an undergraduate in college, I believed that everyone thought art was cool. Whether you were a math, science, or English major, and if you were at all excited about learning, being at a University meant striving for creativity. Because art students made interesting things, they were automatically considered creative. Creativity brought about acceptance from other students in different fields. Friends who studied business, languages, and philosophy were impressed with my artwork and never questioned whether I would be able to support myself as an artist after school. Unfortunately, the admiration I felt from my peers was short lived. When I stepped into the “real world” I learned that many people did not view art and creativity the same way my college friends did.

I did not notice how undervalued and unappreciated art and people working in art careers were until I had a chance to teach art related courses. When I became a student in the Art Education Division at the University of Arizona, although I took classes and was still the student, I also had the opportunity to teach both University undergraduates as well as high school students. Through my teaching experiences, I learned that many of my students feel that art is a frill. Many believe art should not be graded because it is meant to be fun. Some believe that art making in art class should not have any guidelines because they stifle creativity. Several students think that most artists are weird or crazy. Furthermore, many of my students have a negative attitude towards art and artists simply because they either do not understand art or because they feel that they are unable to successfully produce a work of art.

Although many students do not appreciate art or artists, there are plenty of students who do. Many of these students who enjoy art making will not consider an art career because they do not know where to start. I, for example, was not exposed to the possibility of being a fine artist in elementary, middle, or high school or even in college where I received a minor in photography. I finally realized that it was possible to support one's self as an artist when my mother decided that she would paint full time to support herself, my father, and my two siblings.

My mother did not approach selling her art in a very systematic way at first. She had taken some art classes at a local college. However, she never learned about selling her work while she was enrolled in classes. Selling and marketing her work was done by

trial and error and grew out of necessity. If her art classes at the college level had discussed selling and marketing, she would have had a more stable start to her career as a professional artist and less of a struggle.

Most people involved in the arts know artistically talented people who are not working as artists even though it may be their dream. These people do not pursue a career in the arts for several reasons. They may not understand the career aspects of being an artist or they may not want to leave the security of a steady paying job they already have. If students were taught about art careers and skills needed to survive as an artist at an early age, they may have more options and confidence in their ability to make it as an artist.

In addition to educating students, changes need to be made in the attitudes of some art teachers if they are to successfully convey information regarding career education. My experiences with studio art programs are usually positive, but there is also a negative side that is actually generated by people making and teaching art. I have come across many high school art teachers and college art professors who constantly lament the lack of art jobs available and the difficulty and even impossibility of being able to make it financially as an artist. I find this attitude discouraging. People in the field need to be more positive and dispel myths rather than reinforce them; after all they have jobs making, selling, and teaching art so it is not impossible. One way to reduce the force of these attitudes is by teaching students about art careers and the career skills needed to be successful as an artist.

I am not suggesting that high schools and colleges only focus on commercial art and marketing. However, art career education can be learned without sacrificing the integrity of the artist or the artwork. Students deserve to know how to apply what they are learning to the real world. Good, creative teachers in any field should want this understanding for their students. Making a living is just a fact of life—people do not live on air alone. While the story of Giacomo Puccini's *La Bohème* is entertaining and romantic, it is just that, a story. The young, poverty-stricken bohemians living in a Latin Quarter garret, burning manuscripts to keep from freezing, remains the image many hold regarding the reality of how artists live. Teachers need to dispel the myths about the starving yet, genius artist. They need to convey that making money at art does not equal “selling out.”

Art career education helps the art student in at least two ways. It gives those who wish to pursue a career in the arts valuable information regarding specific skills and practices. Career education also helps clarify the role, responsibilities, and position of the artist. Many students are interested in making art, but will not attempt becoming professional artists because they do not know where to start. A few talented high school students may be taken aside by an art teacher and given information, or helped with B.F.A. applications. However, most students, even talented ones, are not given the tools they need. These students will likely unnecessarily struggle in the early stages of their careers, and may even abandon them all together.

For these reasons, art career education is needed in today's schools. However, my research reveals that it is currently deficient in schools and needs to be strengthened in the curriculum.

The Role of Career Education in the Art Curriculum

Career education for artists should begin at the elementary school level. Arlene Renken (1981), a K-12 art coordinator for the Stevens Point Area Public School District in Stevens Point, Wisconsin, writes:

[S]tudents at the earliest levels can experience and understand basic career training as it applies to self-understanding, awareness of how art skills and knowledge relate to the world of careers, and awareness of how developing good work habits (such as care of tools, cleanup of work area) applies to the world of work. (p.64)

Moreover, not all university art departments make career education mandatory.

Author and career coach Caroll Michels (1997) researched the availability of career education at selected colleges and universities. Of the schools that responded to her query, less than forty percent required students to take a career development course. Another thirty-nine percent offered career development as an elective (p. 10). This suggests most art students get no career development at any time during their education.

Art educators support the importance of art career education (see, for example, Silverman, 1980; Towne, 1980; and Varnecky 1989). Reflecting this evaluation, the Arizona Standards for Education (Visual Arts) lists career education as an element of Art in Context, to begin at the Foundation level (grades 1-3) (Standard 2AV-F5).

Placing importance on career education is supported by educational theorists.

According to Arnold H. Packer, a senior fellow at the Institute for Policy Studies at Johns Hopkins University, education has at least three main goals. Paraphrasing philosopher Mortimer J. Alder, Packer (1996) contends that high school graduates should be:

- *sense makers* who can make emotional, philosophical, and aesthetic sense of their surrounding;
- *good citizens* who vote, obey the laws, and contribute to the public weal; and
- *productive workers* who can earn a decent living (p.100).

If we accept these goals as valid, the focus of modern art education is almost exclusively on “sense making,” and somewhat on making “good citizens,” but generally fails at the third. This, in Packer’s view, is a grave mistake, for “any incapacity to [earn a good living] threatens all three educational goals”(p.101).

Professional development enriches those who have no intention of making art a career. First, career skills are transferable, and will benefit those who will work in other fields. More to the point for an art educator, teaching students about the dedication and professionalism required of a working artist serves to dispel certain negative stereotypes held by persons unfamiliar with working artists. Such stereotypes include the staving artist (*La Bohème*) and the flaky artist. This appreciation will foster adults who value, and are intelligent consumers of, art.

Questions Addressed

In this thesis, I will look at:

- What are the career skills students need to become financially successful artists?¹
- To what degree are teachers teaching students these skills in elementary and secondary schools?
- If teachers are not teaching career skills, why not?
- How can we, as teachers, address the lack of effective art career education?

Methodology

I began research for this thesis by looking at art career education literature. While most of the literature supports art career education, the majority of the reports on the subject are twenty years old. Because current research on the subject of art career education is lacking, I decided to interview current experts in the field—working artists—to find what students need to know about having a successful career as an artist. The results of my literature review are discussed in Chapter Two.

Artist interviews, therefore, were the basis for determining what skills are needed to succeed as a professional artist. Working artists are, by necessity, involved in promoting and selling their work. For example, there are specific steps that artists often take to gain exposure for their work, such how to be selected for a show by gallery owners. I

¹ While success can mean a number of things, for the purposes of this thesis, success relates to the ability to support oneself financially.

asked artists what practical strategies they have learned to make art profitable and what advice they have for a young person starting out in the field of art.

I also interviewed primary and secondary art teachers. I asked whether they include art career education in their teaching, and if so, how. I also asked them what importance they place on art career education and how they believe that teaching about art careers benefits students not interested in pursuing the arts after high school. I wanted to discover whether they are confident in their knowledge and current ability to teach career education and what would make them more confident. I was also interested in finding whether teachers have access to lessons or guidelines for career education, whether career education was acknowledged during their teacher preparation, and if so, how.

Although artists can be teachers and teachers can be artists, I chose to look at the two groups separately. I asked the teachers questions different from the artists because I was interviewing the two groups for different purposes. Additionally, most of the teachers have more experience teaching, and most of the artist have more experience making art. By separating the two groups, I was able to focus my interviews more precisely.

I interviewed seven art teachers and six artists. Each interview lasted no longer than an hour. Although there are many different professions that use artists and people with art skills, I concentrated on artists working independently. The artists and art teachers used in the interviews were identified through my professional contacts. The teachers were identified as possible interviewees because they include career education in their

curriculum. Rather than conducting a survey, I was interested in discovering how art educators who include career development are teaching art career skills.

A goal of my interviews was to try to find a reasonably diverse group of subjects. I interviewed seven teachers so that I can look at teachers working in elementary, middle, and post-secondary settings. I interviewed six artists who work in different media and have diverse interests, experiences, and places of employment in order to achieve diversity among the interviewees. (The interview questions for both artists and the teachers can be found in Appendix A).

After evaluating the artist interviews, I compiled a list of skills needed to be successful in art careers. Using this list, I was able to assess whether these skills are currently taught, based on the teacher interviews. Finally, I developed methods to improve the level of career development in art education.

Significance

Based on the number of publications on the subject, there was marked interest during the 1980s in career education for art students. However, there appears to have been a sharp decline in the research and writing done in the field during the last decade. Perhaps this indicates that career education has waned in appreciation despite its current inclusion in state standards.

In 1980, the National Art Education Association Career Education Project published three booklets.² The authors of these booklets describe different models of career education, and list successful art career education methods that have been put into practice by different school districts. *Careers in the Visual Arts: Options, Training, and Employment*, is dedicated to describing various art related fields and the training that is needed to succeed in those fields.

In addition to the three booklets, *School Arts* dedicated entire issues in both 1980 and 1981 to art career education. The authors of the articles discussed methods for implementing art career education in the classroom, what type of student should receive art career education, at what level students should be taught about careers, and rationales for art career education. Many of the articles are also found in the above mentioned handbooks.

After attending the National Art Education Association's annual conference in April of 2000, it was clear by both the non-existence of publications relating to career education and the scarcity of presentations regarding the subject that art career education is out of fashion. Nevertheless, there were a few presentations about portfolio preparation for the high school student. The presentation I attended was given by a staff member of the Fashion Institute of Technology and was quite informative. In fact, I have discovered that the art schools are most informative when it comes to teaching high school stu-

² *Art, Education, and the World of Work: a Handbook for Career Education in Art*, edited by Dr. Ronald Silverman; *Career Education in the Visual Arts: Representative Programs and Practices*, Monograph No. 2, edited by George Geahigan; and *Careers in the Visual Arts: Options, Training, and Employment*, Monograph No. 3, edited by Theodore Zernich.

dents and their teachers how to apply for art school. Although self-serving, the art schools seem to be one of the best and most timely resources for teachers regarding art career education. I will, therefore, consider information from these sources in my research.

My literature review has only disclosed a handful of journal articles in art education publications during the 1990s. There are a few books that describe in general terms careers available in the arts, but with a distinct lack of scholarly attention. Finally, there are a small number of web-sites that relate individual teachers' efforts to hold career-related events for their students.

Summary

Career education is an important and integral part of art education. Therefore, it is worthwhile to discover what is currently being taught. This must be measured against what artists find essential for career development in the present art marketplace. Where modern career education is deficient, specific suggestions for improving the match between what is taught and what working artists need to know will help both students who may become professional artists and non-career students, who will gain a better appreciation for artists and the nature of their work.

Outline of Chapters

Chapter two will consist of the literature review. In chapter three, I will discuss the methodology used for this thesis, and I will introduce the teacher and artist interviews. In chapter four, I will find connections between what teachers teach and what artists believe are important career skills, suggest methods to improve the level of career development in art education, and offer recommendations for further research.

CHAPTER TWO

LITERATURE REVIEW

From my visits and observations of art classrooms, it is clear that students are learning to how to make art. Strong art making skills and techniques will surely help students who wish to become artists. However, if students are not taught about practical skills and given art career choices in addition to technical art making skills, they may never succeed as artists or never even explore the careers available to them within the visual arts. The inclusion of art career education in the curriculum will help students gain insight into the working art world.

Chapter Sequence

The literature review is divided into three parts. In part one, I will discuss the literature regarding general career education, art career education, the importance of art career education, and the absence of art career education. In part two, I will look at skills and concepts experts believe to be important for success as an artist. Finally in part three, I will present examples of how art educators teach art career education in their classrooms.

Part One: Career Education Rationales

The concept of career education is straightforward. Students who are exposed to career education are made aware of career options available and they are taught the skills

with which to succeed in a specific career area. The U.S. Office of Education defines career education as “the totality of experiences through which one learns about and prepares to engage in work as a part of his or her way of living” (Passow, 1980, p. 16). Robert Sampiere (1980) writes, “Comprehensive Career Education is an educational strategy which relates to the entire instructional and guidance program from kindergarten through graduation” (p. 40). In this strategy, students are exposed, throughout the course of their education, to available careers and life-styles (Sampiere, p. 40). He explains that through career education, a student will become aware of the social and economic environment that they live in, explore the wide range of available careers, and focus on a specific career to develop skills that will support that career (p. 40). Although these definitions are broad, they allow educators to apply the concepts of career education to specific subjects.

There are educators who imply that there should be no distinction between education and career education because they are essentially the same. In an article entitled “Art Education and Career Education: Some Possible Meshes,” Passow refers to a statement that Sidney P. Marland, Jr., former Commissioner of Education, made. Marland says:

All education is career education, or should be. And all our efforts as educators must be bent on preparing students either to become properly, usefully employed immediately upon graduation from high school or to go on to further formal education. Anything else is dangerous nonsense. I propose that a universal goal of American education, starting now be this: that every young person completing our school program at Grade 12 be ready to enter higher education or to enter useful and rewarding employment. (Passow, 1980, p. 16)

If educators agree with Marland's statement, then career concepts should be included in all subjects.

Of course, most educators in the literature survey feel that a balanced approach is appropriate. In this regard, Packer (1996) identifies at least three essential goals of education, each of which being necessary for a complete curriculum. These include the traditional humanistic goals of developing "sense makers" and "good citizens," but also lists the goal of preparing students to become "productive workers" as equally important, asserting that failure to equip students to succeed in their professions threatens all other educational goals (p. 100).

Art Career Education

My review shows that despite contrary popular misconceptions, one can be financially successful in the visual arts. Michael Day (1998), the president of the NAEA, says "[a]rtists now flourish in a world of the art market with agents, galleries, dealers, promotions, and home pages on the World Wide Web. The best artists are extremely successful financially"(p. 3). Moreover, the literature reveals many career options within the visual arts. For example, the NAEA's "Careers in the visual arts" describes over one hundred possible careers in the visual arts (Zernich, 1980).

Despite the role of the arts in the economy, Ronald Silverman (1980), a professor at California State University at Los Angeles, reports that only nine to thirteen percent of elementary and secondary students associate art with making money (p. 42). Most people rarely consider the wide spectrum that art has to offer. Rather, they concentrate on

the most obvious aspects. Silverman maintains that people's attitudes about art do not coincide with reality. "Most students believe that art is important because it is useful for sending and receiving information, for expressing feelings and emotions, or because it affords pleasure, enjoyment, entertainment, or fun" (p. 42). While this is an important aspect of art, it is obviously not the only one. By exposing students to the earlier mentioned career education concepts, students will start to gain a more realistic view of economic possibilities within the arts.

Similar to art education, art career education exposes students to a variety of ideas and concepts. According to Silverman (1980), art career education can consist, but is by no means limited to, being aware of the importance of reading, writing, speaking, and computer skills in relationship to success in an art career (p. 42). Students can also be made aware of the broad range of art careers and the social and economic implications of different art careers. Career education can also consist of exposing students to "the implications of working on art tasks with and without supervision, independently and with others," and "developing the required work habits and attitudes for entering an art career" (p. 43).

Responsibility to Students

Besides being beneficial for students, some art educators believe that it is the teacher's duty to teach art career development. Towne (1980) explains that educators are responsible for teaching students skills and concepts that will help them succeed in any career path they choose to take (p. 39). Renken (1981) agrees with Towne and feels that

the elementary art teacher has the responsibility of planting the seed of career awareness in the youngest of students. Besides being responsible for teaching career education, Renken adds that teachers are the people best qualified to teach it (p. 67).

Vocational Education versus Career Education

Because the term vocational education often is mentioned along with career education, it is important to note the difference between the two. Silverman (1980) states that the vocational approach “merely acquaints students with an occupation by providing experiences which appear to emulate adult activities” (p. 42). Betty Trentham Nease (1981), a former junior high teacher, maintains in vocational courses, students sharpen the skills and knowledge needed for the career they have chosen to work in (p. 63). Vocational art education is more narrow, focused, and technical whereas as art career education is more open and comprehensive

Importance of Art Career Education

Many art educators believe in art career education because it teaches students about careers in the arts and about skills and concepts needed to succeed in these careers. However, there are art educators who think that art career education is important because it facilitates other goals of art education. These art teachers believe that the inclusion of art career education in the art curriculum gives students a more realistic view of the art world, it teaches non-art career oriented students important life skills and concepts, and it

also helps stabilize art as an essential subject. I will review these art career education rationales in this section.

Some art educators believe that the inclusion of art career education in the art class is important because it helps students learn about the many facets of art. The staff at North Hi Mount Elementary School believes that experiences such as their Art Career Day are essential to a comprehensive education (North Texas Institute for Educators on the Visual Arts, 1995). The idea of a “comprehensive education” is part of the overall concept of Discipline Based Art Education, a widely supported method for teaching art. “In 1982, the Getty Education Institute adopted the ideas of art educators who had been calling for a more holistic, comprehensive, and multifaceted approach to art education”(ArtsEdNet, n.d., unpaginated). By providing information regarding careers, students not only see how art functions in terms of history and culture, but they also see art’s economic role.

Art career education is perhaps not always taught in schools or recognized as important because only a small percentage of students will go on to have careers in the arts. Many authors on the subject, however, believe art career education will benefit students who have no interest in pursuing a career in the arts.

Some teachers believe that career development in the arts can provide students with important connections to the real world because it makes what they are learning relevant. Ariene Renken (1981), art coordinator of a public school district, maintains that “[a] focus on career education also helps to connect art to life situations” (p. 67). It helps

students realize that “creativity and imagination” apply to a wide variety of occupations outside of the arts (p. 67). This ultimately will teach students that skills they learn in one subject may be important in their own non-art career. Based on my own experience, when information is made relevant to real life, students tend to pay attention, show more interest, and retain the information because they realize it will affect them directly at some time.

Many teachers maintain that art can enhance the quality of anyone’s life regardless of their career choice. Therefore, some art educators claim that career education is also important because it helps create knowledgeable supporters and consumers of the arts. Ronald Silverman (1980) believes art career education has the power to “cultivate within all students the capabilities to participate in the community’s cultural life, a component of one’s career as a citizen of this society” (p. 43). Burt Towne (1980), director of art education in the Rochester, New York schools writes “[t]he exposure is also valuable to the vast majority of students—those who make other career choices. The awareness of the contributions made to a community and to society by the artist makes the student, and eventually the adult, a perceptive, knowledgeable, enthusiastic, and lifelong advocate for education in the arts” (p. 39). Not only will these students become adults who will be able to continue to benefit from what art can provide later in life, they will also be supporters of the arts—something which is needed in the ever changing world of art funding.

Art education is not always taken as seriously or considered as important as other subjects such as math or science. Silverman (1981) believes that art career education can

also help make art a more respected subject simply because of its link to economics. “Within a materialistic society that prides itself upon its scientific and technological know-how, justifying art and art education because of their humane values doesn’t make much sense to most people. They believe what really counts are those subjects which affect the pocketbook” (pp. 6-7). Silverman notes that art is still not viewed as an essential subject. He believes that if the economic impact of the arts is talked about, the community might be more supportive of art in education (p. 9).

The Absence of Art Career Education

Much of the art education literature states that career education is important and valid, yet many writers in the field maintain that art teachers are not always concerned about career or even vocational development. Mary Ann Stankiewicz (1996) cites a 1994 study done by the Center for Arts Inquiry. This study suggests that most art specialists do not give vocational preparation high priority (p. 53). Silverman (1980) believes that a lack of career education in schools is due to teachers who “are either ignoring the economic impact of the arts or they are telling their students that an interest in art has little if any economic or career implications” (p. 42). Ronald Stokes (1980) claims that although some teachers do an excellent job at teaching career education, others only give it lip service (p. 33). Carroll Michels (1997) suggests that career development courses are not taught in some university fine arts departments because of faculty’s fear of future competition. Students in art departments will eventually compete for “gallery, museum, and press attention” (p. 9).

My review reveals that there are many misguided motivations for failing to teach art career education. Some art educators feel that this lack of understanding may come from stereotypes about artists. Carroll Michels (1997) discusses the myth of the artist in her book. She writes,

the myth tells us that struggle, complexity, and suffering are necessary components of creativity, and without these key elements an artist will stagnate. [It] tells us that the desire for comfortable lives and financial success will ultimately poison and distort art, that a true artist is concerned *only* with art and anyone else is a dilettante. [It] tells us that *real* artists do not discover themselves. Other people do, preferably when the artist is dead! (p. 4)

Towne (1980) believes that negative stereotypes about the status of the artist might play a role in why parents and counselors may discourage students from pursuing a career in the visual arts (p. 34). While negative stereotypes may be a reason that art career education is not taught, unfortunately these stereotypes will be nurtured if teachers and counselors are not shown that they are invalid.

Part Two: Skills and Concepts Important for Success as an Artist

As mentioned earlier, there are many ways in which teachers can educate their students about careers in the visual arts. Art career education may include informing students how to become further educated in the arts after high school or students may be taught a variety of practical skills that will help them eventually become successful art-

ists. In this section, I will review what practical skills and information experts consider important for success as an artist.

Post Secondary Education

Post secondary education may be a consideration for students interested in becoming artists. Many artists attend university, art school, or vocational schools after attending high school. On the other hand, many artists who are strictly self-employed are self-taught. Although higher education is not always necessary (two of my artist interviewees did not receive a formal art education), in today's society one generally needs a post secondary education if they plan on receiving an adequate salary while working for someone else. If future artists plan to teach in elementary, secondary, or post secondary schools, post secondary education is essential. Therefore, it is worthwhile to look at knowledge needed to gain acceptance into an art college or university art program.

In a two page pamphlet entitled *Preparing to Enter An Art/Design School, College, or University As an Art/Design Major*, created by the National Association of Schools of Art and Design, tips are listed for high school students preparing for post-secondary education in the arts. Many of the tips are similar to the guidelines discussed latter in this chapter. The tips unique to this pamphlet fall under two categories: "take responsibility for your own development" and "see as much art and design as you can" (n.p.). In the first category, the author discusses how students must take control of their future by finding out as much information as possible regarding their chosen career and information regarding admittance into an art school. In the second category, the author

suggests that students try and see as much recognized art work as they can from various areas in the visual arts. This second category is particularly stressed for those who wish to become teachers, because of the importance of career-long professional development.

The National Art Education Association offers some limited information on career education. The most notable of these is a three page photocopied packet in which fifteen career choices, such as art education, fine arts, and illustration, are explained (Art Education Careers, NAEA, n.d.). Because this association supports art teachers and the teaching of art, it was surprising not to receive any in-depth information regarding the teaching of art career education to students who wish to become involved in art areas other than teaching.

Elizabeth S. Grubic of the Fashion Institute of Technology in New York gave a talk at the 2000 National Art Education Association's annual conference. Her presentation, entitled "Preparing a Winning Portfolio," gave secondary teachers many tips on portfolio preparation for high school students planning to attend an art institute or university where a portfolio is required for acceptance.

Grubic (2000) qualified her presentation by stating that the tips she would share during her talk were characteristics that the Fashion Institute looks for. She stressed, however, that many other institutions also require similar qualities in the students' work. Additionally, she strongly suggested that teachers help students when looking at schools to find out the particularities of each specific school.

Quality presentation in the portfolio is essential, according to Grubic (2000). Teachers should be teaching high school students how to make professional slides of their work. Slides usually represent a person's work to the office of Admissions. If the slides are poor, they may not be carefully looked at. Gerald Brommer and Joseph Gatto, authors of "Careers in Art: An Illustrated Guide" (1999), agree with Grubic's view. They write, "Your portfolio will be the single most important indication of your artistic abilities—for your entire career. Present yourself and your work in the best possible light" (p. 17).

According to Barbara Rogers, professor of art at the University of Arizona, professional slides are images that show the work and should not show anything else. The best way to shoot slides, says Rogers, is against a black cloth background. The artwork should be fastened to the background. The viewer should not see people's hands, the spirals of a notebook, couches, fasteners, and so on. The viewer should only see the work. Slides should be clear and in focus. The lighting of the work is key. Artists should take care to create a proper lighting situation so that the work and its detail is clear.

In addition to professional presentation, the type of artwork included in the applicant's portfolio is of obvious importance. Grubic (2000) believes that the artwork should consist of images made from direct observation rather than copied from photographs. She thinks that better artwork comes from drawing from real life. Grubic also maintained that the artwork should be original. For example, students should not include drawings of

Mickey Mouse or Superman. If students want to include cartoon characters, they must invent their own cartoons because this shows their level of creativity.

Grubic (2000) also listed several categories of subject matter that the Fashion Institute of Technology likes to see in student work. The areas are: self-portraits, still-life, landscapes, and figure drawing. She suggests that students do a series of each subject matter while also experimenting with a variety of techniques and media within each work. She encourages teachers to allow students to do assignments alone at home so that the students' own ideas and styles start to emerge rather than just the teachers'.

According to Grubic (2000), extra-curricular art activities are additional aspects that help make a strong portfolio. Students applying to art schools or art programs should consider attending Saturday or after-school art programs. Another option is summer art programs—universities and art schools often run them. Grubic said that these additional activities show an extra effort, which is often looked upon well by admission committees.

Grubic (2000) also suggested that teachers encourage their students to keep a sketchbook and draw every chance they have. Schools are looking for good basic skills such as drawing skills. The more solid these basic skills are, the better candidate the student is. Brommer and Gatto (1999) agree that basic drawing and design skills are essential regardless of the art area the student wishes to focus on (p. vi).

Practical Skills

Some of the most practical and valuable information regarding skills and concepts that help make an artist successful did not come from publications, but from a professor

of art and well established artist Barbara Rogers at the University of Arizona in a class called *Art and Real Life*. The course focus was on skills that would help get the beginning artist prepared and started with a career as a visual artist. Presentation, writing, speaking, business, and community skills were stressed throughout the course of the semester.

Presentation skills were highly stressed because of nature of a career in the visual arts. The visual art object is the artist's product. In order for it to sell or be accepted into galleries, the artist must represent the work in its best light. Though a curator or gallery owner may eventually visit the artist's studio to see the work in person, it is often through slides, photographs, CDs, or brochures that the interested party sees the work for the first time. A first impression is often the strongest type of impression and an artist should strive to make it the best. An artist must be able to take or have a professional photographer make clear photographs or slides of the work. In other words, the work should look professional.

Marilyn Zeitlin, curator of the Arizona State University Museum of Art, says that there are exceptions to the rules regarding presentation. In an interview, she told various stories of how poorly artwork had been presented to her, but despite awful presentation, she could still see how strong the work really was and went ahead with a show for the artist. Zeitlin is also "turned off" by presentations that are too slick because she finds them too commercial. The purpose of the ASU museum, she emphasized, is to exchange ideas, not selling artwork or "making" a name for an artist. Because most venues need to

sell work to stay open, this example probably applies to a small percentage of art venues.

This example brings us to another issue—that of where an artist is trying to get a show.

Because galleries and museums have different purposes, procedures, and aesthetics, according to Rogers, it is important to check out the background of the gallery or museum. One can do this through websites, talking to other artists, or simply visiting the gallery to learn about the type of work they display and to show the gallery owner interest in his or her gallery. Gallery owners and perhaps even museum curators often do not look upon uninformed artists very well. They want to know that the artist is interested in the shows that have been put together. Artists approaching a gallery or museum should be informed, just like someone going to a job interview asks questions to show interest in the company he or she is applying to.

Rogers believes when attempting to receive a show in a gallery or museum it behooves the artist to approach places that show similar art work to the artist's own. For example, large, realistic landscapes will fit better into galleries that also show realist work, landscapes, or traditional subject matter. The artist will have a harder time getting into a gallery or museum that only shows non-objective paintings.

In addition to being informed, writing and speaking skills are skills that artists need to develop in order to be successful. Rogers stressed these skills in her class in relation to the artist statement, biography, résumé, cover letter, and proposals. All of these written documents can help an artist receive a show, grant, sale, or award. They can also support the work and the artist during the show. If things are spelled incorrectly, are un-

interesting, or incomprehensible, it is unlikely that the artist will receive a show, grant, or award. If written documents accompanying a show are poorly prepared these failures will take away from the work because it shows a lack of professionalism. Rogers stressed strong writing skills and the foresight to have all essential material proofread.

Speaking skills are also important for an artist. Artists are often asked to speak about their work. Again, artists need to speak in a professional manner, which includes good grammar and clarity of speech. Speeches should be kept brief and to the point.

Rogers also stressed good community skills because it helps get the artist's name out into the community. Once an artist has developed a positive name in the art world, good opportunities will naturally start to develop. Artists can acquire these skills in a variety of ways. They may create artists' support groups, share ideas and opportunities with other artists, give artwork to a certain number of charities, and so on. Rogers and Zeitlin both believe that news in the art world travels fast; having a good relationship with the art community and the public will help an artist become known in a positive light.

Professionalism will also help artists thrive. Rogers believes that artists need to stay informed just like people in other careers need to stay abreast of changes within their career area. Artists should read journals and magazines to stay current with what other artists are doing within the world of art. It is hard for artists to prosper if they never look outside their studio.

Other professional qualities are equally important such as being on time, honoring one's word and contracts, and dressing professionally. A glut of negative stereotypes

exist for the artist. Ultimately, living up to these stereotypes will hurt artists rather than help them. Rogers believes that many curators and gallery owners want to deal with professional artists that they can rely on, especially if they have already invested money in the artist for advertising and show announcements. Professionalism helps strengthen the feeling of reliability.

The business side of art is a significant aspect of being an artist. However, this side of an art career is often difficult for artists to deal with. Because artists are dealing with a product and because artists need to concern themselves with money if they wish to be financially successful, Rogers believes that artists need to be aware of the business side of their art career. Rogers suggests getting to know a banker so that there is someone to talk to when financial problems and questions arise. Artists should do things officially—develop a business plan, get a business license, and pay taxes. These business aspects all develop professionalism and of course the more an artist knows about the world of business the better off he or she will be in the long run.

Art Exhibition Venues

Exhibiting artwork is an obvious method of selling artwork. Therefore, it is worthwhile to look at the different art venues available to artists. In Carol Michels' (1997) book, "How to Survive and Prosper as an Artist," she lists the many types of exhibition venues.

Michel's lists twelve venue categories in her book. Among these categories are traditional venues such as museums, galleries, the corporate art market, alternative

spaces, public art programs, and juried exhibitions. In addition to these traditional venues, Michels also lists non-traditional or less obvious venue categories such as health-care industry, slide registries, and creating your own exhibition opportunities. By giving such a large, unlimited list, Michels' implies that there are always places to exhibit art-work even if you have to event them. She writes, "don't sit around waiting to be asked to exhibit and don't depend on someone to suggest a context in which to exhibit your work. Create your own context and exhibition opportunities" (p. 129). Michels suggests creating a theme show or holding open studio events as some of the ways in which an artist can create exhibition opportunities for themselves.

Part Three: Suitable Ages for Art Career Education and

Examples of Art Career Education

Much of the literature on art career education focuses on activities, programs, and skills for high school and middle school students. However, there are a handful of articles that include examples of elementary students learning about art careers. Several art teachers and administrators believe that art career education is suitable for children in the earliest grades. It is also important to note that in the material read, no one was against exposure to art career education in elementary school.

Elementary School

Arlene Renken (1981) claims that art career education should begin at the elementary level. She writes, “[t]eachers of art at the elementary level have a responsibility to develop art career awareness in their students. There is no one else better qualified to perform this task—the job need not be deferred to secondary levels, as is commonly believed (p. 67). High school teacher John A. Varnecky (1989) believes that elementary school is the ideal place for introducing art career education, because occupations are often discussed in the early grades (p. 34). We have all asked small children what they want to be when they grow up. Because the elementary schools are a good place to begin with career education, Varnecky and the teachers at his high school have been sending some of their students over to the elementary schools for an Art Demonstration Day. High school students who participated in Art Demonstration Day demonstrated a variety of different media for the students, from clay to weaving. In several thank you notes to the high school students the of fourth graders understood that what they experienced could become future career options (p. 34).

Some believe that not beginning early enough with career education is a problem. Hugh Sloan, the director of art in the Weymouth, Massachusetts, public schools, writes that reporter Spencer Potter believes that seniors graduating from high school do not have a clue as to what they will be involved in after high school. Therefore, Potter claims that career development should be introduced much earlier than high school or college

graduation (Sloan, 1980, p. 30). Sloan also believes that career awareness can begin simply, but early in the elementary grades.

There are several ways in which teachers can implement aspects of career education in the earliest grades. Many examples were found in the literature from the early 1980s. While not much has been published in recent years in books and journals regarding the implementation of career education, the North Texas Institute for Educators on the Visual Arts' (NTIEVA) website includes several 1995 postings by teachers that describe ways in which one can expose elementary students to art career education on a once-a-year basis.

One of these comes from North Hi Mount Elementary School, which developed an Art Career Day. While the school had annual career days in the past, the implementation of an Art Career Day came about through the school's involvement in Transforming Education through the Arts Challenge (TETAC), a program funded by the Getty Education Institute for the Arts and the Annenberg Foundation. The goal of the program is to link education in the arts to school reform in order to improve student achievement (NTIEVA, 1995).

The preschool through fifth grade students of North Hi Mount went to presentations given by a wide variety of professionals working in the arts including photographers, potters, painters, architects, and museum educators. The students were able to ask the artists questions while the professionals presented their talents. The staff supported

the event and believes that an art career day gives students experiences that support a well-rounded education (NTIEVA, 1995).

Greenbriar Elementary School, also included in the North Texas website, has an art day that exposes students to careers in the arts but in a less direct way. The Annual Fine Arts Day at Greenbriar Elementary allows the students to participate in a variety of arts activities and experiences. Volunteers from the community come to the school to help with the activities planned. The volunteers are working professionals in various art fields—for example, students have worked with an architect to design floor plans. Because the students get to meet many different art professionals, Nancy Walkup (1995), the project coordinator of the North Texas Institute for Education on the Visual Arts, believes that students start to become aware of career possibilities (p.2). While the Greenbriar Fine Arts Day only takes place only once a year, teachers are encouraged to plan activities that prepare students for the variety of experiences they will encounter before the actual activities take place. It is also suggested that they plan follow-up activities.

Ronald Stokes, the head of the art department of the Manitowoc, Wisconsin Public Schools, also believes that art career development can start with preschoolers and kindergartners. He suggests that community members who work in art related fields such as architecture, city planning, and dance visit these young students in order to help them understand that “art can tell you about the world in which you live, work, and play” (Stokes, 1980, p. 33).

While several of the articles and reports focus on single activities, several list the goals and concepts the students should reach and be aware of in the elementary school setting. Ariene Renken (1981) also argues that art career education can begin in the earliest grades. However, Renken believes that many aspects of career education are already in place in many elementary schools, therefore it is not necessary to implement an entire new curriculum, but rather add to the existing curriculum and strengthen it (p. 64). She gives several examples. When drawing or painting, teachers can be taught ways in which they can incorporate different occupations into their existing programs. Whenever applicable, students can be taught that skills that they are learning apply to many different occupations. In addition to learning about the application of various skills, students also can discuss stereotypes that exist in art. Teachers are encouraged to have students try on skills that are not stereotypically male or female depending on the students' sex (p 64). By adding to the existing curriculum, teachers make learning relevant to real life and they do not have to spend hundreds of hours rewriting the existing curriculum.

In addition to teachers, schools, and school districts, there are other organizations within the community that attempt to bring art career education to students. Mary Kate Gilfoile (1981), the coordinator of public information at the cultural education collaborative (a statewide nonprofit educational planning agency) in Boston, describes a program that emphasizes cultural institutions within the community. The program is designed to include kindergarten through twelfth grade. In contrast to some of the earlier one-day

approaches mentioned earlier, this program provides students more time with cultural institutions so that they may explore the various careers available to them.

The program has many options depending on which institution the students are working with. Students may shadow staff member, conduct interviews, role-play, or work on projects with the institution. Gilfoile (1981) believes that programs that expose students to careers help make them more aware of what is available. As a result, students' new knowledge will help them make informed choices when it comes time for them to choose a career (p. 52).

Gilfoile (1981) explains that, in the program, the people who share the career information with the children share both the positive and negative (p. 54). They try to make an effort not to tell myths or make their jobs seem better than they really are. The staff shares the realities of their jobs.

Middle School

Middle school is usually thought of as a time of exploration. Students are exposed to shorter periods than they are in high school and to a wide variety of electives ranging from languages, to home economics, to the fine arts. The exploratory nature of the middle school is reflected in the wide variety of activities created for middle school students.

As a teacher in junior high, Betty Trentham Nease (1981) created a project that allowed students to investigate a wide variety of art careers and opportunities. Students were asked to research a visual arts career or job. They were to gather information

through “reading, telephoning, interviewing, visiting places of employment, or writing letters” (p. 62). Nease instructed students to collect as much information as they could on their chosen career and then present their information to the class in an interesting manner. The students made research and presentations on a wide variety of art careers. The presentations ranged from a silk-screening company that manufactures wallpaper to a newspaper cartoonist. Students in seventh, eighth, and ninth grades completed the project in basic art classes (Nease, p. 62).

Nease (1981) believes that students, administrators, and teachers can all benefit from such research projects. In addition to exposing the students to a wide variety of employment opportunities within the arts, they also were able to strengthen their writing, interviewing, research, and speaking skills through completion of the project. Administrators, who may not be very interested in the arts, became aware of the practical side of art education. In addition to making administrators more informed, Nease (1981) believes that these types of projects can also help teachers become more knowledgeable of existing careers (p. 63).

Cathy Simpson (1980), a teacher at Eighth Street Middle School in Milwaukee, Wisconsin, developed an art careers unit for her middle school students. The unit came about as a result of student interest and because of the many art world professionals she invites into the classroom to speak about their areas of work. Students can choose three art areas to focus on—the choices range from fine art, to interior design, to art education. Students then interview people within the chosen areas, go on field trips, and create art-

work that is related to the specific areas they are studying in order to accomplish the objectives of the unit (p. 50).

Simpson believes that all students should be introduced to the different areas that exist within visual art. She adds that students should understand that art skills can be used in careers that provide people with their livelihood (p. 48). The goals of the Simpson's unit are: "[t]o meet people who are involved in art careers; [t]o learn what training is involved in pursuing an art profession;" and "[t]o visit art professionals' places of business" (Simpson, 1980, p. 48).

High School

Many art career education programs and activities have been developed for high school students. First, high school students' schedules are more flexible than that of elementary or middle school students in that high school students have a greater variety of class options to choose from. This allows older students to take classes where early dismissal permits them to shadow or work with an artist during the school day. Second, because they are closer to being adults and closer to entering college or the world of work, students, teachers, counselors, and parents seem to take career options more seriously in students' high school years. Finally, because high school students are more experienced and mature, they can recognize the variety and difference better than some of the younger students can. Older students may also be more motivated to participate in art career education programs because they realize that they will have to make a choice once they

graduate. The art career literature offers many examples of how to expose high school students to careers in the arts.

Louis Penfield (1980), an art teacher at the Mayfield High School in Ohio, feels that choosing a career in any field is a difficult and sometimes confusing task (p. 40). To help students become more informed, he designed a series of trips for his students so they could become familiar with options that exist for them in commercial and fine arts fields. Students visited art school and college classes. There, they could speak with both teachers and students in order to become more familiar with training necessary to become a professional in a specific art field (p. 40).

Similar to Betty Trentham Nease's (1981) middle school project, Penfield also had students work in groups to interview people involved in different art careers. The students interviewed various people, tape recorded the interviews, and wrote summaries. Penfield (1980) claims that this approach helped students look at careers they were interested in and also allowed them to develop an accurate image of the profession (p. 41).

Many art educators interested in making students aware of careers in the arts believe that interacting with professionals in various art fields can be beneficial for students. One fairly simple way of exposing students to the art community is through field trips. During a field trip to an artist's studio, Hugh Sloan (1980) writes that his students were able to experience the "problems and pleasures of being a sculptor" (p. 31).

Sloan (1980) also developed printed information for students regarding careers in the arts. However, in addition to art students, he also wanted to capture the interest of

students not enrolled in art classes. Sloan made two sets of posters to be used in the art classroom and the guidance office. On the first poster career titles are listed. The second poster was designed for students who might not be aware of art careers available. This poster consists of clippings from the classified advertisement section of the Boston Globe that are directly related to careers in the arts. Sloan notes that these posters were created to inform teachers, students, and parents (p. 31).

Other secondary schools have more intensive programs that involve the community of art professionals. One such program is the Fine Arts Career Education program, known as FACE, developed in the Muscogee County School system of Columbus, Georgia (Wilson, 1981, p. 50). Students attend FACE classes every school day and they also visit art professionals to work and study with them at their place of business for a total of four to six hours, two times a week. The professionals function as teachers, often on a one-to-one basis. During the FACE program, students may “experience entry-level skills or develop an understanding of broad career concepts or both” (Wilson, 1981, p. 50).

In Milwaukee Public Schools, high school students may take part in the career specialty program. The overall goal of the program is to teach students entry-level skills for a specific career area and provide students with the means to explore a career at a more advanced level (Anderson, 1980, p. 38). Many of the courses designed for this program include the use of the community as a learning tool. Students enrolled in the “Art Careers Seminar” explore careers in the arts through field trips and visiting consultants. In the “Off-Campus Learning” course, senior students have internships with professionals

in the art community. Students involved in these internships also take part in discussions and skill development courses at their high school.

In addition to community involvement, many advocates of career education suggest providing resources to students at the schools. John Varnecky (1989) feels that it is important to provide students with information regarding art school, colleges, universities, and financial aid. Therefore, school catalogs and information on loans, grants and scholarships are made available to students. His department also created an Art Career Guide, in which fifty-two art-related careers are described. Personal qualities needed and the expectations of each job are outlined. This booklet is made available to those students who are interested in pursuing a career in the arts.

Summary

Many art educators believe that art career education is beneficial to all students. Similarly, teachers feel that art career development is useful for a variety of reasons. Art career education helps prepare students who wish to become artists and it makes general students better and more knowledgeable consumers and supporters of the arts. The inclusion of art career education also presents a more realistic view of the art world to students, which helps students realize the economic importance of the visual arts. The linking of economics to the visual artists helps some parents, students, teachers, and administrators take the arts and studies in art more seriously.

Though some teachers have several ways in which they include art career education in their classrooms, there are other teachers who leave it out all together. The authors of art career education literature list several motivations for not teaching art career development. Teachers may not be aware of the career possibilities that exist in the art world. They may not understand the economic importance of the arts. Teachers may also be influenced by negative stereotypes that revolve around professional artists.

Art educators in elementary and secondary levels explain that even the youngest students can be introduced to careers in the arts. Elementary students may be introduced to working artists and allowed to ask them questions. Middle school students are capable of exploring a particular art career and presenting the information to the teacher and class. High school students may work with an art professional in the field in order to become familiar with the practices of that specific career.

More specifically, working artists, college administrators and other experts in the field explain that there are certain skills that students can learn to help them pursue a successful career in the visual arts. These skills include learning how to pursue further education, portfolio preparation, artwork presentation, writing skills, speaking skills, business practices, community skills and career awareness. These skills will be looked at more closely in the next chapter when I discuss the Artist and Teacher interviews.

CHAPTER THREE

METHODOLOGY AND THE INTERVIEWS

There are many aspects of art career education that are useful to students participating in art classes. For the purposes of this study, I am mainly interested in art career education that pertains to teaching students the skills needed to become successful fine artists as perceived by artists and art teachers. While the literature contains many ideas regarding this subject, I want to know what today's artists believe are important, practical skills. I also want to discover whether today's teachers are teaching these skills, as well as any additional skills, and what they think about art career education. By interviewing six working fine artists (the "Artists") and seven teachers (the "Teachers"), I am learning what artists and teachers believe to be important career skills as well as why teachers do or do not teach these aspects of art career education.

Chapter Sequence

Chapter three is divided into three parts. In part one, I discuss the interview procedures and methodology. I describe the Artists' backgrounds, interview tone, the questions, and responses in part two. Part three is identical to part two except that I deal with the teacher interviews.

Part One: Methodology and Interview Procedures

To gain an understanding of what teachers and artists perceive to be important art career skills, I conducted a qualitative study that consists of thirteen teacher and artist interviews. Questions for both the Teachers and the Artists were developed from a variety of sources. I primarily looked at the available literature, the information given in Professor Rogers' *Art and Real Life* course, previous discussions with artists, and my own personal experience making and selling artwork to create interview questions. The interview questions can be found in appendix A.

This study focuses, with one exception, on artists and teachers working and living in a medium sized city in the southwest. One of the artists lives and works in the midwest. The Artists and Teachers I interviewed were selected through my professional contacts. The Artists were selected because they are serious about their art careers and I have attended some of the their art openings and own some of their artwork. The Teachers interviewed were chosen because they are known in the art education community for being strong art teachers. I have worked with or observed six of the seven Teachers in the past for other projects and believe that they are good art teachers. While the study does have limitations because of the small sample, I believe that the group of Artists and Teachers selected are representative of art educators and professional fine artists working today because of their diverse interests, experiences, and places of employment. The Artists' and Teachers' experiences and backgrounds will be more thoroughly described in parts two and three.

Before each interview began, each interviewee was asked to read interview guidelines that explained the study (Appendix B). I explained,

[m]y goal is to find out what today's artists believe to be essential career skills needed to be a successful artist. I also want to know what art teachers think about art career education. If teachers teach career education, how do they teach it? While art teachers and artists have many similarities, they also work in different worlds. I want to know how these two worlds are coming together in the classroom.

In order to continue with the interviews, each interviewee had to sign a form that stated that they had read and understood the interview guidelines. All the interviewees agreed to these terms.

All the interviews were conducted during May of 2000. I did the interviews wherever the interviewees wished. Four of the Artist interviews took place at the Artists' studios or at the schools they teach. I interviewed one Artist at my home and one at a coffee shop. All the Teacher interviews were completed at the Teachers' schools. The interviews lasted from twenty minutes to an hour. The average interview was about thirty minutes. Only one interview was conducted per person, although I did phone one artist to clarify a point.

I recorded the interviews with hand written notes and a tape recorder. After the interviews, I transcribed the tape recordings. (The are reproduced in their entirety in appendix C.) The descriptions of the interviewees' responses are therefore based on both the notes and transcriptions of the conversations that took place during the interviews.

In order to protect the interviewees' privacy, I have given both the Teachers and the Artists fictitious names and use them throughout this study.

Part Two: Artist Interviews

Artists' Background and Interview Tone

The Artists I interviewed have several qualities in common. They all make and sell their artwork. If the Artists have additional jobs, they are art related. Because art education encourages exposing students to a variety of artist careers, I also chose Artists who have several different qualities. I interviewed two ceramists, a metal-smith, a glass-blower, and two painters. Three of the Artists primarily make artwork for their income. The other three have additional jobs in the field of art education—two teach at community colleges and one works as support staff in a ceramics studio at a community college. Two of the Artists are women and the other four are men. The Artists have a wide range educational experiences and have been working as professional Artists for different lengths of time.

“Marcy” has been working as a professional artist for ten years. She has an undergraduate degree in art education and taught in the public schools before she began working as an artist. Currently, she divides her time between making and selling her artwork and working as support staff in the art department at a community college.

“Maria” has been working as an artist for twenty-six years. She has taken art classes at the college level but does not have a degree. Maria primarily makes and sells her work for income.

“Sam” has been working as a professional artist for twenty-five years. He has three degrees including a master’s degree in education and a master’s in fine arts. Sam owns a glass studio and gallery where he and his assistants blow glass. The studio also includes a gallery that exclusively shows glass artwork.

“Steve” said that he has been working as an artist throughout his entire life but added that he has had various other jobs when he was either “discussed or frustrated” with his artwork. Steve is self-taught. Steve shares a studio and gallery with his wife. After his interview, Steve told me that my questions had given him a lot to think about.

“Peter” received his undergraduate degree in Japan and then received his masters of fine arts in the United States; he has been working as an artist for about ten years. Peter is a professor at a community college.

“Frank” has been working professionally as an artist for twenty-eight years. He said that he was self-taught and he also received a M.F.A.. Frank is also a professor at a community college.

As mentioned earlier, the Artists use a wide variety of media and have diverse styles. Marcy, a ceramist, hand builds her pieces. She said that her work is playful and non-functional. Maria uses both watercolor and acrylics in her paintings. She described her work as “representational, impressionistic, [and] very colorful.” When asked to describe his work, Sam, the glass blower, said, “I have been pushing, prodding, pulling,

poking, cajoling glass into various shapes, forms, and ideas for twenty-five years.” Steve simply said that he is “basically a metal-smith.” Peter is also a ceramist; his work is figurative and realistic, and much of his work includes social commentary. Frank, a painter, primarily produces landscapes. He works in acrylics and watercolors.

During the interviews, the Artists were very friendly and approachable. Most of them gave me their undivided attention and time. Peter and Sam also voluntarily supplied me with résumés, artist statements, biographies, and examples of publications. These two Artists have terminal degrees in their fields and have shown their work worldwide.

Peter is sure that Artists need to be famous to be successful. His colleague, Marcy, said that Peter does not talk about whether he will be famous, but rather talks about when he will be famous. Sam, on the other hand, said that he is “very well known.” However, he does not feel like he is yet one of the top artists in his specialized area. He spoke about his studio and gallery as a business, and that he takes every opportunity he can to promote his work. He gave me a magazine that included an article and photographs of him before we started the interview, in case I needed a picture of him to accompany my writing.

Frank was more withdrawn and soft-spoken than the other Artists. Before we began the interview, he was not sure if he could help me; at the end asked doubtfully whether the information would be useful. Marcy was happy to answer my questions, but was fairly cynical. I felt she resented not being able to make art on a full time basis. She has an art-related job in addition to pursuing her art career. Both Marcy and Frank were a

less enthusiastic about the prospects for a new and emerging artist to be able to survive on art-making alone.

Maria, William, Peter, Sam, and Steve are outgoing people. They were very positive during their interviews, but were realistic about the challenges inherent in pursuing a fine-arts career. They stressed that art making is hard work, and that they often had, and still have, financial difficulties.

The broad range of experiences and approaches to art seen in the six Artists interviewed illustrates that there is no single formula for becoming a successful artist. However, as will become apparent in the following section, most of the Artists have similar ideas and beliefs regarding what skills are important in becoming a successful artist.

Artists' Responses

Skills, Experiences, and Information Essential for Success

After asking basic background questions, I asked the Artists to identify the skills, experiences, and information beyond art making skills necessary for becoming a successful artist. The Artists identified business skills, marketing, self-promotion, desire, creating a personality, determination, and believing in yourself as important qualities. They emphasized that artists must somehow get their work out in front of the public in order to generate sales.

Most of the Artists feel that marketing and self-promotion are essential. For example, Marcy believes that if an artist ignores that part of the job, they are not going to

sell their work. If you ignore marketing and self-promotion, “you have to be really, really good and really, really lucky.” Maria believes that unless artists let people know what they are creating, there will be no success as an artist. She suggested that artists join groups and clubs, talk to people, and invite people into the studio. Frank agreed with Marcy and Maria. In fact, Frank said, “I think if one goes to the university, they should minor in business.” He feels strongly about this because during his MFA program, job possibilities were never discussed.

Although Marcy believes that promotional skills are important, she added that marketing is hard to incorporate into an artist’s life because of the time marketing takes and because of the nature of the marketing process. She feels that after an artist puts so much time into her artwork, she does not have much time left over to market the work. Marcy also dislikes marketing and compares it to “pimping.” She stressed that it is difficult for many who are shy or who do not communicate well to go out and talk about their work. “For a lot of artists, it’s hard for them to be that cocky and confident and say ‘hey, you should have my stuff, my stuff is the best.’ Not everyone is pretentious enough to do that.” In addition to a lack of time, and the unpleasantness of marketing, Marcy believes that most artists are not good business people.

Besides business and promotional skills, Sam and Steve believe that other qualities are needed. Sam thinks that an artist has to have determination. “You have to have great faith in yourself and a belief in what you are doing,” Sam explained. He also indicated that artists need to be willing to sacrifice, and have a certain amount of “craftiness.”

By “craftiness,” Sam means artists have to be resourceful, creative, and “able to make something out of nothing.”

Steve believes that artists who make and sell their work “require a little bit of everything.” In addition to becoming a businessman, Steve believes that an artist must have a strong desire to create. He must have patience, tenacity, and a strong opinion about who he is and what he is doing. Steve also feels that an artist’s personality is important because people are as interested in the artist as they are in the art. In order to develop the personality, the artist must be out-going and be able to talk about himself and the artwork.

Peter believes that success means letting people know that you are there. He explained that an artist can do this by getting artwork into a magazine. In terms of being published, he feels that good work is just the minimum. In order to go beyond good artwork, artists need to create work that has a message that the viewer can decipher by looking at the work. If the work does not convey the message, and the artist has to verbally state the message, then the work is unsuccessful and the work will not be published.

Presentation

Because presentation was such a large area of discussion in Rogers’ class, the Artists were asked several questions regarding this topic. I asked the Artists if the manner in which they present their work to the public has a role in their ability to sell their work.

Most of the Artists think that presentation is important in selling artwork. For example, Maria said that presentation is definitely important because that is how the work

is sold. One of the ways she gets exposure and has a chance to present her work is by painting during garden walks. Hundreds of people walk through the gardens, see her work in progress, and get to know her. Being able to present herself and her work in this manner helps promote her work. She also has a storefront studio, which she said looks like a gallery because she hangs her work everywhere. The professional presentation helps draw people to the gallery, and Maria is able to stay organized because most of the artwork is up on the walls. Maria said that although it is a working studio, she does have to be careful not to create a mess because of the storefront window.

Sam agreed that presentation is very important, especially in his medium. “Glass,” he said, “is all about presentation and lighting.” He believes that presentation is a part of professionalism. He added that there should be a class on professional practices for artists because so many artists do not know how to present themselves after they get out of school. Sam said they might not know how to write a letter, how to spell properly, how to write a résumé, or how to pack and ship their work.

Steve restated that presenting oneself as a strong personality is important. Steve and his wife also have a gallery as a part of their studio. He also believes that presentation is important to the success of his gallery. “Atmosphere is everything,” Steve stressed, and much of the gallery is “an illusion.” He explained that “[p]eople buy success—people want to believe that you are successful.” The gallery, for Steve, is one way of creating an illusion of success. He clarified that, in reality, success “has nothing to do with what is going on the outside. Success is internal.” In terms of sales, however, this “illusion of success” helps people feel validated in making purchases.

Both Peter and Frank identified public presentation with galleries. Peter stated that there are “good” and “bad” galleries. Peter implied that good galleries generate sales while bad galleries do not. Being in bad galleries is not a terrible thing, but an artist also must be shown in good galleries because they attract “good collectors” who are likely to purchase works at a fair price. Frank believes that presentation is about finding the right market, which means finding the right type of gallery that will market the work for the individual artist.

I asked the Artists if the way they present their work to curators or gallery owners has an affect on whether or not they receive shows. Most of the Artists believe that presentation is important when approaching museum or gallery directors regarding acceptance for a show. The Artists submit a variety of their material to curators in order to present their work. All the Artists but one use slides to show artwork. Steve said that slides are significant because slides are the only form of representation an artist may have. On the other hand, Marcy has a photograph portfolio of her work or brings in the real object. She said that this works best because the gallery staff can look at it right there—they do not need to hold it up to the light or take it with them to examine it. “The best thing is to have copies of your photos portfolio—a little brochure—with maybe different examples, prices, and that kind of thing.” In addition to slides and photographs, Frank usually brings along a “show record” listing previous exhibitions; Peter always brings a résumé, copies of publications, and a proposal explaining why he wants to have a show at that gallery.

Although a strong presentation can be helpful, some of the Artists do not believe it is sufficient because ultimately the galleries have one goal in mind. Résumés and fancy portfolios do not do much, according to Marcy, if the gallery does not think that they can sell the work. She believes that the bottom line is money. Marcy feels that galleries make two decisions when deciding whether or not to take the artist's work—does the work fit into the gallery and can the gallery move the work? Frank also agreed with Marcy's interpretation of how galleries function. "It doesn't matter whether you have a degree or not—they want to know how many pieces you sold last year—how much money did you make? So credentials, academically, you know, [are] not as important as ... can we make money."

A few of the Artists maintained that getting into galleries and museums is hard work. Although Maria does approach galleries, she said that she does most of her shows on her own. She explained that it is very difficult to get into galleries and it takes a lot of "knocking on doors." Despite being difficult, Maria recommended that all Artists approach galleries. Marcy said that getting into galleries is sometimes challenging for her as well because of her subject matter and because she sells to galleries directly—nothing is on consignment.

Showing Artwork

Showing artwork allows artists to receive exposure. Exposure brings recognition and sales. I wanted to know how artists try to receive this exposure. I asked the interviewees how they go about being selected to show their work. As the Artists shared their methods for showing their work, it became apparent that the possibilities are limitless.

Some of the Artists approach traditional venues for showing artwork and others make or create their own new art venues.

Maria does most of her shows on her own rather than through structured art venues like galleries, juried shows, or outdoor art shows. In the beginning she started out with a little coffee shop. She said, “when you start out as an artist you just have to try everything possible—later on you can make better selections.” Currently, she said that she tries to keep the locations of her shows up-scale. Up-scale venues are venues that are frequented by people who can afford Maria’s artwork. Maria explained that she approaches people whenever she has a chance if she feels the location is right. She has shows in private homes, businesses, restaurants, and libraries. Maria has also had shows in a castle and at the summer residence of Franz Josef I, the Emperor of Austria. She added that the later locations are good because they draw people. People can come and enjoy the artwork but they can also tour through a castle or get to meet the Archduke Markus Habsburg, the great grand child of the former Emperor. Maria feels that the unusual location simply makes it interesting for the viewers and it does not lessen her artwork.

Some of the Artists believe that juried shows are important. Marcy believes that artists should enter at least three good juried shows a year. During the first stages of his career, Peter entered many juried shows. He maintained that artists should look for shows that are juried by important people in the specific medium in which the artist works. He stressed, however, that the artwork is not enough. Artists need to work very hard to prepare work for shows without having the attitude of “oh, this is enough.” Peter

also approaches galleries for shows. He keeps track of what and whom certain galleries are showing. He looks at the successful artists' résumés to see what they were doing at certain points in their lives and then he tries to do more than they are doing or were doing. By doing this, Peter is always on the same level or ahead of successful artists in his field.

Sam is rather systematic in the way that he gets his name and work out to the world. He creates artist packets that promote his work. They contain a résumé, an artist statement, a cover letter, slides, and laser prints. Sam sends these out to people and places that might be interested in his work. Periodically, he also sends out brochures that also promote his work.

Steve participates in many art shows. He stressed that he is involved art shows rather than craft shows. According to Steve, art shows are more difficult to get into and the quality of the work is better. He feels that these shows are successful because he is present. When Steve is at the shows, he is able to talk to the buyers and share his personality with them, which he believes helps make sales. Like Peter, Steve also believes that hard work is important in getting into shows. He thinks that if he does not get into a show, it is probably one that he wants to be in. Steve said that rejection may be simply a matter of not having the right kind of artwork, but other times it may be because he has not done his very best, so he tries to push himself to produce the best he is capable of.

Frank finds galleries to approach through word of mouth and by looking through gallery guides. He said that an artist has to be fairly persistent when approaching a gallery for an appointment and added that it is often helpful to have connections. Besides

approaching galleries, Frank also periodically enters competitions. He feels, however, that competitions are looking for things that are unique. “I don’t think that it has anything to do with whether it has quality or anything to say, but that it stands out.” He bases this belief on his own experience as a juror.

As the Artists’ responses to the previous question illustrates, artists have many ways and venues with which to show their work. Because so many different possibilities exist, I asked the Artists about the importance of where and how they show their work.

Although Artists have different ideas about the best place to show artwork, they all believe that the type of venue is significant. Certain places, such as galleries, are better for selling artwork and others, such as museums, are better for making an artist well-known. Maria believes that different venues attract certain crowds—coffee shops may not make the artist many sales, but an up-scale restaurant is more likely to reach people who can afford the work. Frank stated that there is definitely a hierarchy in venues available, explaining “county fairs aren’t the best place in the world to become known.” He added that museums are the most prestigious places to have artwork shown. But ultimately, Frank feels that the artist needs to make a decision about what kind of artist he wants to be and then find the venue that suits the artwork best.

Peter said invitational shows that feature big name artists and exhibitions in museums are the most prestigious venues. However, he added that these places are quite difficult to get into in the beginning. Peter also explained that museums often do not sell work so it is good to have exhibitions in galleries. Although galleries may be less distinguished, they sell artwork.

Steve agreed with most of the other interviewees—that the best galleries are difficult to get into. He also said that they have more than enough submissions so they can afford to be selective in who they take in. When looking at galleries, Steve feels that it is important to have a good match; the artist's work should connect with the other work that is shown at the gallery. The gallery should also be presenting the artwork in a positive way. He advised the artist to consider this before placing work into a gallery.

In addition to where and how, Marcy said when an artist shows artwork is important also. She believes the winter outdoor shows around Tucson are better because that is the tourist season. There are also certain art shows that are better than others. Marcy feels the type of artwork shown at these shows is consequential. "You don't want to be in a group that is all craftsy. You want it to be fine art." In this context, Marcy calls clothes pin dolls craftsy. Many times the shows that are "craftsy" pull in people who expect to buy a lot of artwork for a very small amount of money.

Marketing and Promotion

Marketing and promotion were the top responses to my initial question that asked the artists what skills they need to be successful artists. I asked the Artists several questions later in the interview regarding this topic in hopes that the Artists would be more specific in their responses after they had some time to think about the type of questions I was asking. The Artists were indeed more specific in how they promote and market their work in their responses to the follow up questions.

Artists must have some kind of income if they are to procure food and shelter. Half of the Artists interviewed attempt to do this by selling their artwork alone. I wanted

to find out artists' opinion about this topic and about the practical side of selling their work. First, I asked the interviewees if they thought that artwork should sell itself or if good marketing sells work.

All the Artists claim that either marketing or marketing combined with good work sells artwork. Maria said “[y]ou can paint the most beautiful paintings, [but] if you don’t market your work, it’s not going to go out the door.” She also commented that personality plays a large role in being able to market artwork. Maria stressed that artists who are rude to people will have trouble selling their work, because there are plenty of other artists choose from who are pleasant to. Frank agreed. He said, “[g]ood marketing sells your work. Clients don’t beat a path to your door—if you don’t take it to them, they aren’t going to know about it.” Frank explained that the art buying public is very small. “There are a number of people making objects. If you aren’t out doing it, you know what is going to happen.” Marcy feels that anything can be sold if it is marketed correctly even if it is terrible. She added this can be discouraging to artists who are doing good work.

Peter and Sam both believe that artists need to market and have good work in order to sell it. Sam explained that he and his staff are creating a website to attract attention to shows that his work is in. Sam also advertises in magazines. His staff is prepared to speak with people when they inquire about the work and they also send out informative packets with photographs to those who inquire.

Steve said that he is still learning about marketing. He feels that sometimes being able to sell work has to do with whether or not the work fits the current trends. If it is

trendy, then an artist might sell a lot of his artwork. However, he added that it might not necessarily be good artwork but that is not always bad. “You may be totally out of the trend, but that is a requirement . . .of being an artist . . .To get everything to mesh together and work is—can be really difficult. I have found that the only way that I can do it is to do the best I possibly can at that moment.”

Although marketing artwork may be an unfavorable task to most Artists, they all realize that besides creating good artwork, marketing is the only way to sell it. As illustrated in the previous responses, artists need to market work in order to sell it. Therefore, I asked the interviewees what they do to promote their work. The Artists had many promotional methods in common which include being visible in the community, community involvement, art shows, talking about their artwork, websites, and printed material.

Several of the Artists stressed being visible in the community as a major method of self promotion. The Artists have several ideas on how this can be done. Maria often volunteers to paint or teach so that her name is noticed in the community. Maria and Marcy belong to several clubs and organizations. Sam agreed with the significance of being visible. He said that he makes himself available to newspapers, interviewers, and television stations—he sends out press releases weekly and calls the press directly when he feels he has a great show at the glass gallery that is connected to his studio. Sam also explained that artists should be prepared with promotional material when people ask for it. He said that having good slides and photographs, and being able to hand it out to people in a timely manner helps get him a lot of free advertising.

Volunteering within the community is also a promotional tool. It gives the Artists satisfaction but also helps make the Artists known to the public. Sam often donates his work to charities. He feels good about supporting local charities with his art and he said that many people know him because of his donations. Sam explained that he never started donating because he wanted something back, but added “it has turned out to be a very smart thing to do.” Steve also believes in community involvement. He said donating time and effort to help other artists is a good thing because by helping others achieve their goals he is able achieve his own goals. By volunteering and being and helpful within the community, these artists are able to increase their visibility.

Several of the Artists feel that simply being in art exhibitions is an important part of promotion, although they believe that different aspects of the exhibitions help promote their work. Peter believes that where an artist exhibits can help promote the artwork and the artist. He said that an artist should try to have at least one or two shows outside the city the artist lives in per year. Peter tries to have these shows in places like Tokyo or New York. He added that solo exhibitions are better than group exhibitions. Marcy has a special type of show twice a year at her home. These exhibitions are successful because she opens her home to strangers. The viewers are offered home cooked food and they are able to see a variety of her work. Marcy feels that the aspect of trust also helps make these shows successful, because by inviting the community into her home she is showing them that they are valued. Being at his shows helps Steve promote his artwork. Again, he mentions personality. He feels that people do not just buy the artwork—they buy the

personality of the artist when they purchase artwork. When he is at the art shows, he is able to show his unique personality that the public is interested in.

Like the others interviewed, Frank said that you have to talk about your artwork to promote it. He teaches and explained that teaching helps bring him in contact with a variety of people. Frank said that much of it is word of mouth. His students talk about him to other people, he eventually ends up in someone's collection, they have people over to see the work, and so on.

Sam, Peter, and Marcy all have websites. However, Sam and Peter are not yet convinced that their websites are great promotional tools. Sam said that his site is a good marketing tool but not a good selling tool. Peter has sold work through David Bowie's on line gallery, which features Bowie's artwork along with the work of several artists (bowieart.com, n.d., unpaginated). However, Peter has not sold artwork through his own website.

Many of the Artists believe that printed material is also another good promotional tool. Steve has business cards, literature, and postcards printed up to help support his work. Similar to Steve, Peter also uses printed matter to promote his work when he has shows. He sends cards to all the people he knows and sometimes even leaves them in the classrooms. Frank thinks that advertisement in magazines can be a good promotional tool, although it can be expensive—five thousand dollars for a full-page advertisement. However, often a gallery representing the artist will pay half the costs.

Making Art Profitable

Besides the objects artists produce, there are many other methods for making art profitable. I am interested in what practices artists have developed to make their art produce money. I asked the Artists about the practical strategies they have learned to make art profitable. Again, the Artists have many practical strategies in common. Considering price and size, conducting workshops, employee selection, keeping up with trends, and gallery spaces are topics that Artists discussed in relation to making art profitable.

Several Artists consider the price of the work when thinking of profitability. Peter said that he tries to stay on the buyer's side by keeping his prices reasonable, but added that this makes it difficult to make a profit. On the other hand, he explained that if the artwork is too expensive, it will not sell. Marcy feels that an artist has to be practical when it comes to making art profitable. She said that there are some pieces that she does not make because they are too time consuming for the amount of money she can sell the artwork for. Marcy also added that some pieces do not respond well to firing so she does not make them anymore. "If you can't get them through, what good are they? You have to be practical."

The size of the work is another consideration. Peter makes life-sized ceramic figures but also creates smaller figures. He said that when he has shows in places like Tokyo he must consider the potential customers. Small figures are sold more easily in Tokyo, because the people live in smaller spaces. Smaller figures help keep his prices low, although he would prefer to concentrate on his larger figures if he had a choice because they have a stronger presence. Steve also said that he sells his smaller objects more eas-

ily at the shows he participates in. He believes that there is only a handful of people willing and able to spend ten thousand dollars on an artwork. However, having larger, more expensive work at his booth helps attract attention even though the smaller pieces are easier to sell.

In contrast to Steve, Peter, and Marcy, Maria does not create certain types of images or certain sized paintings because she thinks they will sell. She said that she paints what she loves to paint. Maria believes that artists run into problems when they begin to second guess what the public will buy. Teaching is a way of making art profitable for Maria. She gives about six weekend workshops a year. She gets paid for the workshops and sometimes people attending the workshops purchase her work.

Working with reliable people is an issue for one of the Artists. Because of his medium, Sam needs to hire people to help him. He said he makes a point of employing people that are good. Sam's employees have been trained by Sam to produce the small items he makes—the things that sell and pay the bills. When they are not working on smaller production, the employees are there to help Sam with his larger pieces that he considers his real artwork.

Keeping current with trends is also important in making Sam's work profitable. When Sam is in New York, he always checks out the current design and colors in women's fashion. It is not always practical for him to make glass in the popular color, but sometimes it works and he includes it. However, he stressed that he does not consider these aspects when he creates artwork as opposed to his saleable work.

Two of the Artists have created gallery spaces attached to their studios. This has helped them in different ways. Sam created the gallery space as a back-up. He wanted to have a gallery in addition to his studio so he had another method of income in case his body gave out on him. Steve feels that his gallery space has helped because it “looks real.” It gives off the illusion of success that many people want to see when they consider buying art.

Public Speaking

Many Artists talk about their work to explain it and to let people know about it. I asked the Artists whether they have opportunities to speak publicly about their work and if they feel that public speaking is an important part of their job.

Most of the Artists interviewed have opportunities to speak publicly about their work. Maria is often asked to speak to students in schools and art clubs about her work. Steve said that he often gets to speak publicly about his work because he participates in many art shows and is involved with the local art scene. Steve said, “anytime I can get the opportunity to talk about who I am and make a fuss, then I will.” Frank has found opportunities to speak when he has given workshops or exhibited. Marcy said that she does not have opportunities to speak about her work publicly outside an educational context. However, she explained that there are certain things an artist can do to speak publicly about their work, such as approaching the arts council or visiting artists’ venues through the county or state.

Sam said he gets invited to talk about his work periodically and Peter said he gives slide lectures frequently. Sam said he is prepared to talk—he has a long slide talk

and a short slide talk ready for the asking. Peter added that it is important to be good at giving lectures and speaking in front of groups because otherwise it is uninteresting for the audience.

Many of the Artists believe that public speaking skills are an important part of being an artist. Sam thinks that passing on his knowledge and experiences is an important part of his job as an artist. Peter and Maria believe that speaking publicly helps them to promote their names.

Steve agreed that speaking about his artwork is an important part of his job, but it was not easy for him in the beginning. Although Steve said that he has always been passionate about his work, it was hard to articulate that passion and his beliefs through words. Steve said that he is really a very shy person and that he had to “force [him]self to grow a personality . . . because it was necessary.” Steve believes that people want to know that artists are engaged and passionate about their work because people admire others who are passionate. Being able to speak about artwork and oneself is necessary to convey those qualities.

Challenges

A career as an artist has never been considered an easy money making profession. It truly is hard work. In addition to the hard work, because of the negative stereotypes that exist about the starving artist, often artists must overcome criticism and fear of not being able to succeed. Therefore, I asked the Artists to describe the challenges they have overcome to become an artist. The Artists discussed many similar challenges in their responses.

Family challenges were an issue for several of the Artists. Maria's siblings presented challenges. They maintained "art is something you do as a hobby but not a living." Maria explained that even after she had successful art shows they still questioned her career as an artist. She said that her family just cannot picture someone making money in a career they love. It came to a point where she had to almost push them away because they were so negative. Continuing to believe in herself kept Maria working as an artist. Family challenges for Sam were both influencing and challenging. His first father-in-law said, "it is a good thing you got a teaching certificate because you will never make it as an artist." It made Sam angry to hear this but at the same time it made him more determined to succeed as an artist.

Rejection and periods of no sales have been challenges for some of the Artists. Maria said that it can be depressing when there are no sales, but you have to overcome it by believing in yourself. Maria explained that you also have to continue believing in yourself when others are rude and critical of your work in a non-constructive way. Steve claimed that rejection is something that most artists have to overcome. He said that overcoming rejection takes practice; he simply continues to work and send things out.

Financial challenges have been an issue with most of the Artists. Sam said that he has had "huge financial challenges," but he just kept going. Because of these types of challenges, he has realized that an artist needs to have business skills. Although a professor once said that artists should make a banker their friend, other than this comment, Sam claimed that no one ever taught him business skills while he was in school. Peter agreed and said that the major challenge is the job itself. "It is very, very hard to make a living

with art.” Working hard helps him overcome this. Peter also said that teaching jobs help overcome this challenge. He added that most of the successful artists he knows have teaching jobs.

Teaching and Art Making

Many successful artists spend time teaching in addition to making artwork. This may be out of need, enjoyment, or both. Because most of the Artists have some type of teaching experience, I wanted to know how it affects their art making. I asked the interviewees if teaching helps or hinders their ability to be successful. Most of the Artists feel that there are pros and cons to teaching.

Some of the Artists claim that teaching takes away time and energy for art making. Marcy implied that she does not think a person can be a really good teacher and an artist at the same time unless the person spends all summer working in the studio. She added that doing artwork only in the summer is very difficult. Often it is even impossible because some teachers need to work other full time jobs in the summer. Frank feels that teaching drains him of creative energy. In teaching, the teacher is always pushing the student and helping the student solve his or her problems—at the end of the day the teacher is exhausted. Frank added, “your [financial] needs are being filled by teaching and not by making the paintings and therefore, I think you become very complacent in your painting and [do] not keep challenging yourself.” Frank loves both teaching and art making—but he said being involved in both is a bit of a “double-edged sword.”

Although there are difficulties when combining teaching and art making, several artists feel that it can benefit them also. Peter looks at teaching as an exchange. He said

that it does not help his art skills but it does make him aware of how other people think. This keeps him “refreshed” because it gives him new ways of thinking about things. Peter said teaching does take time away from making art but the breaks in the summers are beneficial because he can have shows in other cities during this time. Marcy indicated that teaching pushes her to challenge herself to learn new techniques so that she can pass the information on to her students. Frank and Marcy both believe that teaching can help make contacts.

Sam and Maria feel that their teaching only helps them in their careers. Sam thinks teaching is helpful to his career because it keeps him aware of reality (the non-art world). Teaching makes him get out of his studio to see what is going on in other people’s lives. Sam feels that working with younger people in teaching or with apprentices helps him keep him abreast of trends and simply keeps him young. Maria explained that usually an artist works alone, but at her workshops she always spends time demonstrating. Maria said the energy from the students is so positive that it gives her energy and empowers her. This encourages her to continue making art.

Supporting Jobs

The interview question regarding supporting jobs developed during the first interview because the interviewee kept mentioning how difficult it is to live off artwork alone. I asked the interviewees whether they would suggest having a back-up job.

The responses varied. Maria was the only interviewee who thinks artists do not need a back-up job. Marcy suggested looking into other art areas for a steady job like art education or graphic design. Sam said, “why not?” Peter feels that an artist will proba-

bly have to take a back-up job in the beginning even though it will take away time from art making. Steve agreed with Peter but said that artists need to avoid letting the other job result in “mediocre” artwork. But, Peter added, if possible do not split efforts between art and the other job. Frank believes that students should have a back-up.

Advice for Young Artists

When looking back at our lives, most of us have learned something from our experiences. Because the six interviewees have over one hundred years combined experience, I believe that they may have some useful advice for young people starting out as artists. I asked the interviewees if they have any recommendations for young artists.

Maria repeated that a young artist needs to believe in herself, work very hard, and let the world know that you are making art. Marcy suggested that students be practical. She explained that students need to think about what they can do to make a steady, reliable income through something like art education or graphic design. Marcy said that students need to keep their eyes open instead of graduating with a studio degree and then asking, “now what do I do?”

Sam had a list of recommendations for students. He said, “be true to your art. Be a beacon in your field. Get involved in professional organizations. Take your sources from all parts of the world and life. Be open. Be a sponge. Don’t be afraid. Be brave. Don’t hide—don’t hide in a closet.” Peter had one suggestion—work hard. He said that people need to realize that art is like anything else. It requires hard work—it should not be seen as an escape route. Peter believes that you need to be serious and give your art career your best effort.

Steve hesitated before he made any suggestions because he feels that there are so many things one needs to consider when becoming an artist. His tip is to try to do the best conceptual work you can rather than only the best technical work. Frank feels that it is really difficult to support yourself as an artist alone and he does not think teaching jobs are very easy to come by. However, he did add that new artists need to be clear about the images they want to make, make connections, and get exposure to let the public know you exist.

Part Three: Teacher Interviews

Teacher Background and Interview Tone

I interviewed seven art teachers (two men and five women) working in public schools in the a medium sized southwest city. “Carol” teaches art at an elementary school. “Amy” works at a combined elementary and middle school and teaches art to both levels. “Marilyn” is an art teacher at a middle school. “Betty,” “Chris,” “Bill,” and “Ken” teach high school students.

The experience teaching art varies among the interviewees. Chris has been an art teacher for one year. Marilyn has taught for six years. Ken has seven years of teaching experience. Carol and Amy have each taught art for twenty-two years. Bill has twenty-seven years of teaching experience and Betty has twenty-eight years of experience.

Like the Artists, all the Teachers I interviewed were friendly and seemed willing to respond openly to my questions. Most of them were enthused about the subject. After the interview, Betty said that she had never heard of anyone focusing on this part of art education and thought it was a good idea. Carol agreed and wanted to be informed of the results.

Teachers' Responses

Defining Art Career Education

This study was a result of my observation that art career education is not being sufficiently taught in the schools. Because of this, I wanted to find out whether or not teachers had heard of the term and if so, what they thought it meant. I asked the Teachers to define art career education.

Most of the Teachers agreed that art career education is about helping students become aware of careers that exist within the visual arts. Amy said that this includes showing students how artists design things that touch us every day. Marilyn added that art career education is also about letting students know that they can make a decent living by making art. In addition to career awareness, Chris and Bill believe that career education includes portfolio development and looking at college requirements. Bill added that he does not do vocational training but tries to give students skills that will help them create a solid portfolio which will then help them enter a job or continuing education.

Art Careers

As the Teachers noted in their responses to the previous question, a large part of art career education is exposing students to the great variety of careers available in the visual arts. For this reason, I asked the Teachers if they talk about specific art careers and what they involve.

While all seven Teachers do talk about art careers and what they involve, some discuss it on a basic level. Ken and Carol talk about art careers in relation to the four areas of DBAE. For example, when talking about or doing art criticism, they explain what an art critic does and for whom they might work.

Bill, Amy, and Chris focus mostly on commercial art careers such as graphic design or interior design. Chris added that it is more difficult to talk about being a “typical artist” because it involves a lot of self-motivation—she discusses this type of career with interested, advanced high school students on an individual basis. In addition to exposing students to commercial careers, Betty also teaches the students about fine art career possibilities—the class discusses the differences in careers and looks at which careers would best suit different students.

In Marilyn’s middle school gallery class, students do more than talk about different careers, they actually practice working in different career areas. Her gallery class has six different jobs that the students try on—they can curate the shows, prepare the artwork, be in charge of registration, and so on. In addition to the jobs the gallery class provides, Marilyn also brings in artists and takes the students on field trips to galleries and museums so they become more aware of career opportunities.

Training for Art Skills and Post-Secondary Education

Depending on what medium a student wishes to focus on, they may need to receive additional training or first time training. I wanted to know whether students are given information or research skills that will allow them to receive further training. I asked the Teachers if they discuss how to become trained in a specific art skill.

Two of the Teachers do not discuss training in specific art skills. Elementary and middle school teacher Amy does not talk about it specifically but she does stress that training in art is like training in other subjects—you have to practice to become good. Because of their age, Marilyn said she lets her middle school students know that she is available to answer questions they have. However, she does not directly discuss training. Betty and Carol discuss training in terms of where students can go to get additional training; Carol also discusses apprenticeships in relation to artists working in the middle ages.

Bill explained that he actually teaches specific art skills at the high school that can be transferred into a number of careers. His airbrush lessons are one example. Rather than teach about specific jobs, he teaches students how to use an airbrush. If students have airbrush skills they can enter a number of careers ranging from medical illustration to T-shirt design.

Understanding the career options in art requires a knowledge of degree programs available to students after they leave high school. Therefore, I asked the Teachers whether they talk about post-secondary art schools or university art programs.

The three Teachers who teach the elementary students either do not mention post secondary education or mention it on a general level. Marilyn does not discuss it with her students because they are in junior high and are not yet ready for post-secondary education. However, Marilyn and Amy do stress what is available to students at the high school level. Amy's classes visit the neighboring high school's art classes and art gallery. Carol lets her elementary students know that at a university they can study art, art history, or how to teach art.

Many of the Teachers' high school students get exposure to post-secondary art education because art schools such as the Art Institute of Phoenix visit their schools and give presentations. Besides the presentations, both Bill and Chris said that they discuss school options with students who are interested in pursuing further art education. Bill added that he and his co-workers try to help students develop strong portfolios as part of preparation for education after high school.

Ken talks about post-secondary options but only in terms of universities and colleges. He explained that in his high school classes he encourages his students to go to college by showing his enthusiasm for the different art processes and disciplines. He added that he tries to down-play technical schools, and even community college, because he wants his students to focus more on scholarly and academic pursuits and less on vocational and commercial training.

Skills for Becoming a Successful Fine Artist

I asked the Teachers if they mention skills, other than art skills, that are needed to be a successful fine artist. This question was asked in order to discover what skills teach-

ers perceive to be important for becoming a successful fine artist. I also wanted to see whether the Artists and the Teachers believe the same types of skills are important in becoming a successful artist.

According to the Teachers, they teach a variety of professional qualities that will help students succeed as artists. Punctuality, meeting deadlines, patience, and realizing that artwork has monetary value are concepts that the Teachers try to convey to their students. Other skills mentioned are: self-management, marketing, networking, and good communication skills. Both Bill and Ken added that they stress the need to be skilled in other subjects like reading, writing, math, social studies, and research.

Marilyn and Betty have specific lessons in which they teach students a variety of practical skills needed to be successful a artists. When Marilyn's middle school students enter work in the student show, they need to think of several professional aspects. The students must fill out a gallery loan form on which are required a title, medium, and value either for insurance purposes (this is imaginary insurance, but Marilyn lets students know that working artists must do this) or in case someone would like to purchase the work. Presentation of the work, such as matting, must also be considered. Betty has an advanced high school class that proposes a community art project to the town council. Her students must make up drawings for the project as well as a budget. Betty added that the members of the town council "might not like that you have rings sticking out of your face." Therefore, in addition to the proposal itself, students must also consider how they will dress and present themselves to the town council.

Art as a Business, Galleries, and Presentation

Because so much of making it financially as an artist involves dealing with business and venues for showing artwork, I asked the Teachers if they discuss presentation of work, how to get work in a gallery, or the profession of art as a business. Although several of the Teachers previously mentioned skills their students learn relating to this topic, when asked more directly, many of the Teachers recalled additional information.

Most of the Teachers do talk about presentation of the artwork because oftentimes the work is hung in a school space. Carol said that she talks about presentation in terms of enhancing the artwork and choices that the artist gets to make such as titling or leaving the work untitled. She added that her elementary students are often impressed with their own work when it is nicely presented. Bill discusses presentation with his high school students especially when they are entering competitions or applying for scholarships. He said slides “have to be done properly or they are thrown out.” Bill’s students are fortunate to have access to a photography department, which is where Bill sends his students when they need professional slides. In Ken’s high school class, presentation addressed through building strong portfolios.

Two of the Teachers talk about presentation on a limited basis or not at all. Chris said that she discusses matting, framing, titling, and artist statements only with students who express an interest. Amy said that she does not mention presentation to her elementary and middle school students because she does not have a space to display work in her school—if she displays it, the work usually gets destroyed. She added, however, that she

discusses presentation with her elementary students at her other school where they have a working gallery space.

Only a few of the Teachers discuss the business side of being an artist. Betty said that she discusses the financial aspects of being an artist. She tells her students: "You need to be an accountant. You need to be a publicist. You need to be your own best cheerleader and representative because no one else will." On the other hand, Chris does not discuss the business side of art with her high school students because she is not very familiar with this aspect of the art world.

While Betty gives her students information that may help them with the business side of art, Ken sometimes discourages his high school students because of the difficulty involved. He said, "I try to make it very clear that it is a hard row to hoe." Ken said that he is trying to give students a realistic perspective which sometimes means helping students realize that a career in the arts is not a good choice for them. He is more concerned with students discovering themselves through art in the high school years and believes that the best time to choose a major is in the junior year of college.

Marilyn teaches her students about presentation and how galleries work through an end-of-the-year juried student art show. The students involved in jurying the work make decisions on what work to accept and they also make discussions on how to present the work. Marilyn said, "we treat the work as though it were a professional gallery." Students are reminded to carefully store work entered in the exhibition, making sure not to damage the artwork. The students have a sense of pride when their work is accepted into the show. Marilyn explained "there is a real sense of 'whoa, my piece got into the

show!”” Students have had their work purchased through the school gallery exhibitions. In those cases, Marilyn said she does not get involved—the student and the buyer must work together in selling and purchasing the work.

After asking the Teachers about specific areas that I think are relevant to developing practical art practices, I asked them if there are any other aspects of art career education that they teach.

Two of the Teachers mentioned specific commercial experiences that their students have access to at the high schools. Bill’s students learn specific commercial art skills that they can transfer to jobs. In addition to airbrush, he teaches his students manual layout, sign craft application, and how to run the Gerber, a sign making machine. He added that he only discusses the business side of art with students serious about careers in art. Although Betty does not teach areas like advertising and illustration to her high school students, she explained that her students are aware of commercial art applications that they can learn in one of her co-worker’s classes.

The other Teachers listed a variety of different skills. Marilyn discusses with her middle school students being a good audience and respecting the work of others. She also talks about respect of materials and tools—something that students need to think about when working in a shared studio situation. Amy explained, “I try to relate everything to something in the real world and hopefully they are getting ideas about different kinds of art careers by the different art that they are exposed to.”

Other Art Areas

Because studio art is often seen as a challenging career choice, I asked the Teachers if they discuss other job possibilities related to the other three art disciplines. I asked the Teachers if they discuss skills needed to work in other areas such as art history or criticism.

Three of the seven Teachers do not discuss this aspect of art. Both Betty and Bill said that they are more focused on the art making aspect of art. The other four Teachers present this facet of art to their students through different methods. Marilyn has brought in guests who work as art historians. Carol talks about how art historians, critics, and aestheticians have to support their options with facts—at some point they need to study and learn these ideas and concepts. Amy discusses museum practices and jobs with her elementary and middle school students especially when they take field trips to the university and neighboring high school gallery. Ken stresses skills such as reading and research that students need to have to become an art historian or critic.

Confidence Levels

Often teachers teach what they know and what they do not know is left out. I was interested in finding how confident teachers are about their knowledge regarding art career education and whether it has a relationship to how extensively they teach art career education. I asked the Teachers how confident they were about teaching art career education and what would help them teach it.

The responses to this question were varied. A few of the Teachers feel that they do not have the appropriate background to teach art career education. Amy said that she

would have to do some research before she could officially teach art career education. Carol feels comfortable with the aspects of art career education she is teaching her elementary students, but adds that she has never compared what she teaches to what others are teaching. Both Marilyn and Bill said that they are very confident in many areas. They agreed that their experience has helped make them confident in their ability to teach art career education (Marilyn has been a professional artist and Bill has a commercial art business). However, they both added that they could learn other things that would help them with teaching art career education.

Most of the Teachers suggested that guest artist speakers would help them teach art career education. Bill said, “I think that having more people in is a big plus. Having working artists come in and lecture and talk to the kids is always very positive not only for them but for me as well.” Betty would like to have museum curators come in and talk to her high school students about “[w]hat they are looking for—what they expect—how to interview.” Amy added that she would find a weeklong art career focus a helpful addition to her curriculum. People working in different art careers could come in and share their careers with the students.

Carol would like to see a more structured approach to art career education than what is currently available to teachers. Because she has never thought about art career education formally, she thinks a unit with clear objectives, written by professionals, would be helpful. Carol added that she probably would not use such a unit by itself, but rather as an extension. For example, she would take the objectives from the published materials and add it to her existing curriculum in order to make both more rich.

Art Career Education Lessons and Training

I wanted to know what art career education material and training is or has been available to teachers. Availability of materials and training may have an affect on whether or not teachers teach art career development. I asked the Teachers whether they have access to lessons or guidelines for art career education. I also asked them if they were taught to include art career education in the art class as a pre-service teacher.

Most of the Teachers do not believe they have access to art career lessons or guidelines. Two of the Teachers thought that they may have access to them, but they have not sought them out. However, many of teachers added that they pull what they teach in terms of art career development from their own experiences. Marilyn said that she often highlights career information when she talks about an artist.

Whenever I present an artist, of course, I present their background [and] their biography. How were they able to do this? Where did the support come from? Who did they know? . . . You realize, oh, well, that is how it works—Georgia O’Keeffe was married to him. That kind of thing—and that is true in every kind of work—who you know is very important.

Carol said that she believes that the art education curriculum company Crystal makes posters that illustrate different careers in the arts. She is not aware of any other resources. Chris added that art career education is not emphasized in her district’s curriculum because her program is considered a fine art program rather than a vocational program.

Most of the Teachers where not taught to teach career education as pre-service teachers. Three Teachers responded to the question with a definite “no.” Two of the Teachers said that they do not remember being taught to include art career development in their classrooms. One teacher said, “um, probably. I think it was mentioned.”

Benefits of Art Career Education to Students who do not Pursue an Art Related Career

As most art educators know, the majority of elementary and secondary students participating in art classes will not work in an art related field. I wanted to know whether or not teachers believe that teaching art career education can benefit to those students who will not be engaged in art related careers, and if so, how.

The Teachers believe that art career education can benefit non-art career students in several different ways. Chris believes that art career education skills can be transferred to any other non-art professions. Both Betty and Carol believe that art career education will benefit all students because they are future consumers of art. Betty said, “they need to know what hoops artists jump through to get to where they are.” Betty feels that art career education can benefit students “because they have a deeper appreciation of what goes into it. They realize that it is not an easy thing and that there is—that people really choose carefully what is displayed and what people regard as quality.” Carol explained:

I think that they have to have sort of an understanding. Like when they see, say, a Navaho weaving in a gallery and they are doing a southwestern kind of theme and it's \$900—they don't go “Uh, \$900 for a rug, oh my gosh!” But they will really appreciate that [the weaving] took someone months to make and \$900 is really a very inexpensive price. You know they can appreciate where that came from and how it got to be there.

Marilyn agreed and said “it just lets them of course know that [there are] so many more things going on out there than meets the eye initially. You know, we go through daily life—a lot goes on behind closed doors—places that you would never enter into. I mean, it still happens to me in my own life and it is fascinating.”

Importance of Art Career Education in Relation to the Four Areas of DBAE

I wanted to know how teachers value art career education. Therefore, I asked Teachers to compare the importance of art career education in the curriculum to art making and then to art history, aesthetics, and criticism. First, I asked the Teachers to compare art career education and making art. Then, I asked them to compare art career education to art history, aesthetics, and criticism.

In regards to the importance of art career education and art making in the curriculum, two of the Teachers feel that it depends on whom they are dealing with. Bill and Chris said that art making is more important for the general student who will not end up working in an art related field. However, art career information is very important for those who want to work in the art world. Although Chris and Bill believe that art making is more important for the general student, art career education is still valuable to those general students. Amy agreed that making students aware of art career options is valuable, but not as important as art making in the elementary and middle school levels.

Three of the Teachers claim that art career education and art making are on an equal level. Betty said, “it works together. I think that you need to have one with the other. Kids need to know that that’s a valued occupation just as any other occupation is. And that it is—and that people can actually make a living. Parents are awful quick to say ‘well, it is nice you like art, but what are you going to do for a job.’” Carol said that it is equally important because all of her elementary students will be consumers of art to some degree. Marilyn makes an analogy: “It is not like peas [pause] and carrots. It’s like peas and carrots . . . I try to make it all one.”

Ken feels that art making is more important, at least in the beginning. He said that students should not have the “what’s in it for me” attitude. It is more about what the discipline is doing for the individual.

Most of the Teachers have comparable beliefs about art career education when it comes to the other three disciplines. For similar reasons, they feel art career education is either equally important as or more important than learning about art history, art criticism, and aesthetics. Chris maintained that it depends on the interests of the individual student, adding that she tries “to make things as general as possible to include everyone.”

Appropriate Ages for Art Career Education

The literatures shows that art career education can start in the earliest grades just as the four disciplines of art can be introduced in kindergarten. I wanted to know if today’s practicing teachers agree. I asked the Teachers what the appropriate age level is for teaching art career education.

Four of the Teachers believe that it can begin at the elementary level. The elementary teacher, Carol, said that students can be introduced to art careers when they discuss the community they live in. Marilyn explained, “[e]lementary kids going into a museum or gallery need to know that people run the place . . . To me, it is real important to tell the kids [that] these are people doing this.” Betty believes that art career development should be discussed in the elementary school because “kids need to know that it is a job to create art—that it is a valued job that takes time and thought and that it’s respected.”

While some of the Teachers maintained that art career education can begin at the early stages of education, both Chris and Bill feel that it should wait until students are either in middle or high school. Chris said that a career day might be something to consider during middle school, “because kids begin to start thinking about what they want to be” at this age. Bill claimed that students should learn the basics first before they are exposed to art career development. He thinks that students should be introduced to career concepts in high school. “I have seniors graduating right now and they don’t have a clue what they want to do and there is no need to put that on them in junior high,” he added.

Implementing Art Career Education

It is clear by the responses that all the Teachers interviewed teach some aspect of art career education. I wanted to know how often and how regularly teachers expose students to art career concepts. I asked the Teachers whether they teach specific units on career education, teach it throughout the year, or only on special occasions (for example, during artist visits and so on).

Three Teachers indicated that they include career education on special occasions. Ken said that he introduces it to his high school students on an individual basis. He discusses it with those who are thinking about what to do with their lives. Chris said that it comes up when they have guests from the different art colleges present at the high school.

The other four Teachers teach career education within their units or throughout the year. Amy said that she tries to relate art production to things people make as a part of their career whenever she can and emphasizes it during field trips. Betty said that she teaches it to her high school students throughout the year and explained that they have

speakers come in and her students are often involved with displaying work in the community. Marilyn brings art career education to her middle school students in her units. She said, “I bring the people aspect in—these are human lives creating the work [and] making the decision[s].”

Summary

The artist interviews disclose Artists’ beliefs about career skills necessary for becoming successful artists. The Teacher interviews reveal how teachers perceive these career skills and how many of the art educators teach them to their students. The data also lends insight as to why some teachers do not teach certain aspects of art career education.

The Artist interviews suggest that business and professional skills are among the most essential skills needed for success in the art world. Although several Teachers include certain aspects of business and professionalism, the levels of implementation vary greatly. Many Teachers explain the significance and implications of these skills to all of their students, while others share this information with only those students who appear interested in pursuing a career in the arts.

The hard work involved in being a professional artist was stressed throughout the artist interviews. In addition to hard work, financial issues were discussed in almost every artist interview. The Artists spoke often of being practical and ensuring other money making options. Some of the Teachers are aware of the hard work and financial pressures involved in being an artist and choose to discuss art career related issues with a

select group of students and on a basic and limited level. Other Teachers choose to fully inform all their students about what a career in the fine arts involves; many also discuss career implications and requirements of other visual art related fields.

CHAPTER FOUR

DATA ANALYSIS

This study has allowed a closer look into the careers of professional artists and beliefs that teachers have regarding the development of career skills in their students. The Artist and Teacher interviews confirmed that there are certain career skills needed to be successful as an artist. Many of the Artists said that they wish they had learned career skills in school because such skills are a vital part of their jobs.

The Teachers concurred with what the literature review revealed—art career education can benefit students who will not pursue a career in the arts and it can help break down negative stereotypes about artists. The Teachers believe that art career development can help students become more appreciative of art careers, better consumers, and more knowledgeable of skills applicable to any profession. As high school teacher Betty explained, “[k]ids need to know that [art is] a valued occupation,” and that “people can actually make a living” as an artist.

Starting with this proposition that art career education is beneficial to all students, and especially those interested in pursuing a career as a fine artist, in this chapter I answer my initial thesis questions. Using the data from the interviews, I explore the career skills the Artists perceive as necessary for becoming successful artists. By examining the Teacher interviews, I look at the degree to which teachers are teaching students these career skills in elementary and secondary schools. I explain the causes for insufficient and

lack of art career education. Most importantly, I explore ways in which teachers can begin to systematically include art career skills in the art curriculum.

Chapter Sequence

Chapter four is divided into three sections. In part one, I discuss the career skills necessary for becoming a fine artist as perceived by six professional artists. In part two, I examine the seven art educators' relationship to teaching these necessary career skills. I also look at how and to what extent the teachers teach art career education skills. Possible reasons for incomplete implementation of art career development are also discussed. In part three, I offer suggestions for helping teachers implement career education, ideas for further research, and a chapter summary.

Part One: Career Skills

The Artists' interviews confirm that artists must possess certain skills if they are to be successful in their profession. The skills that the Artists perceive as necessary include business skills, marketing, promotion, exhibition knowledge, presentation knowledge, desire, determination, self belief, and personality. In the following section, I examine these skills and their relevance to a career in the visual arts.

According to the interview data, promotion and marketing are the most important career skills for success as a professional artist—even more important than seemingly obvious skills such as presentation, exhibition concepts, and education. Most of the Art-

ists agreed that a working artist can make fabulous artwork, but if no one sees the art, it will not sell. “Good marketing sells your work. Clients don’t beat a path to your door—if you don’t take it to them, they aren’t going to know about it,” said Frank. Though I would agree that art is necessary for leading a full life, it is considered by most a luxury, not a physical requirement. Artists need to make themselves known and they must bring the goods to the public because the public will not seek them out.

Professional presentation of artwork to galleries and museums is a part of being a practiced fine artist, however, as mentioned earlier, it is not the most significant skill. Where galleries are concerned, presentation of the work can help the artists receive shows—but the galleries have a more pressing concern. As explained by Artists Frank and Marcy, galleries are less interested in how an artist presents the work and more interested in whether the gallery can sell the work. Though main concern of galleries is whether the artwork will sell, the Artists did not suggest disregarding presentation because strong, neat presentation does make the artist appear professional.

The data shows that making a good fit with the venue is more important than the way in which artwork is presented to a gallery or museum. Arizona State University museum curator Marilyn Zeitlyn is mainly interested in whether the artwork suitably matches her museum’s mission statement. In fact, she has often overlooked poor presentation and booked shows for artists who do not know how to present themselves professionally as long as the artwork fits. Frank agreed and explained that all artists have to make decisions about the type of artist they want to be. He believes that an artist has got to know what kind of art they make and then pursue galleries and museums that exhibit

their type of artwork. For example, artwork that makes political and social comments may not fit very well in a tourist gallery, but it may be the perfect match for an art museum located on a college campus. Artists will only be accepted into venues if they approach places that show artwork similar to their own.

While the data reveals that art venues do have different levels of prestige, there was no consensus on a “perfect” venue for selling artwork. The Artists listed all sorts of venues, from libraries to museums to homes. The majority of the Artists stressed that traditional venues, such as museums and galleries, are often difficult to have shows in. Steve believes that the best galleries have more than enough submissions—therefore, it is difficult to receive exhibitions in these galleries. Marcy has difficulty getting into some galleries because some of her artwork is controversial and she does not like to sell her work on consignment. Because of the difficulties related to receiving exhibitions in traditional venues, many of the Artists create their own exhibition opportunities. Carol Michels (1997) agrees that there are many opportunities for showing artwork. In her book, she lists over ten venue categories and encourages artists not to wait around for a show—they should create opportunities if the existing ones are not resulting in exhibitions.

While there are a number of possibilities for showing work, an artist must be aware of the implications of each venue. For example, a museum may be prestigious, but, as Artist Peter pointed out, it may not sell artwork. Peter and Maria believe that if artists want to sell, they will have to get into galleries or up-scale venues frequented by professionals who have money to buy art. According to Steve and Marcy, the artist must

also consider what type of artwork she wishes to be associated with. University of Arizona Professor Barbara Rogers and Artist Steve think that the best way to explore the different venues is to do research—visit the gallery, call other artists, and check out museum and gallery websites to see if the venue fits the needs of the artist. There are a number of exhibition options. The artist simply needs to research the options in order to find her best suited venue.

Desire and determination are also necessary art career skills. All the Artists agreed that making and selling art for a living can be challenging. In order to succeed, the Artists stressed that desire, determination, hard work, and self belief are essential. Well-known artist Faith Ringgold concurs. “You have to want it” (Irving and Freeman, 1998, unpaginated). Ringgold explains that she has seen people with no apparent natural artistic talent succeed as artists because “they wanted it.” Though desire and determination are essential for success in the arts, they are concepts that can benefit anyone working in any career.

Personality is a career skill that was not considered when developing questions for this thesis. However, according to some of the Artists, developing a dynamic personality is necessary for success in the art world. Steve maintained that in addition to buying the artwork, people also “buy” the personality of the artist. Maria also believes that personality can affect sales. Rude artists are likely to turn people off. Maria added that buyers have plenty of good artwork to choose from—if an artist is unpleasant, buyers will go somewhere else. Buying artwork can be a big financial investment and most people care about customer service and want to be reassured that they are making the right decision

when making a luxury purchase. A pleasant, interesting personality encourages sales and helps buyers feel good about their purchases.

More than the published research on art careers and the emphasis in Rogers' University of Arizona class on career skills, the Artists stressed the hard work and difficulty involved in succeeding financially as a fine artist. Most of the Artists believe that young artists may need to have a secondary job in the beginning of their careers. Some Artists suggested that art majors "be practical" and consider jobs in teaching or commercial art. In fact, Peter said that the most successful artists he knows are employed as teachers. He considers himself lucky to have a teaching job and feels that it has been a way of overcoming difficult challenges related to making a living with art. The Artists realize that other jobs will take time away from making art, but most agree that other jobs are necessary in order to survive.

Although I interviewed Artists who work in different media and have a variety of supporting jobs, they all have similar goals and strategies for selling their work. First, all the Artists have a desire to sell their artwork; none of the Artists are "above" making money from their artwork. Next, the Artists generally create pieces of differing size, price, and content in order to appeal to a broad audience. For example, Sam creates small works that he knows will sell quickly along with more expensive, creative pieces that he considers his artwork. Peter also considers size and price; he produces small sculptures because a segment of his patrons live in small homes that will not accommodate life-sized sculptures. Finally, those with secondary careers generally have them out of eco-

conomic necessity. If they could support themselves adequately on art making alone, they would quit their secondary jobs.

Part Two: Art Educators and Teaching Career Skills

Before analyzing the career skills that art teachers teach, it is important to note that all the Teachers interviewed believe that art career education is important. For example, Betty feels that it is important to teach students that making art is a valued profession and that there is money to be made in the arts. The Teachers explained that art career development can benefit students not interested in careers in the arts because most students will be consumers of art. Career education will also give students a deeper insight into the art world, making them more appreciative of the arts. Some of the Teachers interviewed went as far as maintaining that art career education is as important as art making because the career aspect is part of the arts as a whole.

Art Career Skills and Implementation in Art Classrooms

The Teachers teach some of the same skills that the Artists believe are necessary for success. The Teachers listed several skills they teach which promote success in a career as a fine artist. The skills include self-management, marketing, networking, and communication. Additionally, the art educators teach punctuality, meeting deadlines, patience, and the monetary value of art. This second set of skills are not discussed by Artists but believed to be important for success as an artist according to the Teachers.

The skills that the Teachers listed in the paragraph above were given in response to a broad question that asked the Teachers whether they discuss with their students

skills, other than art skills, that are needed to be a successful artist. Although the Teachers talked about skills like marketing and networking, the data indicates that the art educators teach presentation skills far more than they do exhibition and business skills. I asked the teachers if they discuss presentation of work, how to get work in a gallery, or the profession of art as a business. Two of the Teachers said they do not or talk about it on a limited basis. The other Teachers do discuss presentation because it is pertinent to what they already have implemented in their programs. These pre-existing activities include school art shows, scholarship applications, and portfolio preparation. With the exception of one teacher, gallery acceptance and the business of art are rarely taught or discussed.

Although the Teachers are aware of the necessity for marketing and promotional skills (as indicated by their initial response), they are not teaching what the Artists interviewed believe to be the most important career skills as actively as they are teaching other career skills such as presentation. Ironically, in many cases, the Artists do not believe that presentation is extremely important. The data suggests that the Teachers are teaching career concepts that are important to artists, however, they are not always teaching the most significant skills. This indicates the need for art educators to become more informed about the careers of artists, even if it is as simple as having a conversation with an artist on an individual basis or having an artist in to speak with the art class. These encounters are great learning experiences for the students as well as the teacher. For example, Bill, the high school teacher, noted that artists' visits inspire him and keep him fresh.

The Teachers recognize the challenges involved in becoming a professional fine artist. Unfortunately, rather than teaching students how to overcome these challenges by suggesting alternative secondary job solutions, most Teachers either discourage students from pursuing an art career or do not discuss the more difficult sides of the career with students. High school teacher Ken said that he sometimes discourages students from becoming professional artists because the career is very challenging and some students are not suited for it. Chris said that more challenging aspects of the career, like self-motivation, are difficult to explain, so she does not include them in her lessons. Teachers need to be straightforward with students interested in pursuing a career in the arts by explaining both the desirable and undesirable sides of a career. However, withholding information or being overly negative does not help the potential artist or the art community.

Students must be given both sides of the story so that they can make an informed decision about their future. Town (1980) writes:

[w]e do not recommend that teachers persuade students to enter any profession. The responsibility of all teachers is to help students become increasingly aware of their options, provide encouragement, and assist them in asking the right kind of questions and making intelligent and realistic decisions regarding their future goals. (pp.34 & 39)

Just as teachers should not persuade students to pursue a career in the arts, teachers should also not discourage students. The teacher needs to act as a resource and as objective support; the student must make the final decision about the career.

Desire, determination, self belief, and personality are skills that artists believe are characteristics needed for success in the art world. Though none of the teachers named these specific characteristics, they discuss aspects of art careers that involve them. For

example, Betty talks about how an individual student may fit well into a specific career. Making a good career fit can relate to the specific qualities the student exhibits. Marilyn emphasizes patience with her students when they are learning new things. Patience is connected to having determination and belief in yourself. Teachers have a start at discussing these important art career attributes. However, these characteristics need to be more directly emphasized if they are to be realized by students. Teachers can do this by addressing these characteristics directly in class discussion. Artist visits or student field trips to artists' studios would facilitate this well. On such occasions teachers can initiate a discussion by asking questions that revolve around the artist's beliefs and attitudes regarding desire, determination, self belief, and personality.

The interviews indicate that in some areas the Teachers are somewhat ahead of the Artists in realizing the importance of self-management, punctuality, personal appearance, and meeting deadlines. Though the Artists do not talk about these characteristics in the interviews, they are important qualities according to University of Arizona painting professor Barbara Rogers. In her Art and Real Life course, Rogers said that people working in the art world, such as gallery owners and museum curators, want to deal with professional people because they can rely on them. Punctuality, self-management, personal appearance, and meeting deadlines are qualities that show professionalism and connote reliability. These skills are not only beneficial to future artists, but are essential for anyone about to set out in the working world.

As important to what art educators teach is how they teach it. The data suggests that all of the Teachers talk about many aspects of career development. Amy said that

she tries to relate what the students are learning to applications in real life. For example, if the students are working with text, Amy might explain that artists choose the typeset for the magazines we read. Bill discusses with his students how a skill such as air brush can be used in a variety of visual art careers. Relating career skills to students verbally is a great start because this helps make students aware of art careers and what they involve. However, part of learning is doing or practicing. No art teacher would consider teaching students how to paint without eventually letting students paint. Therefore, if students are to truly learn skills related to careers in the arts, they must have the chance to physically and mentally take part in lessons that allow them practice.

Talking about career skills is a start, but talking is not enough to adequately and thoroughly implement career education. The data reveals that most of the Teachers interviewed have not yet included career development on a comprehensive basis. Only a few of the Teachers describe specific ways they teach art career skills. Similar to the implementation descriptions found at the end of the literature review, Betty and Marilyn have structured projects that have students actually participating in processes that will teach them art career skills. Marilyn has her middle school students run a gallery and enter student art shows. Betty has some of her students create proposals for public artworks and present the proposals to the town council. Betty and Marilyn provide lessons for their students that allow them to experience and learn some of the career skills that are needed to succeed as an artist because they are a necessary aspect of the project.

The frequency of including art career education in the art class is also indicative of the fact that it is not thoroughly implemented in most of the Teachers' classes. Three

of the Teachers said that they teach art career education on “special occasions,” for example when an artist or college representative visits the classroom. Though the other Teachers said that they teach career education within the unit or throughout the year, based on the Teachers’ descriptions, at most two of the Teachers teach art career skills on a consistent basis. Again, as with anything, one needs to practice. Students will not fully appreciate important career concepts if it is mentioned a couple of times a year or only when an artist comes in to speak. Teachers need to repeat and weave the topic into the curriculum just like many weave in aesthetics, art making, criticism, and art history.

From the Artists’ viewpoint, teachers are not doing enough to teach the career skills important for success. According to the Artists, their high school and college teachers never mentioned the career skills necessary for being an artist. As a result, most artists do not learn about professional practices when they are in school. Sam said that there should be a class that teaches things such as résumé writing, packing and shipping artwork, and how to present yourself. Frank wished he had learned what to do with his degree in school and added that all art majors should minor in business. Maria believes that artists need to be taught professional skills in school so they understand how to work as an artist and have the ability to be successful as an artist. The Artists all report that they learned the significant art career skills like promotion, marketing, and personality on their own, not from art classes or art educators. Many of the Artists believe that these career skills should have been taught in school.

Possible Reasons for the Exclusion of Art Career Education

The Teachers talked about teaching students some of the career skills they need to become successful artists. They agreed that art career education is important, and three of the Teachers feel it is equally as important as art making. All the teachers also feel that art career education can benefit all students, including those who will not work in an art related field. Despite this, the data shows that several of the teachers are not teaching career skills as thoroughly as they could. In this section, I discuss why art educators may not be teaching art career development to its fullest potential.

Although I do not think that career skills are being thoroughly taught in the schools, it is important to note that this is not because the Teachers I interviewed lack respect for, or disregard the benefits of, art career development, but rather because some of them lack knowledge and training about careers skills needed in the arts. In light of the shortage of art career literature in the last twenty years, the Teachers' lack of knowledge and training in this area is understandable. Despite a lack of training and resources, the Teachers interviewed were very enthusiastic about the subject, and were interested in learning more about the topic.

Confidence levels play a role in whether the Teachers teach career skills. Chris said she is not very confident in her knowledge of art career education and in her ability to teach it. She mostly conveys career education skills to her students on an individual basis. Most of the Teachers feel confident in some areas but said that they need strengthening in other career areas. For example, Betty explained that she is confident about teaching the career aspects of community art, but said, "I would hate to have to talk about

getting into galleries.” The results of this study indicate that Teachers teach what they have confidence in—if the confidence is low, the subject is not likely to be well covered.

Luckily, low confidence levels are a problem that is easily remedied because they often result from a lack of adequate training. Chris said that her education did not emphasize career education. Five of the Teachers interviewed do not remember learning about art career education as a pre-service teacher. On the other hand, Marilyn and Bill said that they are very confident in their ability and knowledge to teach career education. They are confident because they have had practice—Marilyn has worked as a professional artist and Bill owns his own commercial design business. Accordingly, Bill and Marilyn’s confidence levels and knowledge about career development shine through in their enthusiasm for and practice of art career education in their classrooms. If teachers are introduced to information about important art career skills, their confidence in their knowledge and ability to teach it will most likely go up, making career skills more likely to be taught.

Similarly, not knowing the full scope of what art career education can teach also plays a role in whether career skills are included. When asked to define art career education, most of the Teachers talked about career awareness and post-secondary preparation. While these are important aspects of art careers, they are not the only things that can be included. With the exception of Marilyn, the Teachers do not speak about the financial and business side of art making. Some teachers were unclear about the meaning of the term art career education. One teacher asked me what it meant before the interview began. Another teacher implied that she was not teaching art career education, although she

is clearly including aspects of it in her curriculum. It is difficult to teach what you do not know or have not considered. Teachers need to be made aware of the topic in their pre-service education and be provided with additional forums that will expose them to art careers—forums such as district in-services and workshops or conference sessions offered by the state teachers' association.

The data shows that most of the Teachers do not have access to art career education lessons or guidelines. The lack of available resources does not encourage art educators to teach art career development. Most of the Teachers are teaching what they believe to be important aspects of career education and gather this information from their own experiences. While some of the Teachers do have experience as working artists, others do not. If art career education is to be well rounded, teachers must be given supportive material that clearly outlines objectives and goals of art career education.

Another possible reason for the lack of thorough art career education in the schools is the Teachers' view of their position as an art teacher. Teachers may feel that it is not their job as an elementary or secondary art teacher to teach the in-depth elements of career education. This becomes more clear when they discuss options for post-secondary schools or specialized training. All the Teachers speak about continuing art on the next level. The high school Teachers discuss colleges and art schools and the elementary and middle school Teachers explain the art options in the secondary schools to their students—one elementary teacher speaks about universities. Many of the Teachers have guest speakers in from the post-secondary schools and some of the middle school and elementary Teachers bring their students to the high schools to take a look at options in

art. The Teachers are thorough in preparing students for further art study. This enthusiasm for further study, in addition to the absence of teaching career skills like promotion and marketing, leads me to believe that Teachers feel that their job is to get students to the next level (college or art school) and that it is then the job of the instructors at the next level to teach them the specifics of the career.

While it is admirable and important to prepare students for further art study, such preparation cannot be used as an excuse for expecting that students will learn the necessary art career skills at the next level. In fact, at no level are students adequately taught essential art career skills. Carol Michels (1997) conducted a study of colleges and universities. The survey shows that less than forty percent make career development classes mandatory. This percentage is low considering that these classes teach essential skills needed for success in the art world. Because some future artists will not receive art career education in college and some will not receive it because they will not major in art and will decide to become artists later in life, it is essential that elementary and especially secondary school art educators make art career education a thorough part of their curriculum. While elementary and high school art career concepts will most likely not be as in depth as those taught in colleges and universities, it is important that students receive at this level. It gives students a knowledge base about careers so that they can make informed decisions and it informs those who will never take an art class after high school (which is, of course, important if we intend to gain support for the arts and hope to create knowledgeable, intelligent audiences and supporters).

Similarly, data indicates that some Teachers do not include some aspects of career education in their class because they are not the commercial art teacher or their program is a fine arts program, not a vocational program. For example, Betty said that the commercial design teacher goes into much more detail than she does in relation to jobs like illustration and advertising. Chris said, “most skills, business skills are not as emphasized [in my class] as they would be in a vocational setting.” As defined in chapter two, vocational education is specific to one career. The skills that I propose to include describe the general nature of any professional visual art career and can be applied to a variety of careers. Teachers need to understand that making money as an artist does not only include those who do graphic design or illustration. Fine artists can make money too. By providing students with information that explains how these fine artists sell and promote themselves and market their work, the fine art class becomes more relevant to real life.

Some of the art teachers include general art career concepts such as career awareness in their teaching, but save the more detailed specifics for students interested in a career in the arts. Teachers such as Bill, Chris, and Ken do this based on the believe that specific discussions with all the students are not necessary because the majority of the students will not enter careers in the arts. This logic is problematic for several reasons. First, students may not know that they are interested in a career in the arts unless they are first given the details that thoroughly explain what art careers involve. Second, sometimes it is difficult to pick out those interested in a career in the arts because some students are quiet about their desires. Even Bill noted that he often finds out that a student is

interested in a career in the arts because of the parent; the student has not told Bill because they are shy or introverted. Finally, the specifics of art career education are beneficial to all students, even those not interested in an art career because it makes knowledgeable consumers and future informed supporters of the arts.

While there are several elements that factor into art career education not being taught in schools, among the limited sample of this study, the Teachers' grade levels did not play a role. In other words, regardless of their grade levels, the Teachers profess to value and include art career education in their curriculum. For example, elementary and middle school teachers Carol, Amy, and Marilyn are enthusiastic about art career education, and include it in their curricula. Similarly, two of the high school Teachers are enthusiastic about career education and share it with all their students. On the other hand, the two remaining high school Teachers mostly share career education concepts with students who show an interest in pursuing a career in the arts—art career development is not a priority for these teachers. Therefore, art career education can be taught across grade levels and teachers find it valuable to incorporate career information into their curricula.

Part Three: Suggestions for Strengthening Art Career Education, Ideas for Further Research, and Chapter Summary

Suggestions for Creating Stronger Art Career Education Programs

There are a number of things that can be done in order to strengthen art career development in the art classroom. In this section I consider some possibilities. These in-

clude several suggestions from teachers, creating dialogues between artists and educators, and pre-service education.

Many of the Teachers said that guest speakers would help them teach art career education. For example, Betty would not feel comfortable teaching students how artists go about getting work in a gallery or museum. Therefore, she would like to see curators come to the schools and teach students how to apply for an exhibition. Most of the Teachers agreed that these types of experiences would make them more knowledgeable in areas they are unfamiliar with. Several lesson and activity examples listed in chapter two encourage not only bringing in guest speakers but also taking students on field trips (Sloan, 1980; Stokes, 1980). Sloan and Stokes believe these activities are important because they expose students to a variety of careers and the students are able to see the positive and negative sides of the various art jobs. Betty Trenham Nease (1981) has her students interview people working in different art careers. She says that she always learns something new from the students' reports. Involving working artists in the art curriculum is a great way to introduce students to art career education, but it also sharpens the teachers' knowledge as they are exposed to a variety of viewpoints.

Because of what I have learned in conducting this research, I feel strongly about the necessity for teachers to communicate with local artists. Teachers should be in direct contact with artists, so they can keep up with changes in all aspects of a career as a fine artist. This could be done individually or officially through schools' art departments or through the district. The school district or state art education association could call for volunteer artists to come and speak with the teachers about important aspects of their ca-

reers. Through these artist talks, teachers would get the information directly from the source and receive current information. In this way, teachers could get their questions answered without the stress of having to manage the class. This would give teachers information that would help them create meaningful career education lessons in which the students can participate as opposed to just mentioning art career skills on a “special occasion” basis.

If art career skills were stressed or discussed more systematically in art teachers’ pre-service education, this would encourage teachers to include it in their curriculum once they are teaching. First, the inclusion of art career education in pre-service classes would help teachers develop a knowledge base for the subject. Second, teachers would also learn that art career education is not something that only benefits future artists; it makes the art curriculum more holistic and realistic, it creates stronger consumers and advocates of art, and it may produce an informed artist who will persist in his career as an artist because he knows what he is getting into and is armed with skills that will help him survive. Lastly, the discussion of art career education in pre-service classes should spark an interest in some teachers to compile up-to-date materials and lessons that will support their efforts to teach important art career skills.

Suggestions for Further Research

Because art career education is such a large topic, there are several additional issues one could research that relate to important art career skills and how they are taught. I looked at a small sample of teachers. One could look at a larger sample of teachers to

gather a more statistically broad overview of teacher practices. A larger sample may show differences among school districts or school types.

Looking at artists working in a medium-sized city in the southwest is a limitation of this study. Location is sometimes important in terms of an artist's success. One could study a larger group of artists working in different art markets (including New York, Los Angeles, and even international markets) in order to see whether or not there are regional differences in career skills that are perceived as necessary for success. A larger sample of artists would likely bring forth additional skills perceived necessary or useful to success as an artist. Although I interviewed artists working in a variety of media, a larger sample of artists might also reveal career skills specific to a given medium or art form.

I based my findings on the interviewees' responses. However, there are career skills that are beneficial to artists that were not discussed by the Artists in the interviews. These issues involve mentoring, the art industry, type of artist, location, and the time it takes to become successful. Some professionals, such as Barbara Rodgers, believe that new artists can benefit greatly by being mentored by an experienced artist. A closer look at the art industry—which includes dealers, critics, and museum curators—may further inform what art educators need to teach their students if they are to be successful in the art world.

The art industry plays a large role in helping an artist's career or hindering it. Where an artist lives may have a bearing on how successful she is. Cities and how they support artists could be researched. The type of artist a person can become could also be investigated. Students need to know the difference between becoming an international

art star who shows in prestigious museums and a regional artist who exhibits in local art events. Close case studies of successful artists could help the researcher, teacher, and future artist understand how a successful art career can be built slowly over time.

Besides interviews, one could also observe teachers in the process of teaching art career education. This may help researchers gain more insight into what is taught and how thoroughly career development is implemented as well as student responses and interests. Additionally, one could implement school or district teacher and artist talk groups to see whether the new information helps teachers teach art career education. Because there has been a lack of research in the last twenty years, the possibilities for further research regarding art career education are vast.

Summary

Some of the Teachers are including aspects of art career education in their art curriculum. Although they talk about career skills, Teachers are not emphasizing the career skills that Artists feel are most important in becoming successful artists. Additionally, most of the skills they do teach are not covered thoroughly; they do not implement the skills in lessons and activities—they primarily talk about the skills. The lack of solid art career implementation is a result at least in part of not having an art career background. This can be changed with discussions of art career education in pre-service teacher education, professional development workshops, and active communication between artists and art teachers.

Art career education benefits all students involved. It creates knowledgeable art consumers and supporters of the arts. It creates a society appreciative of the work involved in being a professional artist and helps get rid of negative stereotypes about the artist. Lastly, art career education helps prepare future artists for a successful career in the arts.

APPENDIX A

INTERVIEW QUESTIONS

Artist Questions:

1. How long have you been working as an artist?
2. How would you describe your work?
3. Did you study art at school or were you self-taught?
4. Besides skills related to the execution of artwork, what skills, experiences, or information is necessary for becoming a successful artist?
5. Do you think that the way you present your work to the public has a role in your ability to sell your work?
6. Does the way you present your work to curators and gallery owners have an effect on whether or not you receive shows?
7. How do you go about being selected to show your work?
8. Is where and how you show your work important?
9. Do you feel that the artwork should sell itself or do you feel that good marketing sells work?
10. What do you need to do to promote your work?
11. What practical strategies have you learned to make art profitable?
12. When do you have opportunities to speak publicly about your work? Is public speaking an important part of your job as an artist?
13. What challenges have you overcome to become an artist?
14. If you teach, does teaching help or hinder your ability to be successful?
15. What recommendations do you have for a young artist?
16. Would you suggest having a back-up job?
17. How did you learn about the practical career aspects of being an artist?

Teacher Questions:

1. How would you define art career education?
2. Do you talk about specific art careers and what they involve?
3. Do you discuss how to become trained in a specific art skill?
4. Do you talk about post secondary art schools or university art programs?
5. Do you mention skills, other than art skills, that are needed to be a successful fine artist?
6. Do you discuss skills needed to work in other art areas such as art history or criticism?
7. Do you discuss presentation of work, how to get work in a gallery, or the profession of art as a business?

8. Are there any other aspects of art career education that you teach?
9. How confident are you in your knowledge and current ability to teach career education?
10. What would help you teach art career education?
11. Do you have access to lessons or guidelines for art career education?
12. As a pre-service teacher, were you ever taught to include career education in the art class?
13. Do you think that art career education in the art class can benefit students who have no intention of becoming a fine artist? If so, how?
14. Compared to art making, how important do you think teaching students about art careers is?
15. Compared to art history, aesthetics, and criticism, how important is career education?
16. At what age level do you think art career education should be taught?
11. Do you teach specific units on career education, teach it throughout the year, or talk about it on "special occasions"?
17. How long have you been teaching?

APPENDIX B

INTERVIEW GUIDELINES

My name is Alexandra Dohm. I am an art education graduate student at the University of Arizona. I am looking at art career education for my master's thesis. My goal is to find out what today's artists believe to be essential career skills needed to be a successful artist. I also want to know what art teachers think about art career education. If teachers teach career education, how do they teach it? While art teachers and artists have many similarities, they also work in different worlds. I want to know how these two worlds are coming together in the classroom.

The results of my research should help art educators become more familiar with what artists believe to be important career skills.

The interview session should last no longer than an hour. You will be asked a series of questions. Your participation is voluntary and you may withdraw from the study at any time. You may decline answering any of the questions. Your responses will be used in my master's thesis and may be used in future publications and to aid further research. Your name will be kept confidential. Fictitious names will be used when reporting study results.

Your responses will be tape recorded and recorded with written notes. The tape recordings will be stored in my home and will not be made public. If you do not wish to be tape recorded, your responses will be recorded with written notes.

If you have further questions, you may contact me (Principle Investigator, Alexandra Dohm (MA Candidate)), at 520-318-1969. You may also contact the Human Subjects Committee office at 520-626-6721 if you have any questions concerning your rights as a research subject.

APPENDIX C

Artist Interview with “Frank”[†]

Painter
May 1, 2000

How long have you been working as an artist?

72. I would say professionally since 1972.

Did you study art at school or were you self-taught?

Self-taught.

And you received an MFA, correct?

(Nod)

Besides skills related to the execution of artwork, what skills, experiences, or information is necessary for becoming a successful artist? So, besides learning how to draw or paint?

Learning how to paint. I think you need business skills. Promotional skills—what’s that? PR skills. Public relations—business skills. In fact, I think if one goes to the university, they should minor in business.

Why do you say that?

Well, you can paint, but how do you market your paintings? You have to market your paintings. Something that I found when I was in school that was never considered was what do you do with the degree when you are done?

Anything else?

No.

Now I have some questions that are related to that question but are more specific.

Do you think that the way you present your work to the public has a role in your ability to sell your work?

Oh, yes, very much so. How?

Right, how?

Well, I think it has to do with finding the right market. To find the market—I think it really has to do with finding the right gallery. Gallery, I call them a gallery—consultant—again it is marketing.

So what type of measures do you take to present your work. I mean, how do you go about doing it? How do you professionally present your work—in terms of slides?

[†] All interviews included in this Appendix are direct transcriptions of audio recordings.

Usually you try to find a place that shows the kind of work [inaudible]. And then you probably—you know, it depends where the locality is—whether you can go there in person. If you go there in person, you probably want to make slides and/or some kind of image they can see and try to arrange for an appointment to talk to the director—they either look at the original work or slides. If they feel they can make money, they want your work. It doesn't matter whether you have a degree or not—they want to know how many pieces you sold last year—how much money did you make? So credentials, academically, you know, is not as important as. . .

Can we make money?

And can we make money. And of course, oh that is the good compromise, I believe in every artist, if it is visual art, it is communication and they want people to see their work. They would like to make their work communicate their needs through their work.

This is pretty much a follow up question—you probably answered it.

Does the way you present your work to curators and gallery owners have an affect on whether or not you receive shows?

Oh, yeah.

So, what do you think they like to look at the best?

They like to see the work.

The real work?

The real work. You know in my—I'll be candid—my work is fairly benign in that it is landscape work. So, you know, like museums and those kinds of places, they're looking for something that is a little more—I hate to say cutting edge and I always like to think my landscapes are cutting edge, but they aren't social or political statements. So, as a result, they aren't slapping people in the face [inaudible]. So, of course the more contemporary galleries, some of the more prestigious ones are looking for people who shock.

Ok. When you go into a gallery to talk to someone do you bring in a résumé and other things as well?

Oh, yeah. I usually bring in a show record.

A show record?

And again, I think they are more interested in your show record and what you sold, where you have shown—that kind of thing. [inaudible].

So, we touched on some of that stuff, but besides approaching them, how do you go about being selected—having your work selected—do you ever enter shows?

Well, there are competitions.

Do you enter them?

Oh, yeah, once and a while. And competitions, competitions generally look for those things that are most unique. And I don't think that it has anything to do with whether it has quality or anything to say, but that it stands out. I have sat on many juries, slide, slide selection where you see so much of the same stuff. That when something is odd or different, that is generally what you are going to choose.

And you talked about before—do you normally go and approach the galleries yourself based on what you see in them or do you have people suggesting galleries?

Yes, of course there is always someone— [inaudible] well, yes, you go and lead me in the right direction. Word of mouth of course and you know, just out of the blue, say you want to have a gallery, you would probably get an artist guide or gallery guide of some sort and see who, you know, what—who is showing at a particular gallery or what that gallery shows. And generally you can pretty much tell by looking at the artist because the art world is very small. So, you can generally tell what kind of image they are showing and that would be their clientele and then you just make arrangements to meet with them.

Is that difficult, difficult to get an appointment?

Oh yeah. You have to be fairly persistent. And it is usually—a lot of times it is good if you do know someone who knows someone of course.

Having connections—making connections?

Yeah.

(How do you go about being selected to show your work?—not directly asked but answered above)

So, is where and how you show your work important in terms of a gallery vs. a museum and art fair versus . . . ?

I believe that it depends of what you—how you are going to market your work. So, if you know, if—so you make decorative paintings and you try to take them to a museum, chances are you will be unsuccessful. If you take them to a decorator, you may be very successful. And I don't know, you know, there is the art clique, you know, there is the academe and then there is the Sunday painters. So that depends, I imagine—how you want your art to be.

Ok, so you have to make a decision about that and find something that matches what you are doing?

Yeah, not that they can't cross over.

Are certain places more prestigious than others?

Oh, yes.

What type of places?

It depends on who they are showing. Well, museums of course.

Museums.

But galleries, when it comes to galleries then it—it has to do with how prestigious that particular gallery is. And of course that has to do with who is running the gallery and who they represent.

Ok.

And of course that is a reflection of their clientele. There is a number of galleries I know who do sell to museums. They have curators coming to add to their permanent collection.

Oh, really?

And of course that again is done through prominent galleries. County fairs aren't the best place in the world to become known. Street fairs—you know—the hierarchy.

So I think you answered this question already as well, but do you feel that the artwork should sell itself or do feel that good marketing sells work?

Good marketing sells your work. Clients don't beat a path to your door—if you don't take it to them, they aren't going to know about it. You know, the art buying public is very small. There are a number of people making objects. If you aren't out doing it, you know what is going to happen.

What do you need to do to promote your work, besides having it in the gallery?

You talk about it.

What do you do?

What do I do?

Yes.

Well, I get to go to teach in Scotland and talk to other people about it. You know. . .

So teaching helps you promote your work?

Oh, I think so—very much so, because you come in contact with a lot of different people. You know, and people, not necessarily just an art student—people who are interested in art take art classes because of that interest. And of course they have friends and blah, blah, blah, blah. So, it is a lot of word of mouth. And of course you end up in someone's collection and in their home they have people in and they are going to see.

What about. . .

Teaching workshops—workshops. Like if you are that type of person—now I have friends who make a living selling just paintings, so they are entertaining clients all the time—not necessarily doing workshops or things like that, but it depends on where you are in the pecking order.

Anything else? Do you have business cards?

Well, yes of course—business cards, postcards.

And what do you do with your postcards, do you hand them out?

I send them out to everybody I know—leave them laying around at times.

Anything else?

Oh, magazines. You know, art publications.

You advertise in magazines?

Oh yeah, generally what happens is your gallery or whoever is representing you splits the costs. Because it quite expensive. Some people do it just to do it. Full-page ad--\$5000 [inaudible]. And they do work—generally they do work sometimes—they do work sometimes.

Do you send them—do people inquire directly to the gallery?

It depends, you know, if the gallery is—generally what you do is that there is someone that is going to be representing you—you don't what that type of traffic coming to your house. I guess it depends on the individual.

Is public speaking an important part of your job as an artist and when and when do you have opportunities to speak about your work?

Well, the only forums that I have found is usually through places that you taught workshops or you are exhibiting, and of course, you know again, that's the art going public.

You know, that's a very small percentage of the public and if you can communicate with them of course that is [inaudible]. I mean, one does have opportunities.

Do you feel that when you have an ability to speak about your work are you more successful in terms of selling your work?

Oh yes, yes. Of course, of course. [inaudible].

So do you think people are sometimes attracted—like percentage wise, how many people do you think see your work and buy it because they love the work and how many people see your work and like the work but also like you as a person—how do you think that plays in?

Gosh, I really don't know. I have a lot of people who collect my work who don't know me. Like I'll be at shows and they come up and I'll talk to them and "oh, I have some of your work, we really like your work." So that—so maybe my marketing techniques, my communication with the clientele isn't [inaudible]do have communication with people sell more work[inaudible]

Right, right.

The artist.

Anything else about public speaking?

Not that I can think of.

Was it hard at first to speak about your work—did you have to think about it or were you pretty good at winging what you were saying?

Um, I think it is hard to speak about your work, because generally you want the work to speak for itself and so there is a [inaudible] communication [inaudible]. You know I think we are probably more objective about our own work [inaudible] .

What challenges have you overcome to become an artist?

Approval of a career. Having a real job.

So is that something that came up a lot as you were going to school?

Oh, yeah. Communicating your needs with your art is tough—it is very tough.

Can you expand on that?

You know, it is hard to go into the grocery store with a painting and say [inaudible] – somehow you have to sell the work to generate funds to stay alive--one way or another. You know, I don't believe people constantly find grants to [inaudible] so there is some-way you have to communicate [inaudible]. If 95% of people who went to medical school were out of the profession six months after they got out of school the government would look to see what was happening. But 95% of people who get an MFA are not doing art six months after they graduate. So, why?

Any other challenges?

Well, I think the uh, the work that goes into any of the arts, the discipline, the time you have to give to the arts whether, you know, pictures, dancing, what ever it might be—I think there is a lot of sacrifice made socially—there is a lot to do. You know, I think people are in school—in university—there are fraternities—you don't have time for fraternities or parties—you have to work. And I think even as a mature artist, you have to go to the studio. It is self-discipline. No one is—you know, you aren't getting a pay-check unless you are making the work—you are the only one that is going to make the

work—so there are sacrifices. Peer pressure, peer pressure. You know, a lot of our friends who are not artists don't understand studio time. "You are just playing—you are just making paintings."

How have you made yourself become self-disciplined? I mean, was it just out of need?

Well, it is a desire. Making pictures—I think I would make pictures—you know, I teach for a living—I don't make pictures for a living, but I continue to make pictures. So, I like making magic—I don't think I could not—no matter what—I'd still have to make pictures.

Anything else?

No.

I think you kind of answered this before, but if you teach, does teaching help or hinder your ability to be successful?

Hinders.

You think it hinders?

Yep.

Ok, how so?

Well, this gets really weird. Now, in some ways it helps, which we said that.

Like begin able to speak with people?

Right, right—you can communicate, but at the same time, I think that the teaching interferes with the energy, the creative energy, the time it takes to make good paintings. When you come out of the classroom after a day of working with people—you are solving their problems. You know, like you are pushing them, you come out very—you come out very exhausted. In fact, I think twenty years of teaching could probably exhaust any creative juice in some. I think that a lot of us try—I actually believe that the think about weird artists has to do with the academy. The artist becomes weird so he doesn't have to sit on all the committees. So he doesn't have—they say "oh, he's weird, he is not going to show up, he is not going to do this."—so that you can get to the studio. Sometimes I think that the academy itself hinders experimentation—pushing the edge. It is going to cut into your time regardless—whether you are painting or promoting your work—it cuts into your time. And your needs are being filled by teaching and not by making the paintings and therefore, I think you become very complacent in you painting and not keep challenging yourself.

You mean financially—being fulfilled?

Yeah, you are communicating your needs in the world, you know, clothing yourself, feeding yourself, shelter—once those, you know—I think we perform better at a job when the job when we depend upon that job, or our work. I don't want to say job—job sounds too torturous. I don't find teaching torture. In fact, I like to think of myself as having two careers. I do love teaching—I love teaching as much as I love painting. [inaudible]

Anything else?

You know, there is a lot to go into.

Well, you hit on some major ones—time. . .

Time, creativity

Experimentation instead of maybe. . .

You know, the academy does encourage experimentation, so you do have the freedom to experiment because you aren't making your living. You are, you are you can feed yourself with your job, with your teaching, so that affords you a certain freedom in your painting, but at the same time there's that—well, I can afford the experimentation but you have to have the time and the energy to do that as well.

Right—to be able to get those juices flowing.

Exactly, exactly. You know, as we all know, as you know once you spend the day in the classroom, there is not a lot left. Then when you do have your day off, you still have to wash, iron, and shop. Wash your face once and a while. It is a double edged sword.

What recommendations do you have for a young artist starting out—someone in high school who wants to become an artist or even middle school or elementary school?

That is a horrible, horrible question. You should probably shut that off. I think that there are, I think that there are a lot of things that one can do in order to create. To become an artist, you know, to be an artist and not have any other income is very, very tough. I think, you know, of course, you have to learn your skills—they have to be very clear on what they are doing—you know, what kind of images. And they are going to have to network somehow. You know, they are going to have to have some kind of exposure so that—you know, again the art world doesn't beat a path to anybody's door. If one is going, if one is going to school themselves academically, there are a lot of different avenues that one can approach and still be creative and use the arts. You know, I—an MFA to teach studio art is—maybe in five or six years there will be a lot of jobs because everyone—because I think they are horrible jobs to find. And I think they become less and less every day because of technology, because people—I don't believe people are interested in the arts—you know, like, we are replacing all that with all kinds of technology. I don't know—it is scary, it is a scary time.

So you said before that it is tough to just support yourself solely on your artwork. Would you recommend that kids think of other ways to go about it?

Oh yes. I think if somebody is going to be an artist, you know, there is a terrible discussion between formal training and whether you should have formal training. The ones—the distracters always say that the academy is self-serving—you know, it propagates itself. You have to have this so that is just something so you generate jobs. But I think, that in today's world, you have to be very, very talented, know all the right people, and you know, someone supporting you along the line for, to comm.—to be successful with picture making. Otherwise, you need to go to school. You need some kind of tool—some networking of some sort. You know what I think, I think—oh man, I wish that when I had been in school they would have taught—they would have been told take some arguing classes, take some business classes, something that I would have had more knowledge about presenting myself. It is real important. In fact, every time the U of A calls me and say “what about your degree?” And they have all these different questions—“what could we have done better?” Well, told me what to do with the degree. I don't feel like I am afraid to give everything I know to a student and tell them, you know, well

I am afraid to give everything I know to a student and tell them, you know, well good luck because, you know, it is tough. I don't believe that was ever told to me. You know, how to approach a gallery, how to build a portfolio. I know that they are doing more of that today.

So how did you learn? Trial and error?

Oh, I made friends with people. In fact, I—you know, as a graduate student I became very close to a number of my professors—some of them very successful. And by talking to other people—you know, how do you do it—how did you do it.

Any other words of wisdom?

Words of wisdom.

For young artists?

Work hard. Discipline. I think that, I think that once they expose themselves to all art, pick and choose what serves them the best. And, you know, keep your eyes open. I don't know. If I knew how it was to be a successful artist, I don't feel that I am unsuccessful, but to communicate my needs making my paintings, if I knew how to do that I would be [inaudible].

Is there anything else you would like to add?

No.

Artist Interview with “Marcy”

Ceramist
May 2, 2000

How long have you been working as an artist?

In art in general or just as a professional artist?

As a professional.

Ten years.

How would you describe your work?

Play—non functional sculptural pieces. No dinnerware type of thing—everything is hand-built.

Did you study art at school or were you self taught?

Well, I majored in art education. And, you know, I was probably first introduced to clay not in high school but when I was a junior in college. It just seemed to be the medium that touched me the most. So, until then, perhaps drawing was one of my stronger fields. Therefore, when I started teaching I made those two areas focal points in my curriculum and I could go in different directions just by basing it on those.

Besides skills related to the execution of artwork, what skills experiences or information is necessary for becoming a successful artist?

Marketing. Self-promotion. Really taking the time to be self-promoting. You know, there is a guy I teach with. He’s an excellent self-promoter. It’s his first year teaching but he is world known already

Through self -promotion?

Yes, he’s good at it. He ah—but that business end of it—a lot of artists obviously ignore. Because your at that crux—you have put so much time into your work—how much time do you have to market your work? Is your work marketable—that sort of thing? If you ignore the marketing end of it, you don’t get anywhere. You have to be really, really good and really, really lucky.

If you ignore it?

Yeah. And it’s hard to do. It’s like pimping. I mean, a lot of artists have no problem with it because maybe their humble meter has broken long ago and they really do think their stuff is best in the world whether it is or not. But for a lot of artists, it is hard for them to be that cocky and confident and say “hey you should have my stuff, my stuff is the best.” Not everyone is pretentious enough to do that.

Do you think that that makes it more difficult to promote yourself?

Oh yeah! It’s hard if you are shy, if you don’t communicate well with people. A lot of artist tend to be hermits in a way. They just like to stay in a studio and work.. And being

an art agent—there aren't many around that actually do anything. I had an art agent for a little while, but she really didn't get me any accounts that I didn't already have. So all I did was spend a percentage that I didn't need to. But she didn't get me anyone new and she didn't go out of Tucson. Well, you know, ok. I mean, I can find people in Tucson—it's out of Tucson that is important.

Anything else?

That and a lot of us tend not to be good business men. It is that other side of the brain. Record keeping—that type of thing. You have to do that—not many, I don't see that many artists like me in clay that are single income artists. We all--all the women I know and that are artist, you know, say “Wendy, why do you have this day job?” Well I don't have someone bringing in \$40,000 to make the mortgage payment every month. Until I am absolutely set up I can't make that leap of faith unless I have the facility. That takes capital.

So, I'm going to ask you some questions that pertain to that to that general topic. Do think that the way you present your work to the public has a role in your ability to sell your work?

Has a what?

Has a role in your ability to sell your work—the way you present it to the public?

Yes and no. Most of the time you don't have that power to present it the way you want to. If you—almost always you have to go through galleries. And then you give up a certain amount of control. So you give up that control and you probably give up a large part of the financial profit of on your piece. Some artists when they give to a certain point can demand more. I'll handle the PR, because I don't like the way you handle it—that is just the way it is. Now, if you said that to a gallery in Tucson they'd be so offended and they would probably never want to deal with you again even if it's true. Because they are not used to artists saying that sort of thing. You should just shut up and do your work. And, then it's the promotion thing a lot of the—if you just stay in town they don't promote your work very much. You have to go through shows. So it's got to be in conjunction.

Does the way you present your work to curators or gallery owners have an affect on whether or not you receive shows?

What kinds of things do you think about when you decided to present something to a gallery owner?

You know, they—it's normally based on a portfolio, on a couple of examples of your work—because you can lie a lot through the photos. And, you know, it might look really nice in the slides but if you picked it up it would fall apart, so—and then they—in fact, I just got into a place downtown with my armed animals. Did you read the Tucson Weekly article?

No I didn't.

Oh.

I'll have to read it. Was it in this Saturday?

No, it was in January. I was on the cover.

Oh wow. Cool.

I'll send a copy with you. And it was—they, they contacted me. Because my work is different enough that even though I may not—since I started at Pima College, I haven't marketed as much because this job takes up so much of my time.

Sure.

And, but people can remember my work because it is a lot different what's out there. So they contacted me and that's nice thing too—do you do something everyone else is doing or close? Or are you doing something different? Are you doing something that people would want in their house? And I'm lucky enough with hand-building that I can do a lot of small pieces. To get back to that—so they called me and got my work in there. Then this article came on at the same time and they, they wouldn't buy my armed pieces. I could only show them on consignment.

Oh.

See, now I don't do consignment. I sell out right.

So you sell them to the galleries and they . . .

They sell them for what they want. And I give them a real good price. But they were afraid, but, you know, they took the little armed animals and sold all in a week.

Oh wow.

But that is safe for them—to like Rabbit with a ooze. I don't know. But you know, people—it's eclectic.

So, do you think, you know, like when you are presenting to a gallery and maybe slides aren't that great but as long as the work is good do you think that they will usually come around to it or is it really important to have good slides and good, solid resume—that kind of thing?

Their bottom line is money, o.k.

Money?

They're going to want a product that—I mean, I could have the best photos and the best resume in the world, but if they don't think they can move my work, they are not going to have it there. That's a cold, hard fact. So I don't even have slides of my work I have a photo portfolio. And . . .

So why do you think that works better?

Because they can look at it right there. They don't have to hold it up. Or take it and review it—the best thing is to have copies of your photo portfolio—a little brochure—with maybe different examples, prices and that kind of thing. So you can give it to them and they can make their financial judgement. A—does their work fit in my gallery? B—can we move their work? That's basically what they are concerned with.

Have you made a brochure?

No. Of course not. It's been in the works for six years. I know I should have one but by the time I leave this job from that I'll already have started my marketing circuit. I have my set—I want to go here. I want to go to Santa Fe. I want to go to Sedona. I want to go to L.A.. You know, a nice circle that I can travel through.

And places are there—I mean, I am confident that I find it.

How do you go about being selected to show your work? Do you approach the galleries? Do you apply to juried shows—that kind of thing?

They—you always get notices of the shows obviously. But it is important—you know, I say this but that doesn't mean I am doing it. It is important to enter—gosh, you should at least enter three good shows a year. Like the last show I was in, I didn't enter—they called me. Because it was that show at Tohona Chul and it was exactly what I did. The curators came out—what I think they basically did is they put out the invites and everyone answers and then they came out to my place and filled the show. So, I had a couple dozen pieces in it because it is what I do. It just so happened that it catered to my work. But even they will say curators of the show they have no idea the kind of stuff you do unless I would have given them—if I would have given them a portfolio of a lot of different work it might have had a better grasp of what I had. Instead of them coming out and saying, “oh my gosh, you do this, you do these.”

So, do you—is that your main method of getting it out there—going to the galleries like the one you were talking about buying your work directly?

The—for the shows—that's just ah--a lot of you can get a lot of repeat business. For instance, they might have a show and you will have pieces in the show and then they will want to buy work from you throughout the year. That happens a lot. And then there are, there are the places that that's all they do are shows. But they have a good following so that you can actually sell you work out of the show. I mean, that is your goal—more or less. It's not just to show it.

Now are you talking about juried shows that you are in?

Yes. All the shows are juried.

Is where and how you show your work important?

Where, how, and when. You know, in this area, summer shows aren't seen by as many people and the shows that are during our tourist season are always the more popular shows. Because you have to look at who is buying—you know, on one hand you say well, the retired, blah, blah, blah, may not have the expendable income on art but more than they're affluent people and they see something that they really like they don't quibble about “I need to save this 100 bucks.” They will say “well, this is really nice and I'll never have it again so I'm going to buy it.” So, obviously having shows during the prime season are more profitable and get you more repeat business.

What about—are there certain shows that you enter that are more prestigious than others?

Oh, yeah, there are. Even the—on lesser level—the art sales—what do you call them—I don't want to say craft fairs.

Like the fourth avenue street fair?

Yeah, those kind of things. So I have heard in town—the Tucson Museum of Art and the one that they just introduced and Rillito Downs are supposed to be high end art. Even more so than TMA. I've done that TMA show three times. I only did it this spring for the exposure. My work really doesn't travel well. Those people are professional gypsies. I mean, they set up in fifteen minutes their tents and they're packed up and out of there. And I'm still crying, packing up my work and it's getting dark. And that's what they do

all year long all over. I don't know how they can do it. But again, a lot of them—it's one steady income—one art income. Or occasionally you might find them both in the art business but then they really travel the art circuit. And that's a whole—I don't know how much money they make. Artists never talk about that. But—so those two shows supposedly are the better ones in town. You might as well skip all the ones where people—like Reid park—like that is probably one of the worst.

So you make a conscious decision about which ones you enter based on how much you think you might sell?

Yes, because people go to Reid park with five dollars thinking that there going to get a lot of stuff. And, I mean they make clothespin dolls. You really don't want to be in there. I'm already in—you don't want to be priced artist. Ok. But you don't want to be in a group that is all craftsy. You want it to be fine art. So, those are, and I have visited a few of them, scouted them so to speak and it's a big differences between those and all the other ones. The crap that fourth Avenue—I juired that one year. I mean, part of the way you jury them is not only on the work but their display. So, if they don't have that professional gypsy display they, can't even get in. They have to be all set up. And when I juried it I tried to pick different work—like not—first you eliminated the work the really bad stuff and then you—so there is a diverse element in clay for instance. And that was what I was jurying was the clay. But, no, I don't see how they make a lot doing those things. Three days standing out there is a long time.

I know, I did candles for awhile and it was really tiring and really annoying.

At least during the Tucson Museum of Art thing I demoed.

Oh.

I sat down and I brought clay and I did little ocaritas. And some small lizards so I could sell at my Easter show and I had invitations for my Easter show.

That's a good idea.

Yeah. It was smart and I got a lot of—although I didn't sell hardly anything there, I had a lot of people who to the fliers who came to my show.

Oh great. So sometimes people just have to think about it.

And I'll send them an invitation to my Christmas show that I have every year. So, it's marketing ploy. I had to take it in the short so to speak the money and I got a lot of work done too. The kids loved it—they loved it—not many artists were doing demos. So, that was a good thing for me. It made the time pass. Because I can only smile so much and talk but still the TMA thing they don't advertise really it as much as they should.

Yes, I never heard about it—just through word of mouth.

People, people that seem to know about it are the members. But, you know, they only have so many members in the group—they need to reach the general public.

So do you feel that good artwork should sell itself or that good marketing sells work?

Both. A lot of crappy artwork is sold through good marketing. You know that. If you market something well enough, you can sell anything.

So it plays an essential role?

And you know, it's discouraging if you are doing nice work. Because there's only X amount of dollars that are going to be spent on artwork. And it's not going to go your way. So you have to, even if you are really, really good, you have to market.

What to need to do—what do you do to promote your work?

Not enough.

Not enough?

I do my home shows. That's a big promotion. Because people—although I'm not in many places at this moment, a lot of people at TMA came buy and recognized my work. They go "isn't it at so and so." Well, that was years ago but they can remember because there is no one else that does the same type of thing.

Why do you think your home show is so successful?

I think that the atmosphere is nicer. And I try to make it a little more personal. I cook for it for God's sake. And opening up your house to strangers—that's something special and people should just—I mean, some artists do it and they might just have their backyard accessible. But I have my whole house there which gives them the true impression that I'm trusting them. You know, they are valued people to me and I'm inviting them into my home. And they also get to see my whole scope of work instead of one diverse line. And they can get it directly from me—it's advantageous to them economically—they can then get the direct story about the work too. I have a lot of people who come every year and add to their collection. And I always bring my new stuff at my shows that maybe never be seen out in public—so they get chances at those too.

What else do you do?

I still—I still go out. I do enter X number of shows. I do belong to X number of art groups. I'm trying to expand on that and not be such a hermit. I do have a web page.

Oh cool.

Mind you, I don't have email or anything. I have a web page though. And I do approach certain places—now, I'm just local right now because I can't expand until I have the time and the facility to keep up with the demand. It's a double-edged sword. You can't go out and market your work if you don't have it and you make.

With the time factor right?

So, there will be that period of time that I will have both going at once. It will be still working here and I have to establish that clientele. I don't really think that it will be extremely difficult. It will probably be a little scary for the first few years. We have duties and obligations financially. God forbid I should have to go back to teaching.

Anything else for promotion?

That and the Tucson Weekly was a good piece of PR. Although it was more of a, I mean, it dealt with me personally a lot, but uh, you know those little things that happen—infamous is just as good as famous, so.

Now was that something—did you send them a press release or did they just pick it up?

No. The assistant editor knows me—her aunt was my cooperating teacher when I did my student teaching. I mean it has gone back a long ways. For years she has talked about doing this article because she thinks I'm such a wacko. And—in a good way—so, she

finally did it after the millennium because she was intrigued that I had a Y2K cabinet. That's st—that's what motivated her. So, I went in and she came out and did the interview. And uh, and she sent the photographer out. It was kind of wild. Of course, I'm on the cover with guns. So people who didn't know me at all, or they might have—I don't even know if they read it—oh my gosh, guns. But that's their loss because it was a very funny article and guns were a lead in to my armed animals. People who knew me and were my friends thought it was a hilarious article. People who didn't care for me too much, you know, still don't so . . .

So publications are pretty important then in promotion too, right?

Yeah, it helps. And knowing that what goes around comes around—it's a small community, the art community. If you mistreat someone, it will come back to haunt you—everyone will know about it.

What practical strategies have you learned to make art profitable—in terms of your work?

Trying effectiveness [inaudible].—there are some pieces that you just can do because they are not cost effective as far as making them to sell. You might make one for show or that sort of thing but you can't continue in some lines. There are some things I just had to quit doing because you can't get your money out of them. Because it takes too much time to make the piece for what you can get for the piece. And until you reach some echelon where you can get thousands of dollars for hardly anything, you know, and there aren't a lot of people in that boat. So, you have to be logical where that is concerned. And pieces in my field then you have to think of uh, we have that firing factor after we do the work. You want to do pieces—you want to do them in such a way that you don't have any problems with that firing—no cracking or that sort of thing. Because what good is a piece if you spend 15 hours on it and it cracks apart in the firing. It's not like painting where when you are finished you are finished. It's frightening.

You have more control over it (painting).

Yeah, this is well you know if you fire and made your pieces right and blah, blah, blah, blah, but still it's always that chance. Even for me.

So how do you control that?

You , you, either develop—there are a few things—I used to have a high percentage of cracking. But I have developed different firing techniques that I can pull them through. And or if they are such difficult pieces that they are going to respond in a bad way in firing you just have to not do those pieces.

OK—that makes sense.

If you can't get them through, what good are they. You have to be practical.

When do you have opportunities to speak publicly about your work? Is public speaking an important part of your job as an artist?

I don't.

You don't?

When do you. You would have to—there are certain avenues you could go through education, the arts council. You could go through visiting artist venues that are offered

through Pima county and even the state of Arizona and you can do slide lectures that way. But you know, you can't have one without the other. You have to have a certain amount of success and a certain amount of proficiency in your field before—you know, who's going to want to hear you if you have nothing to say, ok. You have to prove that you have something to say.

Ok.

No. I don't—I never done outside of the educational realm.

So, do you think if you were given the chance, do you think that would be a strategy to get your name out there and make art more profitable? What are your thoughts on that?

Right now I'm not at a point where I need to consider it. Because I am not established enough. The only times I have been approached for that is people who want to learn to do my work. And they would love to have workshops and lectures, but they have their agenda already set. So you are not telling them what you want to tell them, but they just want to know how to do your thing, so they can do your thing. And that's not the point of the whole thing. So, I wouldn't even do it now—I have nothing to say that would help them.

What challenges have you overcome to become an artist?

(tape cut out after this question). . . .

So anything else—any outside pressures from family or friends?

Absolutely not. And I was confident enough—you know there aren't that many art avenues in this city. And I have not hit on the TMA thing, but I have hit on most of the others. So, it has worked out well for me. This job—I didn't expect to be here this long, but you know, I bought that new place and I had to liquidate all of my capital. So, I needed some time to work back up.

If you teach, does teaching help or hinder your ability to be successful?

It depends on how good a teacher you are. Because, you know, some teachers put more time and into it than others. And but to be a really good teacher and be effective, I don't see how you could swing both, I really don't. Unless you have, you know you take that summer term or you are working a lot or that sort of thing. That's tough to do. It's nice to be able to work throughout the whole year instead of trying to cram everything into two months. And most teachers then don't have any money—they have to work or something in the summer. So that doesn't help them either. But, I don't know, if I went back to teaching know if I could swing it or not. It would be easier now establishing my artwork than the other way around.

Well, what about your job here as a teacher?

I don't actually teach.

Oh, you don't?

No. I'm a support staff.

Oh, I didn't know that.

Support staff for metal, sculpture and ceramics. I teach, but not officially. What was the question again?

Does teaching help or hinder you—I thought you taught, so.

Well, teaching does help you, ok—I really believe that when I taught for the city I explored a lot of directions that I pushed myself just to be able to teach it. And new techniques, new things, because I always wanted to challenge and give more information to my students. So, yeah, so, I do think that teaching does help in that way. But then I have also seen teachers stagnate too.

So it just depends on . . .

On the person.

So do you think it helped you when you were teaching in terms of getting your name out—did you make contacts that way?

Yes. Especially, now remember, I was teaching adult classes not a group of 19-year-olds that, you know, which is, to be honest not going to further your career any. But when you are touching 20 different adults in professional fields then you do make more contacts. I definitely did when I was teaching at the city.

What recommendations do you have for a young artist?—kids in high school wanting to go on.

There are kids right here that are art majors they are getting their associates this month. And what are they going to do with it?—I have talked to a few of them about it. I go, “ok, lets be realistic. What are you going to do with your studio major.” I have—I know a lot of studio majors who are just eking it out. And they may or may not still be doing art. So some of them—not everyone is made to go into education, although when I see a few that are, I try to steer them that way. And we do have a few—even in our program right now that are actually art teachers, actually communicators, entertaining. They are smart. They are quick witted. They really project their voice well. They can control—they are good leaders—I mean control in a good way. And they are good artists—oh, my god the profession needs them. I don’t know if art education is dying, dead, growing right now. We are having a lot of schools built, but. . .

There are a lot of jobs open actually. So you might recommend that they look into teaching?

And then other areas of art. My student aid—she’s double majoring in graphic arts with studio art because she’s got to make a living and she is an excellent artist and she’d be excellent in computer graphics. A lot of—any media art like that.

So do you suggest that they have more of a practical application behind them—would you suggest that or another type of job that they can go into to. . . .

They have to be practical about that. You know, what if—a lot of teachers here ok, never majored in education. They were studio majors. And I had a lot at the U of A that were studio student majors—some ended up good teachers some were horrible teachers. And you know, as a student who is going into education it would have been really nice if I had teachers who had a little more field work. Instead of always going to school until they got into a college class. And they are just horrible teachers, but the system is not set up that way. But they do have to explore what areas—and there are a lot of areas that can be

enhanced by someone with an arts degree, but again those people have got to start looking around instead of just graduating with a studio major and going on and saying “now what do I do?”

Right, keep their options open?

Yeah. You always have your art work. You can always launch your art career but you have to eak out a living too.

Anything else—any other suggestions you would like to add?

Going out there—I wish I could say that going out there and talking to artists may or may not help them because it is very romantic for a 19 year-old to live in a warehouse in a co-op situation, you know, and be able to live on \$50 a month. They think that is like the coolest thing in the world. But you know when they are 30 they are not going to think the same. And then what. And their parents absolutely can’t tell them anything else because uh.. You know, that advising thing, if they can get instructors that can—maybe are counseling and advising it’s still weak in career type things—they can go here and talk to four different people and get completely different stories from all of them—two of which don’t know what they are talking about. So, you know, I don’t know what to say to that except be your own best friend.

Where did you learn all this stuff, where did you learn how to make a career out of your art—just begin self taught?

Yeah, that and like I said, I have a mentor. Its nice to know one—it was the lady who was my cooperating teacher. I took her job teaching because she wanted out. You see, back then at the U of A we had really, really good counselors as far as art education—they always steered us in the right direction. Steered me right to this job. And then she quit to be a professional artist—just paint. So I learned a lot from her as far as that goes.

But never in school?

No—no, no, no, no, no. In fact, I couldn’t even fire a kiln graduating from college, I had to learn it on my own. So, nope they didn’t touch on that—that wasn’t important. But that’s what you are touching on

Artist Interview with “Peter”

Ceramist
May 4, 2000

How long have you been working as an artist?

As a professional?

As a professional artist.

So, you mean after I graduate?

Right. I mean, when did you start to try to sell it—that kind of thing? Or have you been before?

Yeah, I have been showing since right after my undergraduate.

Ok—so, how long has it been since then?

About ten years.

Ten years, ok.

How would you describe your work?

My work is very figurative and most of them are kind of realistic.

Realistic?

And lots of social comments.

Did you study art at school or were you self-taught?

Yeah, to teach here we have to go to school, so I went to undergrad in Japan and when I was there I had one year an exchange student at the Maryland Institute college of art and the teacher there excited my about ceramics. So I finished one year there and went back to Japan and finished my degree and then came back to up-state New York for graduate work.

So, you received your MFA there at Alfred?

At Alfred.

I had a friend that went there, but not for art.

Besides skills related to the execution of artwork, what skills, experiences, or information is necessary for becoming a successful artist?

Successful artist is always a difficult term and ah—I believe successful means to be able to notify everybody that this is somebody’s work and also become published, so in other words (in maybe three things). To do that, I am sure that work quality is very, very important, but that is just minimum. Everybody has to make a good work, but that is not enough. The thing we need is, I believe to be able to show our concepts through the work and somehow make it somewhat visible to the viewers so that you be notified by the peo-

ple. So instead of making—you make something and then you say something about it, but if it doesn't show in the work, I don't think it is successful work.

Do you think that the way you present your work to the public has a role in your ability to sell your work?

Does it affect it?

Right, does the way you present, in terms of how you display it, affect your ability to sell your work?

That is also a difficult question. There are many bad galleries and good galleries, so even though you are showing in bad galleries it doesn't matter, but you have to be able to show in the good galleries and to published also. And good galleries have good collectors and those people will be notified by these good galleries—they will start to buy those pieces from those galleries.

Does the way you present your work to curators and gallery owners have an affect on whether or not you receive shows? And how do you go about letting them know what you are about?

In my earlier stage of my career, I started to apply to lots and lots of juried exhibitions, so that my work would be started to be seen by different people. By the time I've been doing so much, I started to get published by different magazines and so forth. And after that the museum curators, when I was in college, school asked us to submit work for the magazine or their shows.

Ok, but lets say when you approach a gallery, do you bring slides of your work, a résumé, do you bring a booklet of your work, do you bring the actual pieces, how do you go about doing that?

Yeah, to galleries, we need to send five usually, a résumé, and many I would usually send proposal—like why I want to do this.

You send a proposal?

What to do—to show.

Anything else?

Just those things. If you are published, you can probably send a copy of the magazine.

How do you go about being selected to show your work? I think you answered that in the other question—do you want to add anything?

Everything—it is not only art, but everybody has to work really hard. Hard work also has—some people may think that this is their best but for the other people, they think oh, you could do more. So, I always try to do my best I can and say “oh this is enough”—I don't like that kind of attitude. I like to try—why don't we make it better. So, I push myself to the limit and how I—even finding and other things when I started—trying to find out juried shows by important people. So when I find out, I try to make good work for the shows.

When you say juried shows by important people, do you mean the jurors are important people in you field?

Field, yeah.

And do you normally approach galleries on your own, or do you have an agent that does that for you?

At this moment I don't have an agent—just myself.

Do you just pop in or do you ever keep track of the gallery for awhile and then go?

Yes, yes, keep track of gallery and find out artists that I like and kind of also like to be a successful artist. I think when you got some successful artist résumé—that tells when they were so many years old, they were doing this, this, this—so I better do more. Kind of keep track of what I am going against.

Right and how it compares to other people?

Right.

Is where and how you show your work important? Are there differences between galleries and prestige levels and that kind of thing?

Repeat.

Are there galleries that are better to be in than other galleries? Is it better to be in a museum than a gallery?

Yes, like um, museum also, you know, when I just started it is very hard to get in, but recently they started to invite me for different shows. That is always very good. But the invitations—invitational shows like uh—I just was invited from University museum in New York, they want to have a show called [inaudible]. Since it is the millenium they want to do very specific American ceramics now, kind of, year two thousand kind of show. They invite seventy big name artists and I was included in that—I was so surprised.

That's good. That is great!

All of these are very successful artists.

So those kind of things are more prestigious than . . .

Than a gallery show.

A gallery show?

Yes.

So, when you are going out, what would you rather have you work in the invitational shows or in the museums rather than galleries or does it matter?

Both. Because museum shows are often not for sale. So galleries have things for sale.

OK, right, more practical?

Yes.

Do you feel that the artwork should sell itself or do feel that good marketing sells work?

It is hard to say—again, if you, if you, the work has to be good to be successful for the, to be included in the good galleries. If you get into the good galleries, then they have the good customer. So, first we need to be successful artists to be included in good galleries. Then good galleries have good customers and then sell.

Right.

But there are so many bad galleries everywhere.

So, it would have to have to have both. Right?

What do you need to do to promote your work?

To promote my work?

What kind of things do you do to promote your work?

Oh, just try to exhibit my work at least once a year somewhere else.

So you try to . . .

Instead of group show, try to have solo show. One or two shows a year.

And outside of Tucson or outside of where ever you are living?

In a big market, not like Tucson, maybe New York or Tokyo.

So, would you consider your website a promotional tool?

Maybe a little bit. Yes, but I—David Bowie's web site sold some of my work, but I didn't sell it through my website.

Well, what other things do you do to get your name out there besides having shows?

I mean, do you give cards away a lot, do you give business cards away, do you talk to people about your work a lot?

Actually, like when we do shows, I make invitation cards and then send it to people I know in the schools and such to—or place them in the classroom or something.

What practical strategies have you learned to make art profitable?

I believe that we need to be good to be able to make good benefit. In other words, we need to be famous like big name artists make lots of money but in my stage—like when I was young, I was losing money to make money not work. Like, I had to ship my piece and such—those things are very expensive and galleries take 50 percent. So, and if our work is too expensive it doesn't sell. So, I wanted always to be in the buyer's side. So, I don't want to make price so it is unreasonable. So, I always try to keep price low and that makes me harder to make profit. But now finally, I make little bit—I make benefit. But still I have to pay shipping and such so kind of make it equal now.

So you are starting at a reasonable amount and gradually, hopefully build your way up, right?

Right.

I noticed that some of your work is life sized and some of it is smaller. Does that play a role in making your artwork profitable for you? I mean, do you sell more of your smaller pieces and do you do that conscientiously—do you do that because you like the smaller works and the big works?

I like most—Big one has more presence because it is life sized—it is like a human sitting there. But smaller ones are more easily to buy especially in a little city like Tokyo—they live in tiny spaces—there is not enough room for life-sized pieces.

Right, right.

So, but last year's show I had in Tokyo with these ones, everything was sold out. Including these big figures and I also had small figures, but everything was sold out. So, there are some people who buy those big ones too.

So, do you think—let's say you didn't have to make a living. Like you just won the lottery or something—would you concentrate on your life sized things?

Yes.

So you do that consciously so that you can make some sales with the smaller figures?

Yes, yes, yes. So that we can keep the price low.

Right.

When do you have opportunities to speak publicly about your work? And do you think it is an important skill to have?

Yeah, I think so. I do slide lectures quite a lot—different schools and everybody from different schools and museums and such. I just did one at school—public one a couple months ago.

Oh, great.

Where local people interested in ceramics can come.

Do you think that that helps get your name out—those slide lectures?

Oh, yes—ok. I was also chosen for the immersing artist in NCEA. I'm not sure you know what NCEA is?

No.

NCEA is National Council on Education for Ceramic Art. So that will—they are a big group for ceramic artists—they have every year a big conference, and last year they chose me as the immersing artist.

Wow.

I get to talk with four thousand people and that also gives me feedback.

So when you talk in front of a group like that, do you usually plan what you are going to say beforehand or is it more of a wing-it kind of thing or do you feel that you really plan it carefully?

I somewhat plan, but since I have done it so much, I almost remember by heart.

Getting to be a pro!

I think it is good—I saw some of the people at the same talk and very nervous and it is very hard to hear what they are saying. If they are too nervous, they speak smaller voice—looking at the paper and it is not interesting. You want to make sure that you talk to the viewer and make sure they know what you are trying to say.

Right, so being able to speak is important because it more interesting to listen.

Yeah, that's right. You don't want to get bored.

Right.

What challenges have you overcome to become an artist?

I think it is very, very hard to make a living with art. I was lucky enough to be invited from different schools to teach. Again, when I look at successful artists, most of the people are teaching at different schools. When I was in undergrad I was thinking that's the way to go. But I had to study seriously when I go to grad school—I go to the best [inaudible].

So did you have any challenges in terms of parents?

My parents are very supportive.

Supportive?

Yes.

That's great.

And they still live in Japan. But our family is not rich family. When I started to tell them I wanted to study art in the United States they said “where is the money?” So I got luckily a scholarship.

Oh, great.

So I can come here—of course I got a scholarship at Alfred.

Oh great. So any other challenges besides just being able to live financially that you had—cultural, social?

Culturally, Japan is very much influenced by America. So, I didn’t feel any homesick or anything. But always keep reminding myself, be myself. Don’t believe anybody, just work as hard as I can and then go from there.

If you teach, does teaching help or hinder your ability to be successful?

To teach at school, I don’t think it is ah, I don’t count that as a benefit to—my artist skills. But it is more like exchanging—like a friend situation. I get to tell them what is a good way to do things, and they get to tell me this is what they think. Sometimes the beginner has different ideas, and it is sometimes quite interesting. And that always keeps me refreshed.

So does that sometimes help you get ideas as well?

Yeah, yeah. Refreshed—change the way of looking at things.

What about in terms of getting your name out there and making sales, like the practical side of it—does teaching help or hinder you from doing that?

Hinder?

Stop you—is it a pain to be teaching. I mean, does it hurt you?

Actually, I mean, of course it takes time to teach but that is the only part. But everyone has to work too—that is not much but.

So it takes time away from your studio?

Yes, time away—that is true, but that is the way it is. We have a great summer break and I can have shows in different places.

That is true.

And that helps me. But teaching in different schools—school name, where you teach doesn’t help so much, but it is more important that you are doing good work.

What recommendations do you have for a young artist? Like, let’s say a high school student who wants to go into art, what recommendations do you have?

The first thing I want to make sure to tell them is, don’t think art is, don’t think art is an escape route. I mean, a lot of people that in studio come with attitude—they think art is something that art is something that anybody can do with no skills. That is totally wrong—it is actually totally opposite. You have to work at it very hard than anything else—the same as anything else. Like being a good designer in New York or something—just have to work so hard or being a singer or something—they have to work so hard to get there. They have to realize that and when they are focused I am sure that they can do it. But there are so many people who don’t do it. So I just want to make sure that all that all the high school students be serious—find out what you want to do as soon as you can and go hundred percent and just work at it.

Do you think that—would you recommend to kids wanting to be artists--Would you recommend them having another job like you do-you are a teacher as well—would you recommend that?

Probably at the beginning of the career they have to I think.

Have to?

Yeah, but, and it is hard to get over this period and sometimes they just quit. So it depends how serious you are. Even though those jobs will take away your time, you still have to keep work at it.

Where did you learn how to be successful in a practical sense? Not in your ability to do ceramics and sculpt but in your ability to learn about slides and approaching galleries and that kind of thing—did you learn that on your own or did you learn that in school?

On my own—the hard way. But, like I said, I look at the other successful artists' résumés and find what they were doing and I try to do at least this much or more so that way I could probably get jobs.

Do you have anything else to add?

No, this is it. Do 100 % that's all we need. And everyone needs to realize, especially younger age—one or two years in eighteen or nineteen, those are important—I am now thirty and when I was young—so many friends—oh I am something else, I am something else and keep saying that and they didn't do any thing and now I am thirty and they are doing nothing and I am teaching here. That is a big difference. They want to know, if they keep slacking off they won't get anything for the rest of the life.

It is not just going to miraculously come right?

Yeah, it doesn't so we just have to work at it.

Artist Interview with “Maria”

Painter
May 7, 2000

How long have you been working as an artist?

I have been working since 1974 when I started to take classes at Ashland College.*‡

How would you describe your work?

Representational, Impressionistic, very colorful.

Did you study at school—did you study art at school or were you self-taught?

I was going to Ashland College, so I did study there and the rest of it was lots of practice, practice, practice.

Besides skills related to the execution of artwork what skills, experiences or information is necessary for becoming a successful artist?

Well, there is the business part of it, which is very important. We can work in our studio forever until, but if we don't go out and tell people that we paint and what we paint and how we paint, no one will know and will not be able to survive as an artist. So, whatever means you can do to let the people know that you can paint, that you paint, it is not going to be very good because you can't survive on it.

So, you are saying getting yourself out there is important?

Yes, very often my opinion is—join anything you can join. Go out. Talk to people. Let them know what you are doing—that is very, very important. Invite them into your studio for coffee. Tell them to come by—make appointments. They need to see what you are doing and eventually they will buy.

Do you think the way you present your work to the public has a role in your ability to sell your work?

Oh yes, definitely. That's how you sell the work. It's um, for example, I go to the garden walks. I'll paint at the garden walks, which in Ashland, Ohio, there are usually six thousand people going through the gardens and I'll be painting there. People watch me paint and they get to know me and if I do, I have done it for the last six years and people start to get to know you and that is one thing you have to do.

So in terms of, like I know you have a studio, in terms of the way you present your work in the studio, does that have an affect on—what kinds of things do you think

‡ Some names of places and institutions have been changed to protect the subjects' privacy.

about when you put together your studio in order to put your work in the best light—arrangement wise and display wise?

Well, my studio becomes sometimes pretty messy, but since I have a big window where people can look in, I have to be a little careful. It almost looks like a gallery because I hang my work up and put them on easels and—but it is also a working studio so it isn't like a gallery you would walk into and buy off. But I have people coming in buying things.

Does the way you present your work to curators and gallery owners have an affect on whether or not you receive shows?

Yes, it is definitely. And that I haven't done too much because I do my shows, my own shows more. I haven't really approached too many galleries and—but it is very important also and I recommend it to anyone, but sometimes it is difficult to get into a gallery but again, you have to keep on knocking on doors.

So when you approach a gallery, would you bring in actual work, would you bring in photographs, would you bring in slides, what would you bring in as far as presentation goes to a gallery or someone who is interested in showing your work?

No, no, most galleries want appointments with slides and look at it themselves because they—the understanding I have—they say that they don't want to make decisions right in front of you because artists are very sensitive. They rather look at the artwork privately and then make a decision.

How do you go about being selected to show your work? Do you approach galleries? How do you go about getting shows for your work and getting your work out there?

I go to galleries and ask, but I do more on my own. I do it through connections—whoever I know, if I have a chance to talk with someone, if I can have a show, private show in some homes or in wherever I have a chance, I will approach people and ask, "would you mind if I have a showing in your place?" I do it myself and have the catering and everything and people are pretty willing as long as they don't have any work to do.

So you do most of the work?

Yes, I do all of the work. They are pretty willing to open up their home. I had last year one in a castle and that is a good draw because people are not only coming for my artwork they have a few reasons to come to go and see the castle to meet the owner of the castle. I had one at the Archduke Hapsburg. Again, it is a draw by itself too and doesn't lessen your work. I think it just makes it interesting for the people to come.

Besides homes and in your own studio, where else you show your work? Do you show them in businesses—or in that kind of place?

That is very important where you show your work.

Are there places that are better to show your work at than others and can you expand on that?

Right, it depends on which people you want to reach. If you go into more high-class areas and high-class restaurant you reach people who can afford your work. I you go into

the ma and pa coffee shop, you maybe don't reach those people who can afford it eventually. So, you do have to go upscale. Any country club you have a chance, anywhere where professional people are, there is where you can sell your work because those are the people who can afford and are interested in art.

Do you feel that good artwork sells itself or do you feel that good marketing sells work?

It's good marketing, definitely. You can paint the most beautiful paintings, if you don't market your work, it's not going to go out the door. And you might have the most wonderful paintings, but it doesn't go. You really do have to market your work. And I do believe it is personality of the artist is very important too. Artists who are very gruff and not pleasant to people, people will turn around and go away. There are plenty of beautiful artworks out. And if you have a problem with personality, you can learn it. There is no excuse if you want to do what you love to do and love what you want to do.

What do you need to do to promote your work?

What do I need to do? I, again, I need to make a lot of telephone calls—every morning I do my telephone calls. I listen very carefully what people say. If I hear someone saying they are opening an office, well, there is the opening “do you think you need some paintings I can hang in there?” People need to see your work and not necessarily buy right away but they need also to see it. If there is a lot of traffic in those offices it is great if you can show it there.

So, would you consider your painting at the garden walk a promotion as well because you are getting out there?

Definitely. That is a promotion. That for me—and I do a lot of volunteer painting places. I offer my services quite often for free just so I get some publicity.

In what kind of places do you volunteer?

Like in schools. I volunteer in school. Sometimes at park districts.

What other types of things do you do to promote your work?

I talk to lots of possibly architects, interior designers. If I have an interior designer who does the parade of homes, I'll ask to hang it in because you know that there are thousands of people going through the homes again and make sure my name is on there or make sure that they realize my paintings are hanging on the walls. And that was very successful for me.

Just really getting you name out there?

Yes, any possibility. And that's why you have to be out at meetings. I joined the Rotary Club, I belong to the Ashland Women's Network, belong to museums, belong to the Ashland Area Arts Council. Try to join a lot of groups because the more your name will be repeated the better people remember it.

What practical strategies have you learned to make art profitable?

So, what kinds of things do you do so you insure that you sell your work?

Again, being out there.

So, in terms—I know you do some really large works and you do some smaller works. Do you do smaller works so you are sure to sell something? Do you do other types of artworks because you know it will sell? What kinds of things do you do so you will know you will have some kind of income?

I pretty much do what I love to do. I just paint anything I want to paint. But I do paint small paintings now and then—very often because I don't have a subject for a very large painting. But they also sell very well the small ones.

So you don't really think about it in terms of what will sell?

No, I don't—no. And sometimes if you focus on those things it doesn't work very well because it is second guessing.

What other strategies do you use to make art profitable?

I also give workshops. I do give two day workshops for people in my studio too and I have a following right then and there. Some people have come seven times to me already. And again, it is by word of mouth. People say come to Maria and her workshops. I do collect some names now and then like when I paint at Barnes and Nobel's—ask people to put their names down and send them information when I put the workshop out.

So, they obviously pay for these workshops?

Yes.

Do you think that when they come to you studio and do the workshops with you, does that help make connections? Does that sometimes result in sales of your work?

Sometimes the ladies or whoever comes, there are gentlemen also, they come buy the paintings right then and there or since I demonstrate. It is very, very nice for me because I demonstrate. I give the workshop and I have a painting along with it or two paintings. And very often I sell those paintings too.

When do you have opportunities to speak publicly about your work?

When I get called from schools.

When you say schools do you mean high schools, colleges?

High schools. Art clubs, they call.

Do you think it is an important job as an artist being able to speak?

Again, it gets me out there to present myself to the public. Yes it is very important—any opportunity. Last time I had a opportunity to paint in front of 800 people from the Chamber of Commerce and then I donated the painting afterwards. Because it was such a big group, half of them didn't even see me paint, but when I was allowed to go up to the podium and give it away personally, people paid attention to me.

So you have a certain power with your voice?

Right, especially with my accent. People have to listen to me so they understand me. Otherwise, they have a problem.

What challenges have you overcome to be an artist?

Challenges. Definitely you have some challenges. When there are not sales—that is very depressing. But you just have to believe in yourself. Challenges that people become sometimes rude. And say not nice things to you when you are in the public—you have to put up with those.

In terms of you work?

Especially in the beginning. Yes, on the beginning. It was very hard. Some people would be—and they make sure that you hear it when they say nasty things.

Being critical of your work?

Right, but not in a positive way.

Right.

And you have to overcome it and just move on. And the hardest problems are if you have a lot of work and there is a very slow period. Then you really have to start believing in yourself and personally I am praying.

What other kind of challenges do you have? Did you have any kind of family challenges about what you chose to do as a profession? Or any kind of cultural problems?

I had plenty of family problems. My siblings are very difficult on me. They—my family didn't believe in me. They—art is something you do as a hobby but not as a living. Even after great shows they would say “are you sure you want to keep doing this?” They just can't visualize that you can do something you love to do and make money on it. Yes, this was a big challenge because you almost had to push you family away to say “I will do it and just leave me alone.”

You were able to get past that?

Right.

Anything else?

No.

I know you don't teach in a college situation or in a high school situation but I know that you do you workshops. Does teaching help or hinder your ability to be successful in terms of your workshops because that's what you teach?

I—for me, workshops are great. They—since I demonstrate in front of people and almost do a whole painting in front of them, my experience was that I was shocked at myself that I realized that I can do those things. Having people watch me and I talk. Their positive comeback empowers me almost. They gave me so much energy and gave me such a good feeling that my paintings were just flowing because of it. Usually you are by yourself so it was so beautiful to hear yes you can do it. It was amazing. You can't give yourself, you can't let go because people watch you so you have do it. So, it really has been very good for me.

So it just gives you a positive energy being around those people?

Right, they are encouraging.

So, you thing it helps rather than hinders you?

Oh, it definitely helps.

What recommendations do you have for a young artist?

Believing in yourself that you can do it. Work very hard. And let the world know that you are doing it.

So letting the world know that you are out there?

Right, that you are doing beautiful artwork.

One last question.**Would you suggest, if you decide to become an artist, would you suggest, having a back up job?**

I don't think it is necessary. I really don't think so. I really believe you can do it yourself. But it is very important that you believe in yourself.

Is there anything else you would like to add?

Yes, if you have a chance to paint, go ahead and do it. Because there is nothing more beautiful than do what you love and love what you do. That is the most beautiful thing in the world. If you have the luxury to do so, that is the most beautiful thing.

Anything else?

No. Thank you.

Thank you.

Artist Interview with “Steve”

Metal-smith
May 14, 2000

How long have you been working as an artist?

Well, I have been working as an artist my whole life. But I have had various other jobs—when I was either discussed or frustrated.

With the other jobs?

With the, with the art.

With what? With the art?

Yeah.

In what way?

Oh, I just wasn't getting the results I wanted.

In terms of what you were doing or in terms of being able to sell it?

Both.

How would you describe your work?

I basically a metal-smith.

Did you study art at school or were you self-taught?

Self taught.

Besides skills related to the execution of artwork, what skills, experiences, or information is necessary for becoming a successful artist?

That is all very ambiguous. Well, ok, ask me the question again.

Besides skills related to the execution of artwork, what skills, experiences, or information is necessary for becoming a successful artist?

Oh, my gosh. Well, I think the person needs to desire to—I think you need a desire to create number one. To become an artist you have to have some sort of desire to create more than “I like to draw” kind of desire.

Anything else?

Oh, lets go in the other room (we were outside at a café and moved into the quieter inside room).

So are there any other skills or experiences that you need to be a successful artist?

Other than being able to draw or being able to construct something with metal?

Yeah, I think, I think it comes down to having a desire to create and a desire to express yourself. I think expression has a lot to do with it—the need to express. I think patience and tenacity are both good—good things to have. To become a working artist where you are making a living making art and selling it requires a little bit of everything. It is necessary for—it has been necessary for me to become a business man, to become a person-

ality, to be outgoing, and be able to tell people about myself. To have a viable personality that people are interested in because people, people are as interested in the artist as they are in the art. It is real helpful to have a strong opinion about who you are and what you are doing. I think to become a successful art—successful is probably not a good word, but to become an artist who is making a living doing art, which is one measure of success. Boy that is a really difficult question to answer.

You gave some good answers. You gave some good responses.

I think it's—I think for me finding, letting go, letting go of who I thought, what I thought I should be creating, and create more, of, of, of ha. Let's see, how do I say that? If I do the art from more of an internal space—where I'm—I don't like this—ooh I like this and I think someone would buy this and instead go to a thing well, you know, this is something I have always wanted to do.

So doing more of what you feel you want to do rather than placating your audience?

Yeah, to the market place. I don't know if that is going to—if that makes me anymore viable—commercially viable but it works, but it does work in an internal sense. I find some satisfaction and in satisfaction I get more strength and with the strength I am able to translate that into more success for myself.

Ok.

Do you think that the way you present your work to the public has a role in your ability to sell your work?

Yes. I definitely do. I think that a personality—having a personality, no matter what, is very important and having a personality that is courageous and forthright is very important. It doesn't necessarily have to be pleasant, but it is necessary to have a strong personality.

And I know—Sandra was telling me that you do some shows—what about just practically presenting your work—how you set it up—do you think that has an affect on how much. .

How, you mean physically how?

Physically how you present it.

Yeah, I think it is important. The atmosphere is important. It is good to be, it is good to—it's like Woody Allen said, "anyone who would want me to join a club or would allow me to be in a club would not be a club that I would want to belong to." Its a good example of that. To strive for and to push for ah—the best means that often times you get rejected. And those are the—and where the rejection comes from is the direction that I push myself to go because that means that—you know, sometimes it means that the work is not—it is not fitting certain guidelines, but often times it means I have not done—that, you know, I have not lived up to my own capabilities. So, going towards—I push myself towards the direction I feel the most resistance to. So, yes, getting myself into the atmosphere where the stratified layers, you know, where everybody wants to be is real important. In other words, getting to be around other artists who are successful and good is really important.

Does the way you present your work to curators and gallery owners have an effect on whether or not you receive shows?

Generally we use—I use slides.

Slides—ok.

And yes it is important. Because it is the only representation there is.

How do you go about being selected to show your work? Do you approach galleries—do you enter shows?

I generally do shows—I do art shows as opposed to craft shows. And there is an important distinction—there is an important distinction. Forth Avenue is a craft show—Sausalito Art Festival is an art show. The quality of the work in those two places is enormous. And also the difficulty of getting accepted.

It is more difficult to get accepted to an art show?

Yeah, it goes back to that thing—if I don't get in to a certain show, it is generally the one I want to be in.

Right. Do you ever enter like juried shows?

Yeah, I do enter juried shows.

What has been the most successful in terms of being able to sell your work?

Well, art shows are best because I am present.

Right.

So the presence there helps to sell the work, but also really good galleries [inaudible].

I'm sorry, what did you say?

Good galleries are important. I mean, ah. . .

Is where and how you show your work important? Are there places that are more prestigious than others?

Yeah, definitely. Some, excuse me, there is a big difference—the gallery system is set up such that it really, really good galleries have more than enough submissions. So they are very selective—they become very selective on who they want in their gallery. Generally speaking, the gallery owners are shopping at the good shows. So they do go around and it's a great place for them to see the work in person.

So you might get a . . .

Yeah, you get gallery offers from shows.

Oh, that is great.

Yeah, almost always.

So, do you feel that it's best—is it more prestigious to have your work in a gallery that is a good gallery rather than one that has a lot of submissions?

Yes, it is a good idea to go look at the gallery to make sure that the work that they are representing is quality work. You know, quality work. If the gallery owner comes up and says, "boy I really love your work, here is my card. I want you to be in my gallery," it is necessary to go see what the gallery looks like—what the presentation is—what the artwork is like—whether or not it fits. Generally the gallery owners are pretty good about choosing it, but about choosing the work because they know what their clientele is like.

But it is good to have a good fit there. And like I say, the best galleries are the most difficult because they have more than enough submissions.

Do you feel that the artwork should sell itself or do feel that good marketing sells work?

Interesting question. Well, yeah—it is good to have—I mean, marketing is great. Sometimes marketing—sometimes it is not that easy to decide—you know, marketing art is—I don't know, it's funny, it is not like, it is not like you can uh. You know, part of it is because I am not sure about the marketing part of it. Right now, that is where we are learning and that's where we are getting experiences marketing and it's—as far as high end art is concerned doing prestigious shows, being in good galleries, being in competitions and winning competitions is a great way to market art. Because it gives you a name and, but all of this revolves around—all of it revolves around what I do.

In what sense?

What the art looks like.

OK—the quality of the art—the product.

Or the quality or just the whether—sometimes it just has to do with whether or not you are on the trend, you know, if you are in the trend. And if you are in the trend, and you happen to hit the trend at the right time, people will eat it up. That doesn't necessarily mean it is good art. It just means that you happened to hit the trend at the right time. There is nothing wrong with that—nothing wrong with that, but it all goes back to that internal thing. If you are doing your artwork because there is this internal basis going on trying to express yourself, lots of time you will not be in the trend. You may be totally out of the trend, but that is a requirement of, I think of, part of that is a requirement of being an artist. If you want to be an artist, it has something to do with your internal make up and how you want to express yourself and uh, so trying to get everything to mesh together and work is—can be really difficult. I have found that the only way that I can do it is to do the best I possibly can at that moment. And you generally, in retrospect I am always pushing to make it a little more, you know, to try to get a little farther, to try to push myself a little harder where—try to push myself a little harder, try to do a little more.

What do you need to do to promote your work?

I think representing myself at the shows is really good. It is really helpful—it gives it a face and people are buying the artist. Once again, they are buying the artist. It gives a face. It gives a personality. People want to think that we are separate creatures—apart from the ordinary and showing up like that with a personality that is, that is separate from the ordinary person is good. It's a good thing. And it is not like a forced thing because artists are separate. They are a whole gender of, of personalities, it does, you know, it is not better than, but it is different. An artist is a lot different than, you know, a computer programmer—a different person.

What else do you need to do to promote your work?

Well, that's a good question, I wish you could tell me. Well, one thing I have found is that being active in the downtown art scene has been very good for me. Being active

with the other artists and donating some time and effort to helping other people achieve their goals has been really good for me. It helps me to achieve my own goals.

So helping other artists?

Is a good thing—it is a good promotional tool.

So, would you consider those neat cards that you have a promotional thing as well—because those cards are really. . .

Oh, yeah, yeah, yeah, that is a good idea. Yeah, yeah—business cards and literature, and postcards.

Do you have those kinds of things?

Any kind of that stuff is a good idea. Well, actually we are working on a postcard right now.

What practical strategies have you learned to make art profitable?

Well, it is really a good idea to show up to places with stuff that people will buy.

Ok.

That works really well.

But do you have things that are at a lower price range—purposely?

Yeah, we try to we try to—generally when we go to a show we have larger pieces that attract attention and then we have little stuff that people can buy.

And have you developed that as a strategy to sell your work?

Yeah, because, you know, if you have a 50,000 people coming through an art show, you will have a qualified buyer to buy a \$10,000 piece you will have—how many out of that 50,000—maybe 20 of them—qualified—who are qualified and will spend that kind of money at a show. And there is 250—and then what is the chance of one of those dropping in your lap? Pretty slim, but if you have some small item, you can count much more on selling something.

Anything else?

I don't know—ask me another question.

Well, let me ask you about this—I know that you turned part of your studio space into a gallery—is that a way of making your art profitable?

Well, it has been helpful and it lends a certain amount of credence to the effort. I mean, it looks real.

It looks real?

Yeah, and a lot of this is an illusion. You know, and people buy success. People want to believe that you are successful. Especially artists, they want to believe that an artist is successful. So, anything that I can do to create an illusion—that illusion of success—because it really is an illusion—because success really is an internal thing—it has nothing to do with what is going on the outside. Success is internal.

Yes, and when I say success in these terms I'm meaning being able to support yourself financially.

Yeah, so creating the illusion of success is very important because people want to—not only do they want to buy—not only do they want to buy a personality, but they want to feel validated when they do—they want to know that other people agree with them. That yes, the guy is good—I like his work, man—you are so lucky to have bought a piece of

his work. So they are seeking validation for their purchase—which is not unusual, we all are—seeking validation for something—somewhere.

When do you have opportunities to speak publicly about your work?

Generally I do a lot because I am, because I do get out a lot into the marketplace with the shows also with the, also because I mix with the scene downtown—is helpful. Anytime I can get the opportunity to talk about who I am and make a fuss then I will.

Do you believe it is an important part of your job as an artist?

Yeah, it does go back to that thing of personality and it took me awhile to understand, for me to understand, because I am basically a very shy person or I grew up that way. And I had to force myself to grow a personality as it were, because it was necessary. To be able to talk with enthusiasm about what I do is very important, because people want to know that you are engaged in what you do. They may not really care for it sometimes, but they want to know that you are engaged and excited about what you do. Because, because we all admire someone who is passionate. We admire passion even though it scares us sometimes. I know it always did me. I always thought people were nuts when they were too passionate, because of the way I was raised, you know. Because of my background, I thought, you know, there is something wrong with this guy because he believes so strongly in what he is doing. The truth is that passion and belief are, are part of this internal dialog that goes on—whether I am worthy of what I do, you know, whether I have a place here, whether or not it is ok for me to have this place and to talk about it and to be ok with what I do. So. I mean. a lot of it is tied up with carrying some of the old stuff in my past and to become more engaged with what I do—more passionate about what I do. And to be able to talk about it—I have always been passionate about it, but when I have to say what I believe is kind of a leap of faith.

It's harder?

It is not hard now, but it was. I had to force myself to do it.

What challenges have you overcome to become an artist?

Ahh, that was one right there. Yeah.

So being able to be more extroverted?

More extroverted and more passionate—or be able to express my passion for what I do without embarrassment or self-doubt or judgement—has been a big one for me.

What else any other challenges—family challenges?

Oh, I think that part—part of the initial struggle is the rejection. Unless you are very lucky, unless the person is very lucky, they will experience rejection. Unless you are pretty lucky. So being able to overcome that—it is just practice pretty much—being able to overcome the rejection and continue to work and continue to send out queries and work on it. And something, and seeing results is has been very helpful;

Ok, any other challenges?

Rejection. Well, part of it has also been, it is challenging to find the time and by that I mean a lot of my days are spent doing a lot of the things necessary to keep everything working and not necessarily making art.

Right.

Or if I am making stuff, it is stuff that I have done before, and is not terribly challenging, but necessary.

Do you teach.

No. Oh, I do have an apprentice.

Ok, well, let me go ahead and ask you this question then. If you teach, does teaching help or hinder your ability to be successful?

Well, I think it is good to pass on the knowledge, but it does, it is just, yeah, I think it is probably a good thing. I just recently have taken on a, you know student apprentices, so it is kind of hard to tell. Initially it feels like just one more thing to do, but I am sure, in the long run, I will understand more of what is going on. It is mostly just the thing of someone has the desire and I have something that I can help them with so.

What recommendations do you have for a young artist? Someone who is thinking about going into the field.

Ahh, shoot. Well, uh, gosh, I guess, I would recommend uh, I don't know—what would I recommend—there is so much stuff I would recommend. But everything I guess.

What would be your top tip?

Well, I think that the best recommendation I have is that to, to push oneself to do the not the technically finest work that they can but the conceptually the best they can do, because that really is the hardest part. You know, to conceive of and execute to the best of their abilities at the moment and that seems like kind of, at first thought it seems like it would be pretty straightforward but it really isn't. There are a million different excuses why, you know, a million different excuses not to, not to do the best and yeah.

Would you suggest having a back-up job? Like something you know is going to make you some money or do you think that is not necessary?

Well, it probably is necessary. It probably is necessary, but there is also a danger involved in that because it will keep—it can and will keep a person from—I think that there is a certain amount of pressure that needs to be applied. And unless you are highly motivated and feel the pressure internally, you may have a tendency to use the other job, you know, it kind of becomes like, you know, every thing is kind of mediocre, you know. Certain mediocrity will slip into it, but it, but on a practical side it is good to know how to do something else.

Good to know.

It is good to know how to do something else—it doesn't necessarily mean I suggest you do it, but it is good to know it. Even if in the back of your mind you can say, "well, I can always go work at such and such." Sometimes that can be comforting. But I wouldn't suggest splitting my efforts if at all possible. There are always alternatives.

Do you have any other questions or things you want to add?

Are you an artist? You quite possible already are an artist?

Right.

Artist Interview with “Sam”

Glass Blower

May 17, 2000

How long have you been working as an artist?

Professionally?

Yes. Professionally.

I would have to say twenty-five years.

How would you describe your work?

Frustrating. What do you mean? Pedantically?

Just description wise.

Oh, I say I have been pushing, prodding, pulling, poking, cajoling glass into various shapes, forms and ideas for twenty-five years.

Did you study at school—did you study art at school or were you self-taught?

No. I went to—I have three degrees. I’m one of those generational, got to have education, guys.

Besides skills related to the execution of artwork what skills, experiences or information is necessary for becoming a successful artist?

Could you re-read that please?

Yes. Besides skills related to the execution of artwork what skills, experiences or information is necessary for becoming a successful artist? So, besides being able to work with the glass.

Right, I think you need determination, the willingness to sacrifice, diligence, craftiness, in the, craftiness—what’s another word for that? You have to be creative. You have to make due. You have to be creative—what am I trying to say? You have to be able to make something out of nothing.

Right.

You have to have great faith in yourself and a belief in what you are doing. You have to believe that what you are doing is a worthwhile thing and that it is necessary for—to fulfill your place on earth and function in society.

Ok—anything else?

No—that’s a mouthful.

Do you think the way you present your work to the public has a role in your ability to sell your work?

Totally.

Can you expand on that?

Yes. I—presentation is everything like they say lighting is everything. And in glass it is all about presentation and lighting. Professionalism is something I have grown to really appreciate. I have often wanted to teach a class and I think there should be classes on professional practices for artists. Most artists don't get—when they get out of school, very few of them know how to write a letter, to spell properly, don't know how to write a résumé, don't know how to pack and ship their work—how to present themselves.

Does the way you present your work to curators and gallery owners have an affect on whether or not you receive shows?

Yes. But in many cases they seek me out. The presentation is still—yes.

How do you go about presenting your work to galleries? Do you present slides, do you present the actual objects, do they come to your studio—how does that work?

I do a couple of—I do a wholesale show in Philadelphia every year—either Philadelphia or Baltimore. And buyers from galleries or museums—what have you—department stores from all over the world come to these events and place orders. Many times shows are—deals are struck there. At conferences I do a lot of dealing and wheeling--dealing—at glass conferences. Yeah, I go to professional events. I go to SOFA. Do you know what SOFA is?

No.

SOFA is Sculptural Objects and Fine Art. It is the biggest art and crafts—I hate using the word crafts—show outside of somewhere in Germany. Frankfurt. It is a very important show—it is in Navy Pier in Chicago.

I am from Rockford, Illinois so I know Navy Pier.

You are from Rockford? Oh, I have a piece at the Rockford museum.

Oh really? Cool.

My first wife is from Rockford.

Really—how funny.

How do you go about being selected to show your work? You said that people come to you and you have just given me a bunch of ways you do that are there any other ways that you do that?

Solicitation through slides. I send out artist packets and promotional materials about me, résumé, artist statement, cover letter, slides, laser prints. Sometimes I have promo packets I send out to people. Brochures that we periodically print up.

Is where and how you show your work important?

Yes. The venue—yeah the venue is important.

In what respect?

Well, there're acknowledged--there are certain galleries that I have never shown in and that would be if I want to continue in this work then I would want to pursue that level of achievement. You know, I have not joined the big guns of the world yet. I am very well known, but I am not Jahoovey or Lapasky or Littleton. There are probably thirty names around the world that are—the problem for a lot of collectors is that they see them all the time in these top galleries. You know, but. . .

So there are certain galleries that have—that are on different level ranges—more prestigious maybe some of them?

Yes. That is a good word.

Do you feel that good artwork sells itself or do you feel that good marketing sells work?

Both. Both. You have to know when to do both. I mean when to do the marketing. We try to attract attention to work that we have in exhibitions, for example, in advance. We will eventually be getting another web site up. We had one and we lost our helper guy that was doing it. But that will be—what we were doing is we were putting up photos of all the pieces of an exhibition on there and then trying to lure people to that fact. We set up—so depending on—if we feature your work in “American Craft Magazine” or “Art News” or something like that in an ad about the exhibit—then we prepare a bunch of packets about you and your work, for example, because any time you do photographs in a magazine you usually get phone calls. And then you will call me to say ask what’s the deal on that? We get your name and address and the next day you will get a packet with photos and everything like that. Then the staff does follow up phone calls that kind of thing. We do that with my work as well.

What do you need to do to promote your work?

Be visible, be visible. Be ready—free advertising is available to anybody who is prepared. So, I think it is important—I used to have slides that are labeled—ready to go. When people ask you for promotional materials give it to them in a timely manner. I get tons of free advertising in magazines because I have nice visuals—good photography. And they will use my stuff in an ad or something. People will think you are buying them out or something just because got—you present the materials in a timely manner.

Would you consider you web site a promotional. . .?

Yeah, it is a, yeah it’s a—I don’t want to talk about my circumstances—but it is. Yes it is—I have to have faith in it. You know, I think it is a marketing tool but not a selling tool.

Anything else?

About the web site?

No, to promote your work?

I make myself available to every newspaper, interviewer, television. Often times I will call up all of the city reviewers if I think we have got a really hot show that we are opening that is—you know, based on what I see around town—I say, “you got to come and do this one.” By and large they will come over.

Do you ever send out press releases?

Weekly. Everybody gets press releases, but a phone call from me directly to you means more than a press release, so.

Anything else?

I give to, I give to many, I give to over 80 charities a year with pieces of mine. It is hard to turn anybody down, I, but is a great because people know me because of that, you know. And my reputation is intact as a generous person. It is easier for me to give than a

person who does big oil paintings like Jim Waid, a buddy of mine. Jim has to whip out a charcoal, or something, for an event. If you do prints, that would be the easy thing—something in editions. So, I caught myself lucky in that regard. I have never had money to give but I can at least give that. So, I feel—I never started doing because I wanted something back. I did it because of my heart, you know, and but it has turned out to be a very smart thing to do.

Anything else?

No.

What practical strategies have you learned to make art profitable?

Advertise. Practical strategies—hire good people and keep them for a long time. In my work I need help.

What about your gallery down there—would you consider that a way to make art profitable for you?

Sure, I. When I—this was an old Tasty Freeze. The gallery building was the Tasty Freeze. So when we got this building, my partner at the time, Bob Carelosn, tried to talk me out of making the gallery. He said, “let’s just make it a workshop.” He was going to leave me in a year anyway. And I said—and I always have had a history of problems—I have had two back surgeries. I have had a million blood clots in this leg. Once, I almost died. This part of my head has been replaced with bone from my hip because it was pulverized. You know, and I said to him, “what if my body falls apart? I need something to fall back on.” You know, I can hire guys to blow glass but then I can run this thing. When I was in school, undergraduate and graduate, I loved and always volunteered to set up shows and take down shows. I just—I always loved—I guess maybe I have always been a frustrated interior decorator or something. You know, I love setting up exhibitions. I love to see how things work together and making them sing, you know. But now I’m at a point in my career where I want it to run itself and I am trying to withdraw from it.

What about—I know you do pretty small pieces and you some very large pieces. Does that ever play into being able—are your thoughts behind that—the smaller pieces will sell?

Oh, certainly. It is a way that—I used to make everything and do everything. I worked eighty or ninety hours a week and I—after all these surgeries and near death experiences you start thinking a little more about life. So, I have trained my assistants to make my small stuff that paid—that we make money on. They keep a job. It frees me up to do other things. And that way I also have enough employees around to help me—sometimes my team runs up to seven people. I got all kinds of people running around doing all sorts of stuff, bringing me things and I put together the glass. So, the rest of the time I have to keep them employed. So, I have designed the work. I teach them how to do it and they make it.

OK, neat. Anything else to make art profitable?

To make art profitable. Be willing to not take much—don’t take much money out of your business. Save that fancy vacation for another time. Ways to make art profitable? How do you make art profitable? Well, you have to stay abreast of current trends—that

is important. Stay abreast of current trends in terms of design. When I go to New York City, I go to the fashion areas and check out the colors of women's clothes. I was just in SoHo a couple of weeks ago and I was just going click, click, click, in my mind checking out all of the colors. Really strange colors, you know—nice. So that I can think about that. I can't always do that with my work but I, you know, but I might go through some like a salmon year—you know what I mean.

Right.

And that would just be for marketing and sales. In my artwork, I don't even think about anything like that.

So do you have a distinction between what you consider your artwork and what you consider your salable things?

Yeah. Definitely.

When do you have opportunities to speak publicly about your work?

Oh gosh, I get invited periodically to talk about things.

Do you consider public speaking an important part of you job as an artist?

Yeah, and I enjoy it and I am not bad at it. You know, I have always got my slides ready to go. I have the short version and the long version. I could talk forever or I can talk for a short period—you know.

Right.

Antidotes, stories.

Why do you think it is an important part of you career?

To pass it on. I spent ten—seven years teaching school. I taught kindergarten through college—every grade. I think it's—I talk to young people whenever I can and I think it's very important that artists share their lives with young people and their stories and what it has taken to do that. What are the important things, you know.

What challenges have you overcome to be an artist?

What challenges? A lot of physical ones because of my—a year and a half ago I had a tumor taken out of my spine and I lost all my function from here down. I didn't know if I could walk again. I came back to work—I had to learn how to walk again. Shuffling around and I basically retired and started teaching my employees to be me. And then they all fell apart and so my self-determination got back on board and I got healthy real fast. And I have been back doing it ever since.

Great.

It has been physical limitations—a lot of those. Consequently, I swim everyday. I work out everyday. I do calisthenics. I try and eat right. I drink too much. I try and not smoke—I do that every once and awhile, you know, but try and stay health that's more important.

Right, have you ever had any challenges. . .

Oh financial challenges

With family?

Huge financial challenges. Oh, amazing challenges. You just keep going. You—like I was learning how to deal with bankers. When I was getting my masters in WI, my a—I

used to do seminars with Harvey Littleton, my glass teacher. And he would talk to us about making a banker your friend. So, you have got to be kidding, you know, teach us something we can use, you know. He was right—he just didn't give the message in the proper form, but it was proven to me that I needed those kinds of skills. You know, business skills—they don't teach you any business skills. It's like doctors they go to med. school and they get out you know, and they set up a practice. They either have it in their blood or they don't have it, you know. They work for a clinic.

Did you ever have any challenges regarding family in terms of the career path you were choosing?

Oh sure. Yeah, my father-in-law, my first father-in-law said to me, this guy was the greatest influence in my life, he said, "it is a good thing you got a teaching certificate because you will never make it as an artist."

Oh no.

And I just—my hair all over my body just stood on end and bristled. And I held that in my heart even the years I was teaching at studios at night, you know?

Right.

And two years ago I won the governor's award and I was so tempted to send him a press release. But I thought, be a bigger person, you know. I will never see him the rest of my life anyway but if I could send him that message "thanks Bill."

So do you think that that made you more determined?

Oh yeah, oh yeah, because I really wanted him to respect me. Sorry the allergies.

I only have three more questions for you.

Oh, good.

Do you teach now?

Yes, on occasion. I go to, oh god, what do they call it? Have you ever heard of Penman's school of crafts?

Yes. Let me go ahead and finish the question here. So, you do teach. Do you think it help or hinder your ability to be successful as an artist?

I think it helps.

Helps, how so?

It keeps you in contact with reality. If you spend all the time in the studio, you have no contact with the real world. I trained and took all these degrees—got a bachelor's, an MA and an MFA, because I was determined to be a college professor. But it never happened for me—there're not that many openings and my life just didn't work that way. And so I find that by associating with young people, I stay vital. I always keep a couple of apprentices on staff that—then I know what is current in music. You know, what the Rastafarians are doing and, you know, but even as you get older. I still think I am twenty eight, you know, in my mind, you know, when I look in the mirror, I freak out—what happened? Because if you think young, you will be young and the way that you live. And if you associate with all blue hairs and people in crutches and canes, you know, you are going to act like that. So I'd rather be around some guys my age, but I like being around young people. I like being around old people too.

So a good mix?

A good mix. It keeps you in touch with reality.

What recommendations do you have for a young artist?

Be true to your art. Be a beacon in you field. Get involved in professional organizations. Realize you are—don't let your art become inbred, meaning only responding to the material or the area you are working in. Take your sources from all parts of the world and life. Be open, be a sponge. Don't be afraid. Be brave. Don't hide—don't hide in a closet.

If an eighteen year-old were to tell you they want to be an artist, would you suggest having a back up job?

Oh, I would say that they should get a—I believe in a well-rounded education. I think that um all the literature I have read—all the history, paleontology. All the—everything is subtotal and when I choose to discover something, at least I know how to go through a library and use it. You know, have some skills, have some basic skills. I am a complete computer nerd. I mean, I own a ton of them but I refuse to do it. I hand write stuff and they do all the e-mail. That is my one draw back. I don't want to join that—I had this real fear—it's not fear. I don't want to get sucked into it. I can barely deal with the life I have, so, I choose to stay focused on those things. My brother says “you look at writing with a pencil as drawing.” And I do, so I would rather do that then—and I used to love to type, and I still like to type.

So you suggest that they get a well-rounded education. Would you suggest that they learn how to do something. . .

Oh, to make money. .

Like teach or something that is non-related like. . .

Be a good waiter or waitress?

Waiter—would you suggest that?

Sure, why not, it is an art. Have you ever seen, Tripple did a play called “Work.” My daughter who is at the U in Boston in theater and she is—they did it at Tucson High and it was just terrific and she played the waitress and there is this song that goes “it's and art, it's an art to be a fine waitress,” you know. And it really—whatever you do in life, if it is your film projections or whatever, you know. There is always waitress and waiter jobs—retail jobs. My skills were driving dump trucks and pounding steel. I did a lot of labor.

So we talked about the business side that no one ever teaches you in school. Where did you learn this? Did you just learn this by trial and error or through that guy?

OJT

Pardon.

OJT. On the job training.

Oh, on the job training.

Yeah, I learned it by listening. By all my brothers who own their own businesses. I am the oldest but I am the artist. They all have helped me by discussing concepts. My father, who is deceased, I still wish he were alive because I could still use him as a tool. I

learn from my lawyers, my accountants, various buddies who are doctors—I listen to them. I listen to you. My employees come up with good ideas.

Keep your ears open?

Yeah, exactly. I actually read the business stuff. I get a newsletter from Washington called the “Kippenger Letter” and it does a summary of business news. So, I keep up on trends that way. I am not playing the stock market, you know, but I just want to be a little aware, you know.

Do you have any other comments?

You don’t want to know.

If I have any other follow up questions can I call you?

Yes. Let me give you my voice mail.

Teacher Interview with “Bill”

Grades 9-12
May 5, 2000

How would you define art career education?

Art career education? That's it's a very broad term, ok. So I would have to direct it in specifics rather than the general. I think that if you are, if your intention is to prepare students for work as opposed to education per se, I think that you have to cover different areas. In my case, I was vocationally certified for a number of years and taught in a vocational vein. I have a philosophical difference with vocational tracking and I have in the later years become more of an advocate of teaching life skills as opposed to job skills. Basically because the vocational end of it is not necessarily cracked up for the masses that are trying to get into it. I think that if students are given the proper background in visual education, visual art education, that they can make a decision on a particular track later on. What we try to do here is to basically cover the bases that are needed to for a student to develop a good portfolio that is presentable that opens up a vocabulary between themselves and either a school or an employer or a combination between the two. So we are more oriented towards portfolio development and skills that would enhance a portfolio as opposed to jobs, per se, job skills. Does that answer that?

Yeah, that's good. So, these are some more detailed questions. Do you talk about specific art careers and what they involve?

Do we in our classroom?

Yes.

Yes, we do. Yes. As a commercial art instructor, we look at different aspects. The commercial art venue is very diversified. I mean, the possibilities are really endless. And that is another reason not to teach to a specific vocation as opposed to giving the students the skills and developing the skills that will enable them to make an intelligent choice at a future date.

So broader skills rather than more specific ones?

Right.

Do you discuss how to become trained in a specific art skill?

Yes. I mean, in fact, I would, I would probably have to put airbrush into that category. We do teach specifics of the media and even though it is a broad spectrum, it still has pretty specific applications. I mean there are different—if we were looking, once again, at a vocational tracking set up, we would be looking at quite a wide range of possibilities—from medical illustration, to T-shirt design, to commercial illustration. There are a

lot of applications. So once again I teach, I teach the media as basic skill application as opposed to specific jobs.

Do you talk about post secondary art schools or university art programs in your class and if so, to what extent?

We do usually at the senior level. If students are—if we have students that are specifically interested. As I said, we do develop portfolios especially in the studio art program with Mr. Miller. He teaches a studio AP class, so the students are developing very strong portfolios. I support that and a lot of the students are cross-curricular and they have me as well. And we do not only pieces that enhance the portfolio but we also do some strength pieces if they have had enough air brush background.

Do you talk to them—is it only the kids who are interested that you talk to about schools?

No, actually we have—every year we have different schools that come in and talk. We do have certain schools that come in and talk almost every year. The art center is usually here—Kansas City School of art usually comes. So not only do we talk to them, but we have outside people coming in.

Do you mention skills, other than art skills, that are needed to be a successful fine artist?

Oh, yes definitely. What we try to do is we try to maintain a cross-curricular philosophy in our teaching methods. We involve math. We involve English, writing skills, even social studies at times. Research applications—showing the students that there is an interdisciplinary connection is very important in the way we teach.

What about things like the business side of it—practical things that keep you alive when you are out there in the art world?

Right. Definitely. Our—my classes probably have that more than other classes because we, we deal with a lot of practical, commercial job situations. And one of the things we do in the advanced class—not only entering competitions, but we show students that their art is worth something and that they, they with their skills will always be asked upon to do certain things and it's worth money and they shouldn't always be working for free.

So to have that pride in their work?

Right.

Do you discuss skills needed to work in other art areas such as art history or criticism?

No, not really. My, my area is pretty specific to commercial applications whereas Mr. Miller's definitely is. They do a lot of critiquing—a lot more history applications. We actually do a, and have a program here at Tucson High specific—an AP class in art history as well as Mr. Miller's studio AP class. I really don't touch on that as much.

You just focus on the commercial aspect?

Right.

Ok.

Do you discuss presentation of work, how to get work in a gallery, or the profession of art as a business?

Definitely. We stress presentation. They do presentations in here. We do critiques and formal analysis as well.

As far as presentation, are you talking about them getting up and doing a presentation?

Yes.

Do you ever talk about thing like quality slides, professional presentation as in showing someone your work?

We do that all the time, especially with our seniors. Our seniors apply for scholarships—are always putting slide presentations together and they have to be done properly or they are thrown out so.

Do they actually give slide presentations or slide lectures?

No. They usually—no, we usually, when we are working with slides, it's usually for an application for a competition of some sort.

Do you teach them how to shoot slides?

No, we have a photography department so we send them over right across the hall.

So then they have access to it, right?

Oh, yes. Totally.

And you make that known to them?

Oh yeah.

Great.

Are there any other aspects of art career education that you teach? That hasn't been covered here?

Well, basically, as I said the commercial aspect other than air brush, we do teach manual layout. We do teach sign craft applications, which a lot of my students have in the past worked in sign shops and are easily places because we trained them on the Gerber which is a sign maker machine and a lot of shops in town will employ them right out of here.

What about things like, like putting together contracts—the real business end kind of things. Do you ever talk about those kinds of things?

No. No, well, actually with a few of them we do. If I have, you know, a few students that are very serious about it—with those, but it is not part of the curriculum. It is usually something I will do a one on one with or when the situation arises.

So you talk with those really interested students when they're . . .

When it is applicable.

Applicable.

How confident are you in you knowledge and current ability to teach career education?

Define career education.

You know, talking to them about practical applications like you are doing . . .

Some areas I feel very confident. And some areas—I don't feel confident on the computer end of it, but we do have computer courses here that teach very high-end computer application. Most of the schools that come through will critique our curriculum and they are very pleased with the way that we do teach. Knowing—you know, essentially what they don't want to do is teach these kids the basics. They don't want to teach them perspective. They don't want to teach them composition. They don't want to teach them color theory. And they get all that here.

So what I am thinking more in terms of is like being able to get out there and make a living—in terms of career education.

Am I comfortable with that.

With letting them know about that?

Oh, yeah, definitely.

Is that because of you own experiences?

Yes. I would say so. I've had my shop and my own business for a number of years.

So you have had practical experience yourself?

Tons.

Is there anything, I mean you say that you are confident in it, is there anything else that would help you teach art career education in terms of not practical skills like air brushing, but more getting out there?

I think that having more people in is a big plus. Having working artists come in and lecture and talk to the kids is always very positive not only for them but for me as well.

Why do you feel that way?

Well, every experience I have had, as of for instance, a few years ago I read an article on an artist in town David Rock who was doing some tremendous things with large air-brushing—background murals for most of the national zoos.

Cool.

I called him up and never heard of—never talked to him before just told him I read the article. He was really, really nice. Came in—gave a great lecture to the kids. He ended up—I ended up being very good friends—ended up doing some commercial work together. He came back several times and worked with the kids. He did huge back drop for the Disney studios down in our black box area for the Christmas holidays and had our kids in watch him do it. A tremendous asset—just because I made one phone call. And that kind of stuff—you never know where it will lead so.

Do you think those kind of experiences are inspiring to the kids?

Oh, definitely, definitely. Inspiring for me too. They keep me going, keep me fresh.

OK, anything else you want to add?

No.

Do you have access to lessons or guidelines for art career education?

Um, nothing I don't put together myself. Most of that is from my own background and my own teaching.

But there is not a TUSD manual that focuses on. . .

Well, there is an art curriculum manual

Right—do they include things like presentation, entering shows—is that part of the curriculum?

I would have to look to tell you the truth.

But it doesn't hit you off the top of your head?

No.

As a pre-service teacher, were you ever taught to include career education in the art class?

What is a pre-service teacher?

When you were in school—when you were learning to become a teacher.

Was I . . .

Were you ever taught to or told about including the practical side of art in terms of being able to make a living?

No. No.

It mainly focused on the technical aspects of art making, criticism, theory. . .

Pretty much—that was a long time ago.

Do you think that art career education in the art class can benefit students who have no intention of becoming a fine artist or even a commercial artist? If so, how?

Oh, definitely. I just think the cognitive skills that are, you know, that are. . . I mean, art is not—art is essential. It is an essential—it is as essential as any part of their education. You know, the aesthetic aspects and the cognitive aspects of art education are cornerstones for formal thinking processes. Problem solving, visual learning, the, you know, the whole aspect of thinking and following through a problem and solving it is what we teach every day. And then the other aspect is to show them the relationship—all civilization began with art. I mean it is a cornerstone. It is the sounding block—it is how we found out about previous civilizations—how sophisticated they were was always demonstrated in their work. So, you know, definitely art is essential.

What do you think in terms of attitude? You know, some people have interesting attitudes towards artists and art making. Do you think it might make peoples attitudes about art more positive by teaching them the practical side of art and careers?

You mean as a population as a whole?

Your students.

Does it make them more appreciative—is that what you are saying?

Yes.

Definitely

Of the art profession in general?

Yes, of course. Sure—I mean, knowledge is power. The more they know, the more sophisticated their choices become. I mean, these kids are bright, they are sponges. I mean, if you present them with material that is logical and sequential and meaningful, they absorb it. If it has—if you can make it relevant to anything they are doing they will remember it. And that is one of our main—you know, we are always trying to make the relationship as obvious as possible between their day to day life and their art. I mean, the

connection is always there. We want them to make that connection on their own—I guess that is a real key.

Compared to art making, how important do you think teaching students about art careers is?

Well. . .

Like the portfolio stuff you do and. . .

I think it depends. I think for the general population, which we get—I think not as important for the specific students that are planning to do an application situation it is very important. So, it would definitely depend on who you are talking about. There are just not many kids who are in the specific need of art career education at the upper end. You know, we talked about earlier about the general understanding and knowledge would be or educational advances or opportunities involved, but specifically only the kids who really have that interest and drive are the ones that need to be given the whole upper end of career choices.

Like you said before, do you just look for them and help them out if they have questions?

A lot of times it comes from the parents. We will have a lot of parent involvement. That I found out through many parent discussions that this kids is avidly interested where I really wouldn't, where I maybe wouldn't have known it because the kid is shy or what have you—maybe withdrawn a little bit. But when you find that the passion is there, then you—it gives you a little more alertedness to the student themselves—then usually it goes together. Sometimes it doesn't. Parental—then talking to the kids. But more that any of that, just watching their work ethic and their interest level. The kids that are really going to do something with it usually have an abundance of energy and are willing to put the time to get a quality product and they want to know the process from beginning to end and make sure that it works well.

Compared to art history, aesthetics, and criticism, how important is career education?

Say that again.

Compared to art history, aesthetics, and criticism, aesthetics how important is teaching the practical side of art?

In my area it is very important. Let's take a for instance. Let's say the specific skill area would have application to different areas. I don't think it is necessary—let's take an example—manual layout, where a student would learn to properly measure and design and implement a sign using the proper font and the proper size and justify properly. The applications for that are multiple. I mean there are different ways that skill could be the same skill—he or she could make in doing a carpentry assignment in their own house where they would see a relationship where I am doing basically the same thing when I made a sign or some other situation where they are measuring and being very specific. Specifics are very key—where you force these kids to be disciplined in their measurements. A lot of time they have never had that put upon them where they have to be specific and not specific it a half inch but specific to a centimeter or 1/16 of an inch and you

call them on it. That is something that a lot of them have never been exposed to. So, that further down the line, they can, they, you know, the human brain can see relationships very easily. That is very applicable to very abstract and applicable to other jobs and situations.

At what age level do you think art career education should be taught?

I would probably say high school.

High school?

Ninth through twelve.

And why don't you think it should be taught sooner?

Because there are different things—you know cart before the horse type of thing. I think that the basics and the foundations, you know, the formal aspects of art should be put down first. I mean, you have to crawl before you walk—before you run. There is really no need—I mean, these kids, you know I have seniors graduating right now and they don't have a clue what they want to do and there is no need to put that on them in junior high.

How do you integrate career education in your classroom? Do you teach specific units on career education, teach it throughout the year, or talk about it on "special occasions"?

Yeah, pretty much throughout the year and interspersed when it is applicable. A lot of times—we used to teach animation and that was a big area that kids really wanted to know how can I become—and we have a lot of information—that is a real specific—a very specific vein that you would have to do specific things for. As I said, my area is very practical, very hands on and in many ways is vocational, but as I said I had a—I withdrew from the vocational aspects because I had a lot of kids who went to some of the two year vocational schools. When they got out found that they were 16 to 20 thousand dollars in debt and they were going to make 8 or 9 dollars an hour for a long, long time. I felt bad about that. My philosophy has mellowed to the point where I still have students who go into that and, but they do it of their own free will—I don't track them in that direction. I don't track by putting my curriculum—I don't hold the curriculum hostage to a vocational track. I give them a broad life skill background that allows them to make the choice and if they want to go on with that that is fine, but basically what we are talking about is skills that they always can use for the rest of their lives.

How long have you been teaching?

27 years.

And how long did you have your business?

I still have it.

So for how long?

I would say for 15 years. It is not a formal—I mean, I basically do murals and graphics for bars, restaurants, and private businesses.

Is there anything else you want to add?

No.

Teacher Interview with “Marilyn”

Grades 6-8
May 8, 2000

How would you define art career education?

Well, in terms of letting someone know about art careers, boy, just opening up doors to let them know that something that they may not know exists out there. Because no one is going to tell you “hey, why don’t you be a museum director?” They might say, “aren’t you going into engineering or computers?” So the art room is a really good place to find out careers. And I do try to bring that to my kids. I have a list of about a hundred careers that I keep posted. I would tell them, yes there is money in art and that you can have a good life.

Ok, I am going to ask you some specific questions.

Do you talk about specific art careers and what they involve?

Very much so. Especially—I have a gallery class—we have six jobs—the curator, the registration, the preparation. Everything that goes into running—more like a museum—we run more like a museum, but we call ourselves a gallery, but I also try to distinguish between the two for them. And I found this year interestingly that a lot of kids wanted to curate. They wanted to be the ones who decided—not so much what was included but where it was going to be—what was next to each other.

Anything else?

I bring in artists to talk to the kids. Josh Goldberg from the university used to come in on a regular basis when he was helping us in our start up stage.

Helping you with the museum—the gallery class?

The gallery class.

Oh, that’s great.

We visit—we have field trips to galleries and museums. I get their work into the community so that they realize there is an appreciation for art. We talk about art in terms of problem solving—that probably comes into something else. But if you are a good problem solver, you might be a pretty good artist.

Do you discuss how to become trained in a specific art skill?

I think at this age I let them know that I am here to answer their questions. I’ll help them navigate. I always let them know that much of what they are doing is a first time experience and if there is frustration—boy, you know, art takes patience. But please be willing to try it and hopefully you will get over those humps and maybe you’ll become like “this is my medium—I love this paint—I love this clay.” I talk about art as though it were food. Not everybody likes broccoli but we have all tried it. So, I have forgotten the question, but maybe I have already answered it.

How to become trained in a specific skill. Do you ever talk about like programs or places they can go to get specific skills?

Yes. Yes. Thank you. Most, most everything that goes on in the community comes to us. Seek, the U of A, the Tucson Museum of Art because they know we are an arts magnet school and we would have kids who would be great for them and it would be mutually beneficial. We also get a scholarship. Each teacher gets a scholarship to send someone to the U of A summer program. In the past we have done that. Now, we have sort of lost our district art coordinators, so I think our liaison isn't strong this year because there is somebody new in the position. Let's see, it happens—it always happens right at the end of the year like in the last two days—"can you please give us a name." So it could still happen.

So those SEEK programs are specific—I was just looking at the booklet out there—and they have batik for one class and something else for another?

Right.

Do you talk about post secondary art schools or university art programs?

I do talk about post-secondary because that is where a lot of these kids are headed. Excuse me—that would be—No, I talk about secondary, not post-secondary. Partially because there're all thirteen and fourteen and to imagine being eighteen or nineteen is like a millenium away. But I do talk about what is available to them in high school and that I am happy to write recommendations to high school art programs if kids want to get into a upper level. Whether they can or not, I don't know, but I always let them know that I will support them. And especially—I have a photo class and in there I always talk about careers. Photo is everywhere and the fact that Tucson High has a nationally recognized program and that Palo Verde has a good program—I always make sure that they put their stuff in a folder and if you are going to take any photos, show them that you have got the basics. That you have developed film—that you can make a print. I do promote them going on to the next expertise.

Do you mention skills, other than art skills, that are needed to be a successful fine artist?

Oh yes. I stress patience. Patience, because when something is so new, the level of patience you need is so great. It's like—there are different learning curves with every medium and I do try to start with something that they are successful with. Like if we are going to work with paint, we do a fair amount of color mixing initially. They love color mixing. Making a decision as to what each thing—what each color is going to be then becomes a larger process. But I think they get a fair bit of color theory here through mixing which they like. So, breaking it down. Breaking it down—tiny little steps. So that each step can be mastered before you go to the next one.

What about things like—I am think more of the business end of being an artist—being organized, presentation, exhibiting—do you ever talk about it?

I do talk a lot about presentation. Partially because I tell them that "if it looks good, it is going to look even better if it is well presented." It's like difference between having hand written paper and computer written paper—it gains authority the better you make it look.

Most everything I show, of kids' work, has the presentation quality. I tell them, you know "the sides need to come off, you need to put this on a color that is going to work for it and benefit it." The business end. Do you know an artist that likes the business end? I've not met one yet. So, I don't go into that level of saying—well, a little bit I do. A little bit I do, in that when we do the student show they all have to fill out a gallery loan form so that they understand that someone needs this information. They need your name, a title if you can title it. They need to know what the medium is. They need a value, which is an interesting moment. "What! What do you mean a value?" I said, "well, remember when we talked about value in terms of lightness and darkness of color? Forget that. This is value in terms of dollar signs." And I say to the kids, "because any time you loan the work to a museum or gallery, whether or not it is for sale, they need to know for insurance purposes." So we do talk about that and everybody puts a value on their work. And it is one of the most interesting parts for kids to find out. "He wants ten dollars. They put a hundred dollars on that." So, you know it is interesting for kids to find out what another kid feels their work is worth. Or sometimes, it is just, you know they will put a million dollars down—it is just a joke. It can be something that is very uncomfortable for them, so they don't know what to put. The validity comes in when we have a student show and the faculty will look at the show and they'll come to the kid and say "I would like to buy that work." And all—I have had one student come to me and say, "Mr. Martinez" (he is the vice principal) "bought my work." And I said "terrific, what did you ask it for?" He said "ten dollars." And I said "great." So, I always let the buyer and the artist get together on that. So that is a little bit of business. And I stay out—I am not the middleman.

That is a pretty realistic experience.

Right, except that if it were really real, I would take fifty percent.

Right.

Hey you wanted ten, well guess what you are getting five.

From a gallery?

Yeah.

Do you ever discuss—well this is probably a repetition but, do you discuss skills needed to work in other art areas such as art history or criticism—or aesthetics?

We do of course touch on all of those things. I am trying to think if I—I mean I did have—I had one woman come in who I guess I would talk about—she was, she was sort of a historian I would think. She was from the Frank Lloyd Wright foundation and talked—I mean, she had grown up there. So now promoted what they do in the world and had slides and showed work. Boy, less in those aesthetic areas. I guess, I think my feeling is—and I am not taking anything away from the kids, but I feel like at this age we are so involved in the formation of seeing, that it is not so much that the aesthetics come later, because we do make those kids of decisions, but it seems like the formation of seeing is what is happening right now. Having them talk about what is in here. And then after we do that we can talk about well, does it work? Do you like it, why do you like it?

So it sounds like you are doing a lot of talking about artwork as well as just making it?

Yes. We do. In fact, I write a lesson plan for the shows that we put in the gallery. We do five shows a year.

Ok

So that every language arts teacher can take every student into the gallery and do some vocabulary—read a paragraph about the show. Sometimes it deals—it may be an artist statement or it may be about, maybe it is a watercolor show, so there is a little bit of history of watercolor. And they go in and select a piece that they are attracted to and start writing about it. And the first part is just observation—what do you see here, what colors are used? And then it gets into the more of personal and the interpretation to work them along. And then it gets into transference. If you could tell a friend something about this show, what would you tell them? And I accept anything. Some of it could be—I had a great statement once—one of the kids said that “white is blue.” That’s right—that is good. Sometimes white is yellow. So they find things out—for me it is fascinating to see what they write. Sometimes that art can be so many different things. But they get a chance to kind of put the whole ball of wax together and make a statement about it.

Do you discuss presentation of work, how to get work in a gallery, or the profession of art as a business?

Definitely, yes presentation. How to get into a gallery—the show that we put up at the end of the year is a juried show. Student juried—it is peer juried. So, kids that enter work into that show know that it may or may not get in. It is a jury of about 12 kids and we do it by majority. And once and awhile we will have a fluke where I’ll say, “you guys, this one has to go in, so I don’t know why you missed it, but this one is really good.” So once in a while, one of them will just be something that I’ll say “got to be in there.” “This shows certain qualities and this is what I see.” So, it is not that I over rule, I try to help them understand. So once and a while I’ll say, “put this one in there.” But for the most part it’s by—yeah, we agree or at least five of us feel that this should go in.

So how do kids who are entering their work feel about that process?

I have had some feedback on that and there is a real sense of “whoa, my piece got into the show!” And we include a lot of work, we include a lot of work, but we probably don’t include about fifty percent of what we get. And what is interesting is when you start jurying without knowing who’s work it is, what happens is that some kids will get several pieces in the show because they have shown—their talent surfaces and it’s good quality.

So do you encourage all of your classes to submit work or is it a requirement? How does that work?

Not a requirement. I put it in the bulletin so that anyone in the school can submit work. And then I will ask teachers if they will give me stacks of work and you know we’ll go through it. So not everyone ends up filling out a gallery loan form unless it is chosen for the show. The work goes back then to those kids we’ll say, “will you fill out this and put it on the back.” We ask that they allow us the decision to help make it look better. We may—we won’t cut the work of course unless we talk to them. If there is a lot of paper around it, we will say, “what do you think? Can we take this down a little bit?” But we do leave ourselves the decision to present it—to mat it and that is right on the loan form. You have to say that it is ok. But we treat the work as though it were a professional gal-

lery. We—I always caution them about stacking work. The work that is tossed here at the end of the year—I never, ever let my students see me toss artwork. I say if you don't want it, give it to me. And then if it gets left and sometimes it just has to go out because, there is massive amounts of it.

You can't keep it all.

But I need to let them know how it is valued.

Are there any other aspects of art career education that you teach that we haven't talked about?

Being an audience. Not being a good audience. Being respectful of others work. We had an occasion this year to have a—I thought a terrific learning experience. We always have artwork in the halls and in the gallery and I have never had any problem. Well, one girl—I don't know whether this was a jilted love situation—but she wrote something on this young man's work and it was, you know like whoa, this has been defaced. Every piece of artwork came out of the area that we show in. We covered everything with paper, if it couldn't come off the wall—if it was up permanently. And then signs went up that said, "respect it, protect it—UMS community." I thought this is amazing, this is overwhelming. We didn't have artwork up there for a week. It was just like naked.

Oh, wow.

Everything came down and all those signs went up to respect it and protect it.

Did you get any feedback on that from the students or the teachers?

Well most of the kids wanted to know well, why is this happening? But it doesn't take that long for that kind of information to go around. "Oh, well so and so." We even know who it is now, you know. That goes around pretty quickly—it's a real community in that way. Yes, and then it was talked about in all kinds of classes. The idea of tolerance—that you do not deface other's work. That this is in reaction—that this is what happens because somebody either lost control or couldn't help themselves. So, it was a big statement, but I thought it was great. It felt to me like a college level performance piece.

Wow!

This is good. No, actually I was off for one day and I came back and said, "what's happening here?" It had come out of a meeting. We have what's called SAPP—which is a group that prevents drug abuse and all kinds of things. It came out of that meeting and the principal was there and she said, "this is a learning opportunity." So we used it as a learning opportunity. We decided how it should be handled. And I thought it was great—I thought that this does make a statement.

Anything else?

Boy, not that I can think of right now. Well, handling materials. That if you don't handle the materials well and you come back the next day they're not going to be what you want them to be. So the kids need to understand that even though that this is a studio of many people if you don't wash your brush that's maybe the one you get.

Right.

So yeah, being an artist in a studio. We try to help them understand that. That the care of materials, for their own good.

How confident are you in your knowledge and current ability to teach art career education?

Oh, I am confident.

Could you expand on why?

Well, one thing is because I am so much older than they are. You know?

Right.

I am not teaching at a college level although I still think that would be fine because I have had an art career and I know. . .

Do you think that is part of the reason why you are so confident because you have had that art career?

Sure. Sure. That's part of it because of my own experience. It's not that you couldn't go out and get the information or have somebody come in and share it with you.

Right.

And all of that helps—all of that helps. I love having artists come in and talk to the kids because partially the questions they ask. You get biographies, you get histories, and kids love stories. They are happy to listen to those. I think that is a wonderful tool if you can bring the community in.

What would help you teach art career education? I know that you are confident—is there anything else that you would like to learn more about or have help with?

I suppose if we went into different areas. Generally we stay within the fine visual arts. But maybe expand that into things like film, radio, even advertising, or graphics. Like I can't speak to those so much as careers. But definitely those people who end up there are often artists and from art backgrounds.

So just learning more about those different areas that. . .

More about what, what—that whole other expansion—you know, the hundreds of careers that are on that list. Mostly, I can talk about the fine arts career and less so about those other areas like making movies—film.

Right.

Do you have access to lessons or guidelines for art career education?

I'm sure I have access—I don't know that I have any. You know, meaning that my budget would probably be able to fund some curriculum. I do always try to talk about—whenever I present an artist of course I present their background, their biography, how were they able to do this? Where did the support come from—who did they know? You know, sometimes, I mean you realize oh, well that is how it works—Georgia O'Keeffe was married to him. That kind of thing—and that it true in every kind of work—who you know is very important. But in terms of written curriculum, I can usually draw out of biographies—so I do have artist biographies.

As a pre-service teacher, were you ever taught to include career education in the art class?

Not that I can remember. There was so much focus on everything else that went on. And somehow I suspect that [inaudible].

You think?

The career education idea, but that, although we try and plant the seed, I think that as kids get older and they try to make decisions as to even where they are going to college—you know, what do I want to do?

When you were getting certified—I don't know if you went to the U of A—for certification?

Yes, for certification.

Did they ever talk about career education in the classes you were taking related to the arts?

Not that I can remember. No.

Do you think that art career education in the art class can benefit students who have no intention of becoming a fine artist? If so, how?

Yes, it just lets them of course know that there is so many more things going on out there than meets the eye initially. You know, we go through daily life—a lot goes on behind closed doors—places that you would never enter into. I mean, it still happens to me in my own life and it is fascinating. So, tell me the question again.

Do you think that art career education in the art class can benefit students who have no intention of becoming artists?

Yes. Because we talked about problem solving before. Kids who have creative talents and like to work with their hands and their minds and can solve problems—there are just all sorts of things available.

Compared to art making, how important do you think teaching students about art careers is?

It is like the, it is like the peas and carrots analogy. Do you get that one in—I think Lynn Galbraith was using that. It is not like peas (pause)and carrots. It's like peas and carrots.

Oh, the salad or something like that?

That same salad effect or the vegetables that come in the bag together. I try to make it all one. And partially the way I do that is to talk to about other artists I know who have mastered maybe what those kids are working on—maybe we are doing clay—you know, I could talk about a guy I know who makes pots this big and he is been working for twenty years doing this and now he sells them for. . . I talk dollars and cents too, but because there are artists who do well, who make a living, who have unique products and I talk a lot. I am happy to tell them what I know.

So it is more holistic rather than. . .

I like to think it is holistic.

Compared to art history, aesthetics, and criticism, how important is career education?

It is the same—I mean, it's one—holistic was a good word for that.

At what age level do you think art career education should be taught?

I don't think there is any level that it shouldn't be taught at. Elementary kids going into a museum or gallery need to know that people run the place. I think we often forget when we—it is not like—I mean you go into a restaurant and yes, there is a person who is waiting on you and that's real obvious, but you go into a museum and you may not think “oh, well somebody had to framing decisions and hanging decisions and what this show is about and writing decisions—and those people aren't visible to you. But you can introduce the kids by saying “someone decided how high this should hang on the wall and look at this mat it is made out of silk.” To me, it is real important to tell the kids these are people doing this. I think we—it is so easy to get alienated from real life—everything is generated by people especially when you sit in front of a television. You know, it is just stuff, but they need to know that it is totally made up. You know, that is what is happening out there.

And I think you already answered this, but I am going to go ahead and recap it anyway. Do you teach specific units on career education, teach it throughout the year, or talk about it on “special occasions”?

Within the unit.

It sounds like you do it a lot?

I feel like I do. Because, like I said, I bring the people aspect in—these are human lives creating the work, making the decision, the experience they got bringing to the artwork.

How long have you been teaching?

6 years.

And you have some really great programs (end of tape—other side didn't record, but I asked her a question that wasn't on the list about the fact that the school is a magnet school)

Teacher Interview with “Chris”

Grades 9-12

May 9, 2000

How would you define art career education?

I guess it would have to be integrated into a regular art classroom and it would be based on portfolio, looking and college requirements, looking at the type of art the student wanted to go into. Mainly, I guess, a lot career counseling more than what I would consider typical education, because I wouldn't be testing them on it but it would be for their benefit it would further their talents.

Do you talk about specific art careers and what they involve?

Some. Not a lot. You know, we go over things like being the editor of a magazine, involving layout—talking about interior designing—graphic design—a lot of more commercial things. A lot of kids want to know about, you know, the typical artist but, you know, that is sort of a self-motivated. It is not a real definable career so that one is a little bit harder to explain. It doesn't get discussed—it gets discussed in terms of being an artist and what you have to do to become an artist, but as far as employable jobs it is not one of the ones we talk about.

Because it is less structured than say graphic design or interior design where you might work with a firm?

Exactly, exactly, and you have to manage yourself. And we talk about self-management looking at—I only do that with really advanced kids. Most of the students that I teach, because I am a beginning art teacher, a lot of times they are not looking to go on in art. So we will discuss options, things they can do especially if they have a talent and they are not sure what they want to do—things like architecture. But otherwise it is not—it doesn't come up often.

So do you do that more on an individual basis if you see the students are interested or talented?

Yes. I know in upper level classes it is discussed more and they have presentations and stuff from art school. But as far as my role as a beginning teacher, I encourage the students to continue on and yes, we will discuss it individually.

Do you discuss how to become trained in a specific art skill?

No, not really.

Do you talk about post-secondary art schools or university art programs?

Yes, we talk about—well, I have several books from like Savannah Art and Design and we talk about the Art Institute of Phoenix and other art institutes—that was just the closest. And, lets see, I just got back from the art education conference so we were talking

about FIT. So some of them are interested in going to an art school and, you know, we talk about what those different art schools have to offer.

So is that still more on an individual basis?

Yes.

Do you mention skills other than art skills that are needed to be a successful fine artist?

To be a fine artist.

Other than being able to paint and draw.

Right, well, again, the self management. You need to be able to market yourself. Always good speaking and communication skills are emphasized.

Do they have an opportunity to use speaking skills in class?

Sometimes in critiques, but we haven't had as many of those as I would have liked.

So self-management, speaking, what was the other one you said?

Just good communication skills. You have to be able to network with people.

Do ever discuss skills needed to work in other areas such as art history or criticism?

No.

Do you discuss presentation of work, how to get work in a gallery, or the profession of art as a business?

Only on a limited basis. Again, it's individual. Some kids will want to enter a show. We'll talk about the best presentation—do you want it matted, do you want it framed? Titling work, giving an explanation, artist statements things like that.

Do you ever talk about the business side of art?

Not really. I'm not very familiar with that—so.

Are there any other aspects of art career education that you teach?

I don't think so.

How confident are you in your knowledge and current ability to teach career education?

Not very confident.

Is that because of experiences or lack of certain experiences or your education?

Yes, I would say that my education didn't emphasize things like that. And truthfully, being a teacher, it's not part of our curriculum, so a lot of times it's hard to work things like that when you are just trying to get in everything else you need to get in.

What would help you teach art career education?

Well, I think several small workshops or maybe one day workshops really emphasizing what—I mean, the one that I went to at the art ed. conference emphasized what art schools are looking for and that was very helpful in terms of being a teacher and getting my students to produce that type of work—so a body of work that would be submitted. But as far as everything else that goes along with career education—I mean, there is a lot that I don't even know about. So, just having a some people come in and say these are

the types of things that employers, people from and art school or college, we'd like to see happening in classrooms

So like at an in-service day or something like that?

Yes, in some professional development type of thing.

Do you have access to lessons or guidelines for art career education?

I don't know.

But you had said earlier that you don't believe that's a part of your curriculum

No, it's not—it's not.

So it's not part of the River* curriculum?

No, it's not emphasized so it would be something that—it's the vocational part of—see we're not considered a vocational—we're considered a fine art. Most skills, business skills aren't as emphasized as they would be in a vocational setting. In the drafting setting where kids are going out and maybe doing commercial drafting, computer aided drafting, things like that, that's definitely emphasized. They create business cards. So I know that the drafting teacher is also an art teacher. He comes from a profession—he was a graphic artist.

Right, different background?

Right. So my background is different.

As a pre-service teacher were you ever taught to include career education in the art class?

No.

Do you think that art career education in the art class can benefit students who have no intention of becoming a fine artist. If so, how?

I think it could only because those skills are transferable to any profession. So when you talk about what you need to do to market yourself whether its using a portfolio that keeps artwork or writing or whatever for the profession you are considering those things are transferable. So it couldn't hurt anybody.

Compared to art making how important do you think teaching students about art careers is?

I think, I think it would depend on the student. Because, again, you have this general population and if the students aren't willing to continue, then I would say that emphasizing art making versus a career in art—you know, career in art should be probably be mentioned because kids may not know that that is an option and never consider it. But as far as making it as important as art making—I definitely would say that the product is more important.

Similar question.. Compared to art history, aesthetics, and criticism how important do is career education?

I guess it would be a similar answer.

Depending just on interest?

Yes, exactly. Their level of interest versus someone—you know, try to make things as general as possible to include everyone. And, you know, you have enrichment packets things like that. So there are kids that are interested in an enrichment packet—you know, looking at a particular artist or style of art—I would continue their education from there, but. . .

So you actually give them packets when they are done with work so they can look at specific things?

Yes, we have like extra—like little magazines. It's like crossword puzzles and stuff like that.

So it gets them involved?

Yes. But that doesn't often happen because no one finishes up on time.

At what age level do you think art career education should be taught?

I think that it's something that might in junior high only because kids begin to start thinking about what they want to be. That is a question that might come up again. Especially if they have an affinity or a talent—they can, you know, be put on an art career track—a vocational track that way. So definitely, it is something to consider, you know, including in a career day.

Do you teach specific units on career education, do you do it throughout the year, or on "special occasions?" Maybe when there is an artist in the room..

Special occasions.

What kind of special occasions do you have?

When we have—when they do the presentations for the Art Institute. Even though my class doesn't attend that, I mention it only because some kids might be interested in going. Then I can write them a pass and they can attend if they want to.

So that is an optional activity that your kids can join?

Right, it's not mandatory, but yes, it's optional. And then, again, if I see a student who I think has a particular talent or says to me "oh, I'm interested in this" then I can refer them either to a pamphlet, book, or we talk about it together.

Is that the Art Institute of Chicago?

Phoenix.

How long have you been a teacher?

A year.

Do you have any other comments or questions?

No.

Teacher Interview with “Betty”

Grades 9-12

May 9, 2000

How would you define art career education? What were your thoughts on it before you came in the room?

I wasn't real sure until you told me what you were thinking. It seems that it is more school to work skills that the students gain. The more practical things as you said—that is real important.

Do you talk about specific art careers and what they involve?

Yes. We spend a lot of time talking about it and trying to sort out the different art sort of oriented careers and which students may fit more directly in the different types of careers.

Ok. So you might talk about designers versus fine artists?

Exactly, Exactly. Yes, and we spend a lot of time talking about how to make money with art.

Do you discuss how to become trained in a specific art skill?

Yes. We spend a lot of time on that. We talk about schools that they can go to. Our kids have a real good success rate with vocational art schools as opposed to colleges or universities. We are getting more kids into the university system but in the past we have had probably between five and six a year go to art vocational schools such as the Art Institute Phoenix. We have one at the Art Institute of Denver right now. We have them go to Houston, L.A.

So, the next question is: Do you talk about post-secondary art schools or university art programs? And you do—you answered it in that question here.

Do you ever have any of those schools come in and speak with your students?

Yes we do. We have never had anybody from the University offer to come in but we do have recruiters from the Art Institute of Phoenix—Al Collins. Loads of places actually.

Do you make that mandatory for your students or is it optional?

Usually they come in during the afternoon when the advanced classes are there and they just give their presentation and the kids are real interested. We don't have to make it mandatory or not mandatory.

But it is mainly for your advanced students?

Yes.

Do you mention skills other than art skills (such as painting or drawing) that are needed to be a successful fine artist?

Yes. We talk about that a lot. In fact, in the advanced classes the ones who do the community art project, we've required them to put together their ideas for a project and then present it to the town council themselves with drawings answering questions from the town council. They know that they need to have math skills because we also require them to figure out a budget for these—the projects that they are working on. Right now we have got one mural project and one tile mosaic project that will be done this summer. We're just finishing up one tile mosaic project so they are getting a good idea of how to estimate costs.

So they are actually doing this project within the school year?

Yes, some kids are.

Some kids are?

Yes.

Is that more with the advanced kids that you are dealing with?

Yes.

So speaking and presentation become important?

Presentation. How to get dressed. How to look nice for a town council. They might not like that you have rings sticking out of your face.

Do ever discuss skills need to work in other areas such as art history or criticism?

We really don't. We're just sort of a art production place.

Do you discuss presentation of work, how to get work in a gallery, or the profession of art as a business?

We talk about presentation of art a lot because what you see is what you get so if it is not presented well then it isn't good. And we talk a lot about the business of art. But we really don't talk too much about getting work into a gallery.

What aspects of business do you talk about?

The financial aspects mostly. The fact that you need to be an accountant. You need to be a publicist. You need to be your own best cheerleader and representative because no one else will.

Anything else?

No.

Are there any other aspects of art career education that you teach?

Well, we have—one of the other art teachers was the art director for Bur Brown. So he's the commercial design teacher and I know that he goes into an awful lot of detail about advertising and illustration. So, you know, he goes into it a lot more. He teaches the third and fourth year art. I teach the first and second.

So, do you feel that he teaches it a more because he has a commercial bent?

Yes. I know he brings in speakers and he takes the kids places. And when they are done they can go from here and they can go and get a commercial art job. You know, if they choose to go on they can but they have enough knowledge of the software to go from here.

Do you ever let your kids know, because you have them in first and second year, do you ever let your students know about what is offered career wise in those other classes when they go on to that other gentleman's class?

Oh, yes. We overlap a lot. He comes in and speaks to our kids. Our kids sees what they are doing all along.

How confident are you in your knowledge and current ability to teach career education?

Well. I think partially confident because we do this as a group—the public—the community art stuff. That part of it, I feel, I'm pretty confident with what I am showing them with that. I would hate to have to talk about getting into galleries—I really don't know.

What would help you teach art career education?

Probably bringing in people from other areas to speak to the kids.

What areas in particular?

Probably people from museums. Curators—that would be interesting to have. What they are looking for—what they expect—how to interview.

Anything else?

I don't think so.

Do you have access to lessons or guidelines for art career education?

Access to prepared?

Yes.

No. We just pretty much do what we think we should do.

As a pre-service teacher were you ever taught to include career education in the art class?

No.

Do you think that art career education in the art class can benefit students who have no intention of becoming a fine artist. If so, how?

Oh, absolutely. If they aren't a fine artist they are at least a consumer. So they need to learn, maybe backwards, but they need to know what hoops artists jump through to get to where they so up.

How do think that can benefit them?

Because they have a deeper appreciation of what goes into it. They realize that it is not an easy thing and that there is—that people really choose carefully what is displayed and what people regard as quality.

Compared to art making how important do you think teaching students about art careers is?

I think it works together. I think that you need to have one with the other. Kids need to know that that's a valued occupation just as any other occupation is. And that it is—and

that people can actually make a living. Parents are awful quick to say “well, it is nice you like art but what are you going to for a job?” So this—by doing a little at a time—helps.

So, this is in a similar vein. Compared to art history, aesthetics, and criticism how important do you think art career education is?

I tend to think it is probably as or more important.

Why would you lean to the more side?

Because all our students, as they become adults, depending on their background in art in school, will be more or less the consumers of the future. You are limited in art history. You can enjoy it, you can remember it, but you don't do much with it. But you can always become an artist, a hobbyist, buy art, go to art fairs. You know, you don't have to be a serious Donald Trump kind of consumer. But everybody has things that they feel comfortable around.

At what age level do you think art career education should be taught?

I think it should be taught from the beginning.

Elementary?

Yes, elementary.

Why?

Because I think kids need to know that it is a job to create art—that it is a valued job that takes time and thought and that it's respected.

Do you teach specific units on career education, do you do it throughout the year, or on “special occasions?” Like, for example when artists come in.

Throughout the year. Yes, definitely. Because we have speakers come in now and then. We are almost always sending something out to be displayed or somebody is calling wanting something to be displayed. The kids—we have a public arts things—we have our mosaics in there now. The kids can see daily what we have done on them.

You were saying that you teach the beginning and the advanced classes and it sounds like you teach career education to the class rather than on an individual basis. Would you agree with that?

I would, yes. And some kids that I know are leaning towards art career I would certainly offer them more, you know sort of, meat I've brought people in for them, I have taken them places. We go up to the Art Institute of Phoenix most every year.

How long have you been a teacher?

This is my 28th year.

Do you have any other comments?

I don't think so, but I think it's neat that you are doing this. I have never heard of anyone focusing on this part—I think it is great.

Teacher Interview with “Ken”

Grades 9-12
May 13, 2000

How would you define art career education?

I think that it is very close to basic education in general as a matter—being able to synthesize between the discipline of art and the basic psychology of teaching kids. An interest and appreciation of the scholarship that it takes to be an art teacher.

Do you talk about specific art careers and what they involve?

Well I have been trained in DBAE. I—in many ways I agree that when you find yourself alone in the classroom and what you really have to teach that it really does become a handy filter to look at your curriculum as what does a career in art mean and how can I use that to build a curriculum around. I think it is a good base to start from building your curriculum and the idea of what does it take to be a professional. So, I just talk about the four basic aspects—I tell my kids that they can obtain a doctorate whereas in production they can only get a masters and how Siskel and Ebert are in film. It's a brand new version of criticism and appreciation has been going on for ages and how it helps them spend their money better on Saturday nights. And I talk about aesthetics—the idea of the university being the series of colleges and every university has a college of art and in the college of philosophy there is going to be a section dealing with aesthetics and. So, yes, I talk to those issues.

Do you discuss how to become trained in a specific art skill?

My whole curriculum—the way I hook kids in is in production. So, I also believe in because I am a high school teacher, I think it's an age appropriate to skills are really the essence of the concrete need of adolescence. And so we are very skills based so I take it more—I do believe in writing as a viable alternative to production and so I take a much more whole word approach to reading and writing and the gathering of information rather than phonics and the proper pronunciation of writing skills. I use the more basic core curriculum as idea gathering rather than teaching to their skills so with the standardized tests now your are finding that there is more worth in being able to enhance their reading skills, their writing skills, mathematical skills.

Do you talk about post-secondary art schools or university art programs?

My curriculum is—I was hired here at Tucson High to be the resident art instructor. Where as before it was mostly vocational and so I have had to keep my autonomy by being very strict with the idea that I am not a vocational teacher even though we are—I teach production because that goes without saying that most of the kids want to learn to draw well and then, you know, maybe I can coax them into painting which is, a lot of

what they don't want to—they don't really want to pursue it. And they certainly don't want to pursue the aesthetics, the history—so I have to sort of sneak that in. What was the question?

Do you talk about post-secondary art schools or university art programs?

So, I am very strict—or I really do say I'm an academic teacher. In my case, I have an A.P. program—so everything is geared towards going to college and I really try to downplay the more technical schools or even community colleges—although we are getting more closer to being a secondary high school. The last two years is senior high school and the first two years college at Pima is becoming very important. It becomes closer and closer the difference between the two—which I welcome—that's fine, but I'm much more interested in having my kids interested in going to college.

How do you promote that?

As a scholar—I try to be scholarly. I try to show my scholarship. I try to talk—I try to show enthusiasm for the history of art—how criticism is used, how, how, it is similar—it's a process, but similar to the different process of drawing, the different processes of painting and how one develops as a scholar as an artist.

Do you mention skills other than art skills that are needed to be a successful fine artist?

Reading is paramount—I find my—the people on my staff—my faculty that are the closest to the language arts and of course history—it's such a natural—you really—I love history in general but then the art aspect of it—what archeologists do. That's pretty much. . .

So you discuss reading and the importance of reading to your students?

And research. The process of researching—there is the idea of the concentration in the A.P. portfolio. So, I base most of—in the A.P. program—I base most of my history on identifying ideas that you can use for a concentration so that if you get these, uh, movements and these individuals and how you can identify an idea and then work with it visually.

Do you ever discuss skills need to work in other areas such as art history or criticism?

Well, I'm very big on the rubric of criticism and I think it goes—it's very similar to the different steps you would do to develop a painting. And I find as a developed, as high school students develop through of high school art developing as painters that it is similar to the different ages in painting. So, identifying if—do you happen to be at the egotistical stage which is maybe the renaissance—you know, the idea of the genius. And what's between—where does it happen the brain or the heart—in the intellect or emotion. And so, I—those are things that kids can make, especially in the junior or senior year they can connect and they may start making meaning—meaningful connections to the scholarship of what art is and how it affects—it's not just frivolous, it really does answer a lot of self worth and meaning in life, and equality and appreciation—and really starting to connect to this, especially in public education. What public education has meant to them they sort of take it for granted and you know, you know, have sort of have bourgeois attitude to-

wards the intelligence that they were given this great intelligence, but they really have to struggle for 12 years of public education. And a lot of kids are content, they take it for granted. And I find that you really need to shake them up and make them aware of just what their accomplishments are.

I would imagine too that the research and reading you stress would help develop skills that would need to be used as an art historian or art critic?

I use a text book. I use a text book in the beginning class. I teach to the reading—just basic reading skills and how I would work with the text book, you know, to review it to skim to look at big word—big words—if you are getting fouled up by big words use a glossary or a dictionary so you familiarize yourself with the text style. And just general educational ideas also, but I do a lot of history and how history—the difference between say a social studies class and a art history class—art history has a lot more meaning, something you can actually use as an idea and be contemporary with it and that's really what criticism is it's taking art and making it—taking art—taking it as what a phenomenon and taking it—and making it meaningful for the present.

Do you discuss presentation of work, how to get work in a gallery, or the profession of art as a business?

Well, I try to make it very clear that it is a hard row to hoe. That there are options—that there are—mostly what I try to do—is multiculturally, what I try to do is identify, a life is a process inventing one's self. So, in art especially, in most business you can invent your own position and we see this more and more with freelancing. So, I think that's what we—basically at this point in high school, you're going through this transitional adolescence period and they are really trying to define themselves both peer pressure and individualistically. And think that just fits—art fits perfectly in that life experience and the general public and so I'm trying to give them a reality. Sometimes I tell them, sometimes it's my position to make them realize that this isn't a really good choice for them. They need to go back and reevaluate and look at it more of a liberal arts education. And I am really more of a liberal arts geared—gear my curriculum more towards—this is part of—this is really the great laboratory—this is where you find yourself.

Not necessarily pushing them to be a professional artist?

Artists, or even go to even go to college as an art student. I would rather them go as a liberal arts student and then find themselves and maybe pursue it in their junior year.

As far as presentation goes, do you ever stress portfolios or talk about that at all?

We build portfolios. I have a scope and sequence from freshman through senior year A.P. So, and I have an intermediate class where we take what I have tried to do with the beginning class for kids who have the ambition to come back—and it's a real nurturing class. We paint more, talk more about aesthetics—do a little bit more criticism—thinking a little bit more about the historical context and trying to invent themselves as artists. And I think, to a certain extent you can be that and then be other things at same time. So

...

You said that you would rather have them go and pursue it in terms of a liberal arts career rather than as becoming a fine art—what are your thoughts on that?

I personally think that education—there's a certain developmental stages that you go through and I think high school—I like high school better than say teaching at the community college level because I think you have a kid that might have—you have a student that myopic and sort of made a decision maybe to early in life and in my own experience, I think your junior year is really the proper time to declare a major.

In college?

In college. So, I try not to emphasize the art schools rather more emphasize the universities. So I am aiming high with all my kids—all levels of kids—aim high and see where you end up.

Are there any other aspects of art career education that you teach?

Uh, well, I am not opposed to being therapy. I'm not opposed to it. I think there—in fact, I see it already that I have to maintain a certain autonomy in the curriculum and if I already, you know, you experience enough of the emotional release that kids—that you have to get beyond it—that the kids think it's fun and it's usually a break time and, but I do think in a lot of ways it's a moment for them—a period where they can have some control over the curriculum certain, in certain aspects—personal aspects they way they are inventing themselves and learning the discipline of you get what you put into it. Other things in education?

In terms of like really, I'm thinking of the really practical side of art—like actually making it as an artist—that kind of thing—do you teach any other aspects of that?

Oh, I think the A.P. program is really good. I think it does make—it forces the student to identify something personal, an idea and then pursue it over time, so I think you find that discipline [inaudible], it really, it helps doing it in your junior and senior year in high school. I have had a lot of experience with the kids coming out of my program are a lot more advanced than, intellectually say, an art student, at least who has gone to a art program where whatever you say is art.

How confident are you in your knowledge and current ability to teach career education?

I have done a lot of work with the U of A on the graduate level, especially training art teachers. So, I have done a lot of reading, I have done a lot of reading and visual literacy. I know it's value. I know it relates real closely to the scholarship of language arts. I know it's value in the core curriculum and I feel real confident about my stance academically. And I, also the phenomenon of learning because of my liberal arts background and my experience and research into mentoring that in my own experience with student teaching that—and I have had three student teachers in seven years and those have all been good experiences—that I feel real confident that the training of an art teacher is, in my opinion, it really happens in the student teaching experience. The academic side of it—the research and the ideals are good and I see it psychologically helpful step by step. I went post baccalaureate and the one at the U of A made perfect sense to me in middle age—going through it as a middle aged man, male, made a lot of sense to me and I saw a the purpose and I was able to see that. So, being able to do that and going through that I

see pre-instruction teachers as somebody to have a good experience—I've been able to give them a good experience.

What would help you teach art career education?

Oh, I don't know. Usually it's a good relationship between the liaison from the u of a, the student teacher, and myself. In my experience—I can't think of anything like technology the way the email is now there is a lot of contact. I think it is just a matter of rolling up your sleeves and allowing yourself to follow the process over the year and see that, the discipline, I think the discipline of the art has been—you know, you have got that most of the students coming out of the U of A have that well in hand and they have a lot of strengths that they are not aware of. So, I think a lot of my—just letting them realize that what they know is really useful and real all it is finding the managerial skills, and finding the pace of the class and where it's going and just allowing your knowledge base to blossom with in that managerial nuts and bolts, day to day thing.

Do you have access to lessons or guidelines for art career education?

I did a lot of research, did a lot of reading about, I was my thesis was something to do with teaching teachers so I have done a lot of that and of course the u of a—the library is there. I don't feel that I need that kind of—research is good—I find, you know, I find it helpful—I just feel that there is a certain point that you get to and you don't need it—there is a less return on the amount of research you read. I have done enough to be able to teach someone how to teach high school studio art. So I feel real confident that, you know, I feel empathetic to different people and their different situations, like I said, I have had three different individuals—I'm about to have a fourth. I feel pretty secure about in myself and where I am at and I feel that I have come from such a strong base—knowledge base and my curriculum is strong that I feel real confident about being able to help anyone—different people in different situations. I have a rewarding and knowledgeable pre-instruction experience.

And that kind of is the next question, in the same vain. As a pre-service teacher were you ever taught to include career education in the art class? More of the practical aspects of becoming an artist.

I think, again I think because of the emphasis on studio production—the individual—I have had people approach me about my class and then really back away because of drawing and painting and that's really my strain. So, you know, I taught commercial art. That was my pre-instruction experience—it was something different—I learned a lot and I didn't back away from it. I think where I, I teach adults is about the use of—the knowledge of art history that I have and aesthetics and you know, how to teach modernism and then transition to this post-modern ideal. That a lot of people—I don't see that at the college level. I think you have to find that out and I have made, I made a lot of reading, a lot of knowledge over the years living through the different epochs. I just see my ability to use that in a curriculum—what I am saying is I can teach—I make a lot of meaning for, a lot of meaning for adults that they don't—even though they have gone through professional program with a B.F.A., they don't really make the connection. I mean, it's all

like sections of knowledge, and here because it is teaching. And I think that really art is to teach. I think, because, you know, postmodern—it's become a social aspects of art—it's got to be utilitarian. And I think that's really—so I really do make connections what I do here and my art. That I make those connections for an adult—they really don't understand the significance of the renaissance and the baroque and how that idea of teaching the idea of the emotion would be in the hearts and the minds of the kids. Those are exciting ideas and they take to those ideas and they really see that, you know, you can teach that at the college level—that's really what we teach it's—the meaning of our lives. So for an adult—that is the most I have to give to an adult.

Do you think that art career education in the art class can benefit students who have no intention of becoming a fine artist. If so, how?

You have to ask yourself what is a fine artist. Everyone makes art, Everyone artifies.

Someone who totally supports themselves on making art.

Well, there aren't many people I have met that have done that.

So, I'm thinking more of presentation or things maybe that they can do but link it to being a fine artist, do you think those links can maybe benefit students who have no intention of pursuing art after high school?

Well, I find that I get a lot of students teachers that have preconceptions of what should be done in a classroom especially at the high school level. And maybe it is just this environment here that you have to—you have to have early on in the mentoring experience. You have to identify and say is it really necessary? And I think you have to—I, you know your motives for teaching certain issues right, and do you really want to bring your personal artwork into the curriculum? Do kids in a general art class need to know your special angst? Or do you just show off, or, I mean, do you have to stick to the DBAE? Do you have to hit the discipline all of them—do you need to do that? Do you need to--or are there more issues going on—you have to be aware of other issues going on. I think sometimes it's—the best artist, whatever that is, doesn't always make the best art teacher. So I think—I think it is another skill--this is sort of the painting class of teaching art. I think that is a special skill.

Compared to art making how important do you think teaching students about art careers is?

Again, I think you need to show students (kid comes in and asks a question--interruption). I think in the general public you really need to show the kids you have something that they can learn. I think you really need to get the hearts and minds of them—that you have to show them first that there is something going on and something that you are enthusiastic and passionate about. I think you need certain passion and skills that they can identify and without that you are going to have problems.

So would you, so then the art making side is more important than career side—teaching them about the career side?

At first, in the beginning. Yes, there comes a time where they want to know what's in it for me and I don't think, personally, that question is really appropriate. It is really more

what the discipline is doing for you. And again, you know—what happens, multiculturally, I have talked about this some, is that whether you, whether the academy believes it or not it's still a pluralistic society. I think, we, they, we, whoever try to negate that idea but it has become very relativist. And you still have to deal with that and so kids are going to be whatever. Unless you show passion and meaning and skills, it becomes a "I'm content to do nothing."

Compared to art history, aesthetics, and criticism how important do is career education?

Well, I think that most kids that are interested in art as a career at some point are going to think about education. Because it is the most out there, up front way of making a living. So I'm always informative about the situation at the U of A with the art education department. I think it is a nice, safe approach to professionalism. They can pursue a career at the same time pursuing an MFA. It's really extra work but it's nice that it's (flip tape) So kids—we get to that point where they're saying what art the careers or what is art education. I am more than willing—as I am with art therapy—art therapy—it's a similar professional pursuit and there are those options out there. I'm always willing to talk to a kid about that, but again, my main emphasis is that this is a discipline. It's a intellectual end in itself—it is something you pursue your whole life.

At what age level do you think art career education should be taught?

I think it can be earlier. It's like aesthetics. When I first started, I thought that aesthetics was something age inappropriate and I think kids are, especially in the junior and senior year, they are starting to make sense. And I, really in the last few years, have been very happy that I have been able to make meaning for kids. I mean, kids are starting to put one and one together and they are starting to see that the movies they go to have been packaged and they got a one point perspective and the point of interest is about sex, drugs, rock and roll and all that and they become, and they recognize that they are being shallow and cut off and desensitized to a lot of things and so here then it becomes an opening up well then art is this way of maybe fighting that re-growing things that maybe have been destroyed. And so, I, in education, I try to use it, I try to use kids in class to help other kids—kids who are more successful to help kids who aren't so successful. I think, I can see what they have learned and where they have come from is valued and valuable.

So do you think just in high school—starting to teach it in high school?

I think so. You know more and more. . .

Not earlier?

I don't know. I think a junior or senior in high school can be told about the career of art education. I think you can, I think that in education there is this forbidden idea that you can see behind like in Oz/ I had a great—one kid I had who got a summer job at the Y teaching painting. He was doing one on one issues with little kids. I was very supportive of it—I said "well you have really taken to teaching, maybe you want to be a teacher?" He said, "well no I can't teach more than one or two kids." I looked at him and said "that is what they teach you in education school." And he said "they do?" So it was like this

revelation that there are things going on here that you may not have noticed but there really things that I was taught how to manage a class. So there are things you get taught—you are not just born a teacher like you weren't born a drawer. You learn, you work, you sweat it. So I think they are willing in their ability it's just that you give up a little power when you start to show them exactly what you are doing. So, you know, you don't want to do that with a freshman class, but I think in a A.P. or junior or senior year—I do that. I show them—I bring student teacher in and we try it out with them. I am up front about it “we are trying this out.” This is what we are trying—this is the nuts and bolts of presenting a unit—and they are very willing to help out. They see what the process of teaching—and by the time they are that age they know the system, they know what is expected. They are playing games with you and it's good to point those games out.

Do you teach specific units on career education, do you do it throughout the year, or on “special occasions?” Like maybe when an artist come would come in.

Special occasions. One on one mainly when I think a kid is ready to think about it or when that question comes up “what should I do with my life.” Or “what kind of career should I be or does this major do for me?” You know see that the kid is empathetic and would probably make it--interested in teaching, if not art, something else.

When you see that they are. . .

On an individual basis.

How long have you been a teacher?

Seven years.

May I contact you if I have follow up questions?

Yes.

Do you have any other comments or questions?

No, I don't think so.

Teacher Interview with “Amy”

Grades 1-8
May 15, 2000

How would you define art career education?

You want to know from a teachers point of view or from who’s point of view?

From, from, just, from a teachers point of view.

Art career. Preparing students for knowing different kinds of possibilities that artists do. I think most students aren’t aware that artists did layout for a magazine or an artist chose the typeset or an artist chose decorations and colorings for different projects. So just kind of expanding their awareness of all the—how much of our world is designed by people who call themselves artists.

Do you talk about specific art careers and what they involve?

I do. I pretty much stick to maybe some of the less obscure ones. But we go into graphic design and architectural design. As I see things that I think, we see things together I will relate it to somebody did that, somebody designed that. Getting the awareness that artists do a lot of things besides paint and crayon.

Paint and what?

Crayon.

Do you discuss how to become trained in a specific art skill?

I talk about just in general that training in art is like training in other fields. Its something that you keep at and getting better at and its not a one shot deal. It takes a lot of repetition and.

Do you talk about post-secondary art schools or university art programs?

I take the kids over to Tucson high we look at the art classes. We frequently go to their gallery throughout the year whenever they have a new art show. I tell them about the teachers who I know there and the kinds of things they might do. And we also go to the university art museum once a year at least—sometimes more. So yes, and they always are curious about figure drawing as a university class. I try to go through that with them too

Explain what it is about?

What a model is.

Ok.

In fact, they are very good. But yeah, they are aware of possibilities at the university. And also I got a kid involved in some of the Pima arts counsel art programs. They have a computer program and also a clay program.

Do you mention skills other than art skills that are needed to be a successful fine artist?

Um, we do talk about things like meeting deadlines, punctuality and when things are due they are due. And that's just more teaching responsibility I think.

Do you ever link it to professionalism?

I do. I talk about if this was your job and it was supposed to have been done you can't bring it late. There was a deadline.

Anything else?

Not that I can think of .

Do ever discuss skills need to work in other areas such as art history or criticism?

We do art history and criticism. I don't know if I—in terms of the museum we have talked about what an art docent does and I've talked to the kids about what it is like to hang a show and aspects of museum art. I don't think I specifically stressed those.

Ok. But you have talked about some of the careers involved in working in museum?

Yes. And the Tucson High gallery is a student run gallery so, we have, they have talked to us—the students—about what they do in hanging a show which is pretty involved—from making the little stickers to deciding how to put the artworks up, the publicity, etc.

Do you discuss presentation of work, how to get work in a gallery, or the profession of art as a business?

Not specifically, no.

Not specifically?

Um, I actually did more of that with my—when I taught elementary school because we had a art gallery at the school.

Oh, ok.

So we did there talk about it.

So not too much with the students here?

Here, I don't really have an art gallery. And I rarely hang artwork up because the middle school kids destroy things.

Ok.

Are there any other aspects of art career education that you teach?

I try to relate everything to something in the real world and hopefully they are getting ideas about different kinds of art careers by the different art that they are exposed to.

How confident are you in your knowledge and current ability to teach career education?

I have never thought of teaching it—I would have to get more current.

Do you have a specific area—maybe one you feel stronger about and one that you feel less strong about?

For example, like what?

Like, let's say—you sound like you have a lot of experience in the galleries side. Lets say maybe, do you feel as strong talking about art as a business and the financial side?

Probably not. I haven't done that for a long time. No, I do have friends who are graphic designers who work for themselves in businesses, their own business. I think I have the resources to pull that in, but I don't think I am qualified myself.

What would help you teach art career education?

Probably organizing and bringing in some type of art career focus—it could be a week long focus—having people of different art careers come in and share stuff with children—who really know their business. I haven't done that before.

Do you have access to lessons or guidelines for art career education?

Not really. What is out there for that? Are there curriculums for that?

You know, I haven't really found much in the last ten years. A lot of research that I have done has shown up in the early eighties—but in the last ten years it has been really dry.

There have only been a couple articles on it.

But it seems like right now with computers going so far with art that it would be good to expose kids to those areas.

Right.

I am probably not the most up to date on that.

As a pre-service teacher were you ever taught to include career education in the art class?

Um, probably. I think it was mentioned.

Do you think that art career education in the art class can benefit students who have no intention of becoming a fine artist. If so, how?

Yes, definitely. I think in technology, realizing they can get into one aspect of design—that the prerequisite isn't being the best person at rendering for all art careers.

What if they were to become a doctor? Do you think that art career education can help them.

Oh, sure. Even as a doctor you are working with artists. The U of A art department, I mean the U of A medical school artists have come here actually and done some demos of what they do—medical illustrators. You know, if the doctor needs to write an article, they hire an illustrator—because the photograph is usually too bloody or too obscure by other things and they work with illustrators all the time.

So do you feel it can help them because basically everyone is linked to artists in whatever field they choose to do?

Yes. I do.

Compared to art making how important do you think teaching students about art careers is?

I think having an understanding of art careers is important. I think the day to day nuts and bolts of art ed. in the middle school is art making. Especially at this age, when they want to—where I want them to be involved in art making. Because exploration—keeping them busy. But I think that the greater understanding is present.

Compared to art history, aesthetics, and criticism how important do is career education?

I think it is as important.

At what age level do you think art career education should be taught?

I think elementary school would be the right place. And I think, you know when I did teach elementary school we did have what were like career days at the school—and I would always bring in different kinds of artists for that. I think exposure is good.

How did they respond to those things in elementary school?

Very positively, enthusiastically. I think the number one hit was when the medical illustrator came in with their slides of some of the more high-tech artwork that they do and you know the kids were in awe of this. And I think it exposed them to something new.

Do you teach specific units on career education, do you do it throughout the year, or on “special occasions?”

I would say the latter two. That as it comes up during our production work I will try to relate it to the real world whenever I can and when we go to the museums, etc. or on field trips and being in this location, I am able to walk a lot of places, and we emphasize it more.

How long have you been a teacher?

Twenty-two years.

May I contact you if I have follow up questions?

Sure.

Do you have any other comments or questions?

No.

Teacher Interview with “Carol”

Grades K-5
May 15, 2000

How would you define art career education?

How would I define art career education. Do you mean what it should be about?

Yes.

Well, I think as an art teacher kids need to know what opportunities exist for them in terms of careers in art. I don't think a lot of them are going to become artists, so I think they need to see what other things can be done in that arena if you have a love for the arts. So I think that that is information that they should get early on so they can decide if they want to follow in that track or not.

Do you talk about specific art careers and what they involve?

Yes. Especially when I cover the disciplines within my units of instruction. Like art historian—like criticism, you know, and we'll talk about—the easiest way for kids to relate to it is to talk about Siskel and Ebert and how those are critics and what they are doing is looking at cinema and movies—so that you have to know what you are doing. You can't just say, “I think it is a good movie or a bad movie.” You have to have some credibility about your opinions. And so we talk about how art critics are really the people who have some kind of knowledge base about art—a pretty in-depth knowledge base usually and then they give their opinions about artist's work and then that can make or break an artist's career. So then we start talking about those kinds of things that are art critics—people who write up art shows in the newspaper and stuff like that. I don't talk with them about aesthetics too much especially at the elementary level just because that's a really huge subject but we do talk about philosophy and philosophers. What they basically do is try to answer questions that have no answer—in terms of rightness or wrongness. It's got to be based on something else. So, we sort of relate it back to you have to have this knowledge base to make those opinions—those statements. Studio is really easy—I mean kids—we always spend most of our time making art. So, I think that kids understand that an artist can make money but they also realize that it's not very many artist who can actually sell their work and make a living at it and that looking into the areas of artists who really hit it big like Picasso—that that is even more rare. So, so lets see aesthetics, criticism. Oh, the art history part. We just talk about it in a historical stance. “Ok if you are interested in the little stories I tell you about artists or whatever you might want to learn about art history or do that when you get to college so that you know sort of how art happened over time.” So, I don't hit it a lot, it is usually just a little extension when we are doing those kind of activities.

Do you discuss how to become trained in a specific art skill?

Um, we talk a little in the studio piece of it about apprenticeship, especially when we look at things from the middle ages. Or even like, people like, I'm trying to think of who it was that we just studied, I think it was Kan—no, it wasn't Kandinsky. Maybe it was Matisse. I can't even remember. It might have been Matisse. One of them was even a lawyer, where they became a true artist. And then they went out to other painters and kind of said, "will you teach me how to do this?" And then of course we talk about the formal way, which is going to a university. And that you can actually do it as a field of study once they get out of high school and then specialize in an area.

Do you talk about post-secondary art schools or university art programs?

Yes, and especially it helps a lot when you all come in to class and there are kids here. They want to know, "who is she, why is she here?" So, we talk about "this is someone from the university, they want to be an art teacher when they grow up and that's one of the things you can do when you get there."

Do you mention skills other than art skills that are needed to be a successful fine artist?

That's a really good question. You know, I don't think we really do. I don't think I ever cover that—that, you know, that connection between artist knowing more about, you know, seeing other art and art history and that impact. I mean, we talk about that a lot, how artists sort of influence what other artists do. But we talk about it in a really—in a pretty contemporary context. I mean, I don't really talk to them about modern day artists looking back at Egyptian art or middle ages kind of stuff. We talk more about how, especially around impressionism where they were seeing the Japanese woodcuts or they were seeing work of other people and wanting to go outside, and sort of rejecting the whole theory of the salon and all that kind of stuff. And we talk about it more in that context. I think—and with that period, than we do any other period. But I never talk to them about artists needing to know about art history or aesthetics or criticism.

Do ever discuss skills needed to work in other areas such as art history or criticism?

Yes, that's—the thing we really talk about there. Like I told you at the beginning, we are sort of doing those disciplines, we sort of do it as a, well, as an aside not really the objective of the lesson to teach them that but it is certainly an extension of the lesson. And that's when we really talk about, especially in art history or art criticism and aesthetics—it's great to have an opinion or be able to state what, what you think and things should be like or how should go, but you have to have that base in fact. You can't just be a person who doesn't know anything and have all these opinions and have people take you very seriously. So we just talk about that idea—that they need to study and be knowledgeable.

Do you discuss presentation of work, how to get work in a gallery, or the profession of art as a business?

I don't really at the elementary level. I mean, I talk about presentation only in terms of our school art show. Or when we have things leave our school to go to like the district art

show or when we have events centered around youth art month. You know, I'll show the kids how you don't just send your painting out there. How we mount it on construction paper or do something with it that really enhances the work. When I taught middle school, we had a whole, we had a room that we set up as a gallery. And kids had to go into Tucson and see a gallery down on Congress. We would usually go to Dinnerware and the curator would talk to them about how they would go about setting up shows. And I think that that is something more appropriate for middle school, although I think that the little kids have enough of that information about at least look presentable or enhancing it in some way. And even in the art show, we do it on black butcher paper so we don't have to mount every single thing. And they're like "whoa, my work looks really good up there" And having a label with a title or choosing, the artist can choose to have their work untitled and that's a choice the artists gets to make. So I think they begin to get that concept of presentation.

Are there any other aspects of art career education that you teach?

That's a really good question. I can't think of anything specifically. I mean, of course we talk about being an art teacher. Especially, like I said when the university people come in. So they see that as an area that you can be a teacher and teach art if you feel that's something that really excites you. You don't necessarily have to be an artist to do that where some things, like if you were going to sell a painting you need to be a painter. I think that they can see it as if this is something that I am really interested in art, but I might not be very good at it, I either need to spend some time learning to be better at I or I need to look at these other avenues of study like art history or art criticism or art education and I can have art as a sort of part of my life that way too.

How confident are you in your knowledge and current ability to teach career education?

Boy, that is a really good question. I mean, I feel comfortable with it but if what I'm doing is actually you know um contributing in a way that somebody else is because they do it a different way. I mean, I have never compared myself to anybody. I never talk to artists really other than when I taught middle school when we did the gallery experience to see what they thought kids need to know. And so, I just hope I do a good job of it.

What would help you teach art career education?

Um, well certainly for me some kind of unit that was developed around it. I mean, I don't know if I would use it solely. I mean, maybe with fifth graders it would be something that we would touch on specifically but I really like it as an extension to the other disciplines where it fits real naturally to talk about those things. And you know, again if there was—that really said here's what they need to know, here's what they need to come away from this teaching knowing. I mean, I have never done it that formally where I have thought about it in terms of objectives and somewhat sort of the key components of what they need to know.

Do you have access to lessons or guidelines for art career education?

The only thing I have ever really seen is through—I think Crystal—there is some posters or something about careers in art that you can post in your room. And it gives you some information about like if you wanted to be a type setter or print maker in terms of really doing taking artists work and doing lithograph series out of them. Being an artist—I am sure it covers being an art historian and a critic and some of those kinds of things. I had a set of them a long time ago again when I taught middle school. So I know that that kind of stuff is out there. But if there is anything else, I'm not aware of it.

As a pre-service teacher were you ever taught to include career education in the art class?

Not that I can remember. I don't ever remember touching on that piece of it. I don't remember when I was a pre-service teacher getting any of the other disciplines besides here's the history of art education kind of stuff and here's how you teach printmaking to kids. I don't remember them separating out the disciplines.

Do you think that art career education in the art class can benefit students who have no intention of becoming a fine artist. If so, how?

Oh, I think absolutely. Because I think the odds are way against most kids. I'm sure there are statistics—it's probably maybe one percent of the population is going to be an actual working producing artist and I mean truly like making an income from it. There are a lot of people who are, you know, sort of Sunday artists and they sell a piece here and there and do a craft show—something like that. But people who really list it on their like 10-40—this is my job, this is where all my income comes from. I think that the percentage is really low when you look at the population sort of generally. So, I think if you don't let kids know about the other opportunities that can be there for them, there wouldn't be any college of fine arts or at least an art department in the college of fine arts.

Well, I know you talk a little bit about presentation and labeling and titling—those are all things that would go along with career education—How do you think that kind of information might help kids who might become like lawyers or...

Well, I think that they will all be consumers. There is that whole issue of consumerism. They're all going to go—I mean someday they are going to grow up, they are going to get married, they are going to own a house, and they are going to hang stuff in that house or they are going to make decisions about what kinds of furniture or colors. And not truly from an interior design standpoint but going out and truly buying real art for their homes. I think that they have to have sort an understanding like when they see say a Navaho weaving in a gallery and they are doing a southwestern kind of theme and it's \$900 they don't go "Uh \$900 for a rug, oh my gosh" But they will really appreciate that took someone months to make and \$900 is really a very inexpensive price. You know, they can appreciate where that came from and how it got to be there. So, I think especially from the consumer standpoint—they really have to understand art.

Compared to art making how important do you think teaching students about art careers is?

I think it is probably equally as important. I mean, I don't think you give it equal time, because I don't think it needs it, and I don't think it is as complex but I think basically from that consumerism—I mean, they are all going to become consumers to some degree or another. And they might as well be educated consumers, so if they walk into somebody's home and they have really wonderful pieces they can appreciate them. Or if they choose things for their own home that are really meaningful and really valuable and not just stuff that after a few years or whatever you give it away to Salvation Army and get new stuff.

Compared to art history, aesthetics, and criticism how important do is career education?

I don't think it should be a part of the disciplines per say, that it should become a fifth discipline of art teaching, but I think it certainly should be an extension that falls into each one of those areas. So, kids kind of get that opportunity to see, you know, if this is something you found—this kind of activity you found really fun and really interesting, here's something you can do with it when you grow up so that becomes your job.

At what age level do you think art career education should be taught?

Um, I think conceptually they are not really ready for it until the intermediate grades. I mean, I think you can do it at some level with the primary grades, but I think, it just like their regular curriculum stuff in primary especially kindergarten, first. I mean, they just start with their family that's what they know as sort of structure in society and then they start moving them out from that into our community. They learn about firemen and policemen and I guess probably there, in terms of within our community, you could start teaching them about the art. But I think conceptually they don't get it until they are probably in fourth or fifth grade. And then they can really understand that this is something that you really could do.

So, you could touch on it in the early grades?

I think it should be included, sort of in that broader curriculum, something that gets covered within that, and then I think even in the art classroom to talk with them about, you know, "hey you could be an art critic." I start it with my second graders when we really start talking about it very specifically as a, you know, because they do a real critic and we talk about—we start the Siskel and Ebert stuff and that starts from second grade and they actually have to write one. So, that's been a real interesting experience because they are just learning how to write. So, some things are real developmental. So, if you want them to do art criticism, then it's not that art criticism has to be written necessarily, and I think that we do art criticism with them even in terms of like kindergarten in terms of saying well, "did you use primary colors, did you use geometric shapes?" You know, they can begin to understand looking at work in those terms and talking about it in those terms. It will help them make that leap from here's someone who does that for their job and now I'm going to teach you how to do it. I think around second, because their just not even writing.

Before then?

Yes.

Do you teach specific units on career education, do you do it throughout the year, or on “special occasions?” Like when an artist comes in.

I do it on special occasions. Like I was telling you earlier, I link it to the activities we are doing in class as we are sort of covering disciplines and then again developmentally, you know, where they are in terms of grade level, what can they really comprehend.

How long have you been a teacher?

22 years.

May I contact you if I have follow up questions?

Absolutely.

Do you have any other comments or questions?

No. I think it's really neat what you are doing, Alexandra. I can't wait to see what comes out of it.

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