

Action Plan for Professional Development and Capacity Building Programming for Individual Artists in Greater Des Moines

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Introduction and Background

Greater Des Moines has a thriving arts ecosystem anchored by strong arts organizations, world-class arts and cultural institutions, and business and civic leadership that recognize the vital role the arts play as an economic engine and key driver to enrich the cultural vitality of the region. With this strong foundation, [Bravo Greater Des Moines](#) commissioned the [Central Iowa Regional Cultural Assessment](#) (RCA) to identify art and cultural priorities that best support the [Capital Crossroads Vision Plan](#) catalyst priorities. Identifying individual artists and creative entrepreneurs as one of the cornerstones of Des Moines' arts and cultural ecosystem the assessment identified **“Strengthening the Creative Economy: [by] developing the talent and skillsets of creative entrepreneurs and artists”** as one of four cultural priorities. While this priority is stated independently, it is acknowledged and understood that all of the cultural priorities are interwoven and interdependent and will all be served by strengthening the creative economy.

In 2018, recognizing a shared interest in strengthening the creative economy to advance regional priorities, Bravo Greater Des Moines and the Des Moines Arts Festival® pooled resources and connections to further understand opportunities within the local artist ecosystem, hiring artist and arts and business strategist Chris Dahlquist.

Specifically, Dahlquist was charged with conducting a feasibility study that would lead to an action plan for a professional development and capacity building program for regional artists of all disciplines. Multiple studies outline that the changing environment in which artists are attempting to build sustainable careers requires comprehensive frameworks for support which include business and professional development training geared toward artists¹, and that Iowa is lagging behind.²

In order to assess opportunities to advance Des Moines' resources for artists, Dahlquist held community engagement events and undertook a local environmental scan to analyze the artists and arts organizations operating in Greater Des Moines, the needs of those local artists, and what support systems are currently available within the region. Further examples of how artists' needs are being met nationwide were also reviewed in order to provide recommendations and an action plan for professional development and capacity building programming for individual artists.

¹ *Investing In Creativity: A Study of the Support Structure for U.S. Artists*, Urban Institute Research Report, www.urban.org/research/publication/investing-creativity

² *How It's Being Done: Arts Business Training across the U.S.*, Pave Program in Arts Entrepreneurship, herbergerinstitute.asu.edu/sites/default/files/arts_business_training_across_the_u.s._-_hibd_2016.pdf

Methodology



The initial stage of research consisted of community engagement events designed to simultaneously deliver capacity building content for area creatives and engage the creative community in the initial stages of information gathering. These events included *Stories, Relationships and Magic*, a participatory workshop coinciding with Des Moines Arts Week and kicking off the Des Moines Arts Festival® in June 2018. This was followed in December 2018 with *Beyond the Studio: Building a Thriving Arts Practice and Artist Ecosystem*, a presentation and round table discussion attended by more than 40 artists and representatives of local arts organizations. These events served to activate artists, arts organizations and stakeholders by bringing together a diverse cross-section of participants, leveraging their collective knowledge to map the needs and existing resources within the local arts ecosystem. Additionally, the convenings provided initial strategies the participants could utilize to build sustainable artistic practices, built momentum for a comprehensive capacity building initiative, and identified leaders within the community willing to participate in the future implementation of the action plan.

In addition to these community events, between June 2018 and May 2019, Dahlquist attended meetings and conducted one-on-one interviews with individual artists of all disciplines, creative entrepreneurs, directors and staff of non-profit arts and cultural organizations, economic development leaders, and leaders in entrepreneurial service organizations within Greater Des Moines. [Appendix A]

Based upon personal experience and the knowledge gained from the events and interviews, Dahlquist created the Artist Needs Assessment Survey, which garnered responses from individual artists, creative enterprises, and arts and culture organizations between January 14 and February 18, 2019. [Appendix B] This survey served three purposes: an information gathering tool, a mechanism to establish a baseline against which to measure the results of future efforts, and a way to begin identifying artists living in the local community.

Dahlquist also conducted independent research and interviews to gather information about national and regional professional development programming for creatives beyond Iowa that may have applications in Des Moines.

Key Findings

Artists

To ensure that the action plan was responsive to area artists, local artists were engaged through workshops, round table discussions, one-on-one interviews, and a comprehensive survey to determine who and where they are in the community, their business needs, what organizations they belong to, and who they rely on for their information.

The Artist Needs Assessment Survey received 315 total responses with 76.8% of those from individual artists or artist-run for-profit businesses in Greater Des Moines. The artists who responded to the survey practice in a wide range of creative disciplines; more than half selected more than one area as their primary area, reflecting the cross-disciplinary nature of many contemporary art practices. (Fig C.1) Across all of the information collection methods the findings remained consistent.

- Local artists have an above average level of educational attainment³ for the region although the business skills to make a sustainable living as an artist have not been included in their formal education. (Fig C.2)
- Despite the fact that 81% of artists who responded to the survey are currently producing an artistic body of work by which they derive or intend to derive an income, 70% of area artists make less than \$10,000 annually through their artwork and are subsidizing their artwork through other earned income. (Fig C.3-5) More than half of respondents work 20 hours or more per week at a job outside of their artistic practice (Fig C.6) and indicated a preference for programming and training that is available during the evening or weekend. (Fig C.7).
- Artists identified their highest priorities for training as strategic/business planning, marketing and promotional assistance, and fundraising/grant writing. (Fig C.8) These priorities coincide with the majority of artists reporting audience development and financial support as challenges they face. (Fig C.9) (It is notable that 19% of respondents chose not to select any of the dozen options in which they would like training. This leads us to conclude either that they do not prioritize any type of capacity or skill building, or more likely they do not know what would provide benefit.)
- 49% of the artists that responded to the survey reported that they don't feel supported by the *artist* community. (Fig C.10) In addition to this result from the Artist Needs Assessment Survey, during the engagement process and interviews, artists consistently expressed distrust in local organizations' motivations and ability or willingness to follow through on commitments made to artists.

³ Based on Polk County Demographic information from worldpopulationreview.com

- During round table discussions and interviews, artists highlighted the lack of communication channels in Des Moines that could disseminate information about available opportunities and resources currently available for artists. The scan confirmed that there were many under-utilized opportunities for artists in and around Greater Des Moines. In the Artist Needs Assessment Survey, the majority of artists (56%) stated that they don't know what business training programs are available or how to find them. (Fig C.11)

Arts and Culture Organizations

Representatives from more than 30 arts and culture organizations participated in round-table conversations or follow-up interviews with organization leaders and staff. Additionally, the Artist Needs Assessment Survey received 50 of the total 315 responses from individuals representing arts and cultural organizations⁴, or businesses whose main function is the presentation or sale of art created by someone else.

- Local arts and culture organizations indicated that the support they provide for artists is primarily employment, exhibition opportunities, and artistic skill development. (Fig C.11)
- The majority of reported employment opportunities are for contract labor, which creates a need for artists to possess the requisite business skills for self-employment. (Fig C.11)
- The local artists and arts organizations are siloed by discipline, despite the fact that many of the current models of sustaining an art practice are the same across all disciplines. Through the discussions and interviews, it was found that many organizations were unaware of other efforts underway within the community and that a central clearinghouse of information could prevent duplication of efforts.
- Of the forty-seven organizations represented in the Artist Needs Assessment Survey, only three provide business training for artists. Further inquiry reveals that the few that reported as providing business skills are serving a specific segment of the artist community based on either artistic discipline or physical and cognitive ability. (Fig C.11)

⁴ Note: due to duplication in responses from within organizations there are 47 organizations/businesses represented

Entrepreneurial Training

Through interviews and independent research, Dahlquist examined entrepreneurial training and business skill development programs that could be relevant and appropriate to meet the needs of area artists. Regional or national artist-focused opportunities were also examined with the aim of finding a proven program that could be imported into the Des Moines community, reducing development cost and startup time while simultaneously assuring best practices and efficacy.

- Dahlquist found that few artist-specific training programs exist in Des Moines, though there are a variety of non-artist-specific entrepreneurial or small business options that do exist, including Iowa Center for Economic Success and Drake University Entrepreneurship Center which can provide skill development in specific areas for traditional market-driven business training (book-keeping, marketing, contracts, etc.). However, the existing programs are not positioned to address the comprehensive business needs of artists⁵ whose practices often span across commercial, nonprofit and community work.
- In the Artist Needs Assessment Survey, 28% of responding artists indicated that the most significant barrier they face to accessing business training is that “training that is available is not relevant to my artistic practice”, or the “type of training I need isn’t available”. (Fig C.11)
- A 2015 study funded by the Tremaine Foundation, *How it’s Being Done: Arts Business Training across the U.S.*,⁶ reported that 43% of artist business training is being conducted by local arts councils or local arts services nonprofit organizations, and that despite the higher cost of delivery the overwhelming majority of programs require face-to-face interaction, delivered through seminars, workshops, or one-on-one consultation to achieve efficacy.
- The Iowa Arts Council has an established a state-wide presence delivering professional development to mid-career artists through Creative Capital. However, due to funding mechanisms and participant criteria, it reaches a very limited number of Des Moines area artists and programmatic changes within Creative Capital make future trainings uncertain.

⁵ *Crossover: How Artists Build Careers Across Commercial, Nonprofit and Community Work*, Ann Markusen, Sam Gilmore, Amanda Johnson, Titus Levi, Andrea Martinez, <http://www.cura.umn.edu/publications/catalog/b2006-4>

⁶ *How it’s Being Done: Arts Business Training across the U.S.*, Pave Program in Arts Entrepreneurship, herbergerinstitute.asu.edu/sites/default/files/arts_business_training_across_the_u.s._hibd_2016.pdf

Conclusions

By creating capacity building programming, comprehensive communication channels, and increased business skills, opportunities can be available to more artists, better positioning them to be active participants in and co-beneficiaries of the growth of the creative economy.

The *Central Iowa Regional Cultural Assessment* and *Capital Crossroads Vision Plan*, along with business and civic leaders, recognize that the creative sector is important to the continued economic growth and community vitality in Greater Des Moines, and are actively looking for opportunities to leverage the arts to meet those objectives. For example, the *Downtown DSM USA Retail Plan 2030*⁷ identifies the participation of artists as a tactic to differentiate and strengthen the identity of each distinct downtown district, to build creative connections within the neighborhoods, and to enhance the skywalks. However, based on the interviews, surveys and environmental scan, currently **the number of local artists with the capacity to compete for opportunities is limited, and a mechanism to widely distribute information to artists about these types of opportunities is restricted to social media and grassroots efforts.** Additionally, area artists' financial vulnerability often does not allow them to participate and contribute to their full potential. **By creating capacity building programming, comprehensive communication channels, and increased business skills these opportunities can be available to more artists, better positioning them to be active participants in and co-beneficiaries of the growth of the creative economy.**

Greater Des Moines is home to numerous arts and culture institutions and organizations with strong support from Bravo Greater Des Moines and other philanthropic entities. However, the individual artists are traditionally under-appreciated contributors to the regional creative economy as evidenced by the lack of centralized support for individual artists and creative professionals. The few organizations that *are* focused on individual artists, and to a large part the artists themselves, are siloed by discipline, missing opportunities for cross-discipline collaboration, communication and networking.

A healthy arts ecosystem and creative economy is a large umbrella that should include artist practitioners at varying stages in their artistic careers, diversity of artistic practices and disciplines, reflecting a variety of business models. **Because of this, business development and capacity building for the creative sector cannot be approached with a one-size-fits-all methodology.** Some within the sector are best categorized as creative entrepreneurs with a commercial business model that relies primarily on the marketplace to pay for goods or services, while other artistic practices, including those centered around community engagement and social impact work, rely on what is more analogous to a non-profit model. They rely on grants, fundraising, and/or partnerships with other organizations to realize their creative endeavors⁸ It should also be understood that many artists fit into both categories simultaneously, creating sustainability through a combination of both earned revenue and fund-raising efforts. As professional development programming is established and funded, it is important to be careful not to privilege one type of artistic practice over another and to create a variety of access points to accommodate various stages of career development.

⁷ Downtown DSM Retail 2030, Downtown DSM US

Existing local entrepreneurial training centers, while eager to play a part in the business development of artists in Des Moines, may be unprepared to help navigate the hybrid business models that many artists must employ to build a sustainable career or to address the unique skillsets required of an artist, such as artist statements, project proposals and budgets, community engagement, fundraising and social equity. However, access to traditional entrepreneurial training programs can be beneficial for instruction in foundational skill sets (e.g. book-keeping, marketing, website design, financial literacy) that are common across all businesses, though artists need assistance in identifying what entrepreneurial training would benefit them, how to locate it and how to apply it to their multi-faceted careers.

⁸ *Crossover: How Artists Build Careers Across Commercial, Nonprofit and Community Work*, Ann Markusen, Sam Gilmore, Amanda Johnson, Titus Levi, Andrea Martinez, <http://www.cura.umn.edu/publications/catalog/b2006-4>

Action Plan Strategies

After analyzing survey results and synthesizing insights gleaned from personal interviews, addressing the most pressing professional development and capacity building needs in the artist community can be met with three key strategies:

1. Strengthen cross-discipline artist networking

Create opportunities for artists of diverse backgrounds, disciplines, and career stages to collaborate with and learn from one another.

2. Facilitate communication

Establish a virtual resource center to provide information regarding opportunities, available resources/programming, and information on best practices.

3. Provide life-long learning opportunities

Coordinate relevant capacity building programming for artists, ensuring a variety of access points for artists at all stages of artistic development.

Tactics

Artist Service and Support (Addresses Strategy 1, 2, 3)

Identify an organization to serve as a cross-discipline artist service organization, acting as a nexus for capacity building within the creative community, coordinating relevant programming, administering communication and serving as a cross-sector liaison when needed.

Local Administration and Delivery of Artist INC (Addresses Strategy 1, 3) Engage Artist, Inc., a live training seminar designed to address the business needs and specific challenges of artists of all disciplines. Through peer-facilitated learning, participating artists learn business skills relevant to their art practice and apply those skills cooperatively with their peers.

Virtual Artist Resource Center (Addresses Strategy 1, 2, 3)

Develop a public-facing website to act as a repository of information for artists and creative entrepreneurs.

Artist Directory (Addresses Strategy 2)

Develop a thorough database of the creative individuals and organizations living and working within the Greater Des Moines Region, providing both a communication channel within the sector and a public-facing directory.

Strategic Investments (Addresses Strategy 1, 2, 3)

Fund a directed grant to be designed, coordinated and administered by the artist service organization to support organizations delivering one-off professional development for artists and creative entrepreneurs.

Information Sharing (Addresses Strategy 1, 2, 3)

Make the 2019 Artist Needs Assessment Survey data available to area organizations and businesses interested in developing initiatives or programming to support the creative economy.

Information Collection (Addresses Strategy 3)

After implementation of the above tactics, re-distribute a new Artist Needs Assessment Survey to measure the growth that is taking place within the community and to ensure the continued relevance and efficacy of the programming.

Appendix A

Individual meetings and interviews

Jeremiah Abel – Artist
Bravo Greater Des Moines Board of Directors
Bravo Greater Des Moines Cultural Partners
Breanne Barnum – Factory Curator, The Barnum Factory
Stephanie Cardwell - Drake University Entrepreneurship Center
Lisa Cordes – Director of Artist Services, Mid-America Arts Alliance
Teva Dawson - Group Creative Services
Sally Dix – Executive Director, Bravo Greater Des Moines
Liz Gilman – Executive Producer, Produce Iowa
Matt Greiner - Group Creative Services; artist
Leslie Guinan – Artist
Chaden Halfhill – CEO, Silent Rivers Design + Build; artist
Jarin Hart – Executive Director, Des Moines Music Coalition
Kate Hightshoe – Bravo Greater Des Moines Board of Directors
Lindsay Keast – Program Coordinator, Iowa Arts Council; artist
Stephen King – Executive Director, Des Moines Arts Festival®
Dana Knapp – Executive Director, ArtsKC
Jenni Knoebel – Arts Learning Manager and Accessibility Coordinator, Iowa Arts Council
Rob Matthews -Artist
Christina Moffatt – Director of Small Business Resources, Greater Des Moines Partnership
Veronica O’Hern – Grant Services and Artist Programs Manager, Iowa Arts Council
Erin Olson-Douglas – Economic Development Director, City of Des Moines
Tobi Parks – Station 1 Records; artist
Susan Patterson Plank – Des Moines Arts Festival Board of Directors
Claire Reiman - Project Manager, Iowa Women's Business Center, Iowa Center for Economic Success
Diane R. Scott – Professor Arts Management, Massachusetts College of Liberal Arts
Siobahn Spain – Executive Director, Mainframe Studios

Appendix B

Artist Needs Assessment Survey Questions

General Questions:

1. Do you live in Greater Des Moines?
2. Are you 18 years old or older?
3. What is the primary way in which you participate within the arts and culture ecosystem in Greater Des Moines?¹⁰

Questions for Organizations:

4. Name of your organization / business
5. How long has your organization / business operated in Greater Des Moines?
6. In which ZIP code is your organization / business located?
7. What is your organization's total annual budget?
8. How is your organization / business financially supported? (select all that apply)
9. Please provide the number of employees that support your organization / business, including yourself, if applicable.
10. What are the current challenges for your organization / business? (please select all that apply)
11. In which of the following areas could your organization use the most support or training? (select up to three)
12. Please select all creative fields/artistic disciplines to which your organization provides support or employment. (select all that apply) The following is a list of occupations based on Standard Occupational Classification Codes (SOC) established by the Bureau of Labor Statistics.
13. What form does your support or employment of creatives/artists take? (select all that apply)
14. How many individual artists do you support/employ per year?
15. Approximately what percentage of the artists you support/employ per year live in Greater Des Moines?

¹⁰ Based on the respondent's answer to question #3, they were delivered questions for either an Organization or Individual

16. In which of the following areas do you provide support or training for artists' professional development? (please select all that apply)
17. Overall, what are the most significant barriers you face that keep you from providing support programs and/or funding related to individual artistic practice?
18. In general, what are the 3 most significant methods or means you use to communicate the opportunities (e.g., calls, employment, training opportunities, etc.) you offer to artists in Greater Des Moines?
19. Are there other ways in which you personally participate within the arts ecosystem in Greater Des Moines?

Questions for Individual Artists:

20. Please select all creative fields/artistic disciplines in which you are active. (select all that apply)
The following is a list of occupations based on Standard Occupational Classification (SOC) Codes established by the Bureau of Labor Statistics.
21. Which creative discipline would you describe as your primary discipline?
22. How many years have you been pursuing your artistic practice (not including years you were enrolled as a student)?
23. Are there other ways in which you participate within the arts and culture ecosystem in Greater Des Moines? (select all that apply)
24. Approximately how many hours per week do you usually spend working on your artistic practice (including both creative and business activities)?
25. Approximately how many hours per week do you usually spend working for pay at another job or jobs separate from your creative practice?
26. What are the current challenges to the development of your artistic practice/enterprise? (select all that apply)
27. In which of the following areas would you like training in order to advance your artistic practice/enterprise? Please assign a priority level to each category.
28. Please indicate any resources you have utilized to develop your business skills in support of your artistic practice / enterprise.
29. What are the most significant barriers you face that keep you from utilizing business training programs related to your artistic practice? (select up to three)
30. What is your preferred day/time to attend workshops and classes? (select all that apply)
31. In general, what are the 3 most useful resources you use to find out about support services and professional development opportunities for artists in Greater Des Moines?

32. Greater Des Moines is a great place for artists and creatives to live and work.
33. There are enough opportunities for artists of all types and levels to showcase their work in Greater Des Moines.
34. I feel supported by the artist community in Greater Des Moines.
35. Are you actively engaged in producing an artistic body of work by which you derive or intend to derive an income?
36. How are you currently financing your artistic practice? (select all that apply)
37. What is the legal form in which you currently pursue your primary creative work?
38. Please provide the number of employees that support your business, including yourself.
39. What is the gross (total) income of your artistic practice / creative enterprise(s)?
40. What percentage of your total annual individual income comes from your artistic practice/creative enterprise(s)?
41. Do you have remaining debt from higher education?
42. If you have remaining debt from higher education, about how much do you owe?
43. Do you own or rent your home?
44. Do you own or rent your studio / work space?
45. Is your studio / work space within, attached to, or on your residential property?
46. Are you currently seeking studio / work space?
47. In which ZIP code is your studio / work space?
48. In which of the following city or cities do you actively engage an audience / community (such as exhibitions, performances, etc.)?
49. How long have you lived in Greater Des Moines?
50. In which ZIP code do you reside?
51. What is your age bracket?
52. What is your highest level of education? (select one)
53. What is your marital status?

54. How many children under the age of 18 live in your home?
55. What is your race? (Please select all that apply)
56. What is your gender identity?
57. Do you identify as a military veteran or service member?
58. Please indicate the terms that best describe your experience (select all that apply):
59. Do you have a longstanding illness, disability, or infirmity? (The Equality Act of 2010 defines a person as disabled if they have a physical or mental impairment, which has a substantial long-term (i.e., has lasted or is expected to last at least 12 months) and adverse effect on the person's ability to carry out normal day-to-day activities.)
60. Please explain (optional)
61. How did you hear about this survey?

Appendix C

Artist Needs Assessment Survey Key Findings

Which creative discipline would you describe as your primary discipline? (The following is a list of occupations based on Standard Occupational Classification (SOC) Codes established by the Bureau of Labor Statistics.)

Art Director	3.4%	7
Craft Artist	10.1%	21
Fine Artist (painters, sculptors, illustrators)	41.5%	86
Multi-Media Artist or Animator	4.8%	10
Fashion Designer	1.9%	4
Graphic Designer	6.3%	13
Actor / Comedian	6.8%	14
Theater Producer / Director	3.4%	7
Dancer	1.9%	4
Choreographer	1.9%	4
Musician / Singer	8.2%	17
Writer / Author	6.3%	13
Photographer	7.2%	15
Director / Producer (television, video, film)	4.8%	10
Other	5.3%	11

Figure C 1

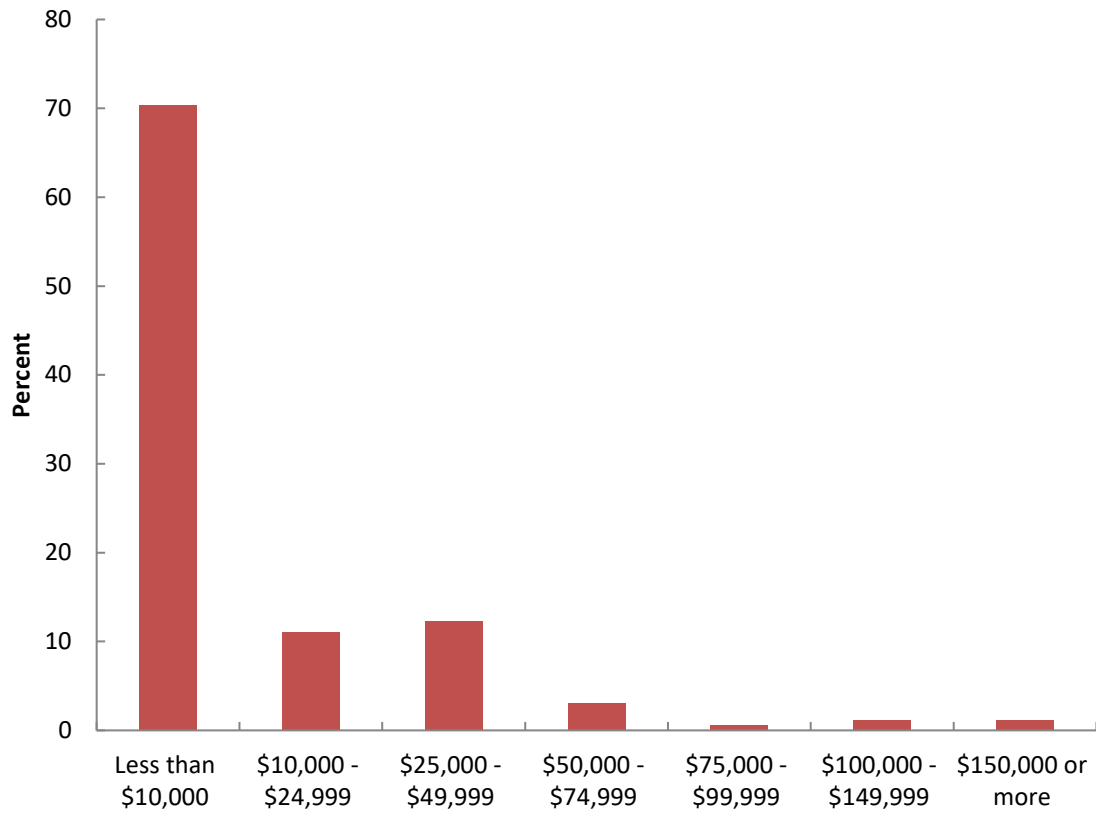
What is your highest level of education? (select one)

	Artists	Polk County ¹
High school degree or equivalent (GED)	5.7%	25%
Some college	13.1%	21%
Associate degree	9.4%	10%
Bachelor's degree	44.4%	24%
Advanced degree (Master's, Ph.D., M.D.)	25.6%	11%

Figure C 2

¹ Based on Polk County Demographic information from worldpopulationreview.com

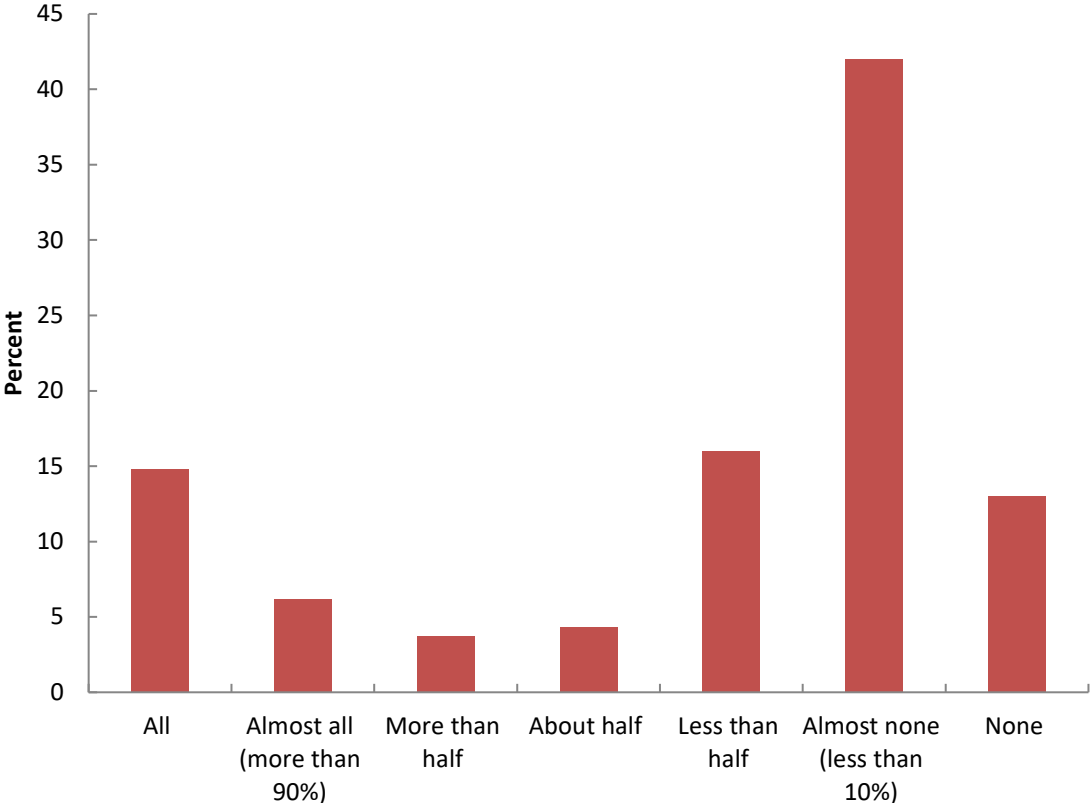
What is the gross (total) income of your artistic practice / creative enterprise(s)?



Less than \$10,000	70.4%
\$10,000 - \$24,999	11.1%
\$25,000 - \$49,999	12.3%
\$50,000 - \$74,999	3.1%
\$75,000 - \$99,999	0.6%
\$100,000 - \$149,999	1.2%
\$150,000 or more	1.2%

Figure C3

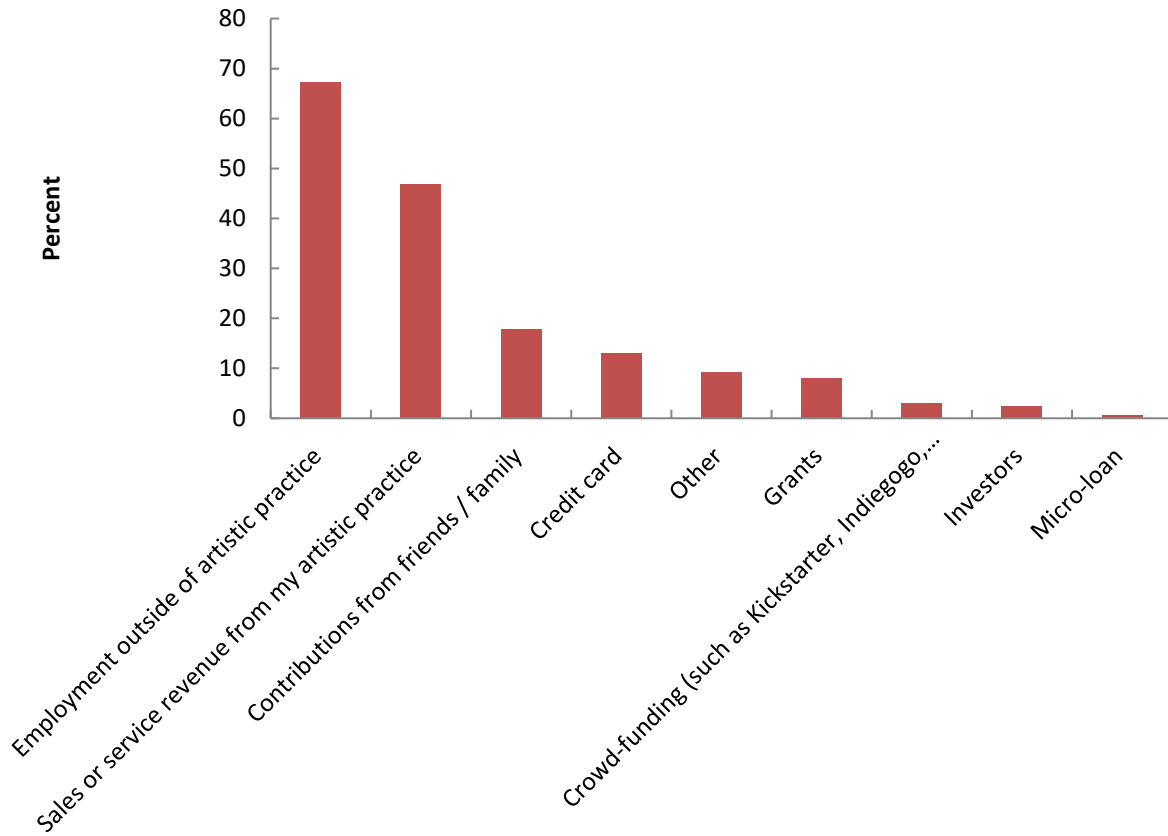
What percentage of your total annual individual income comes from your artistic practice / creative enterprise(s)?



All	14.8%
Almost all (more than 90%)	6.2%
More than half	3.7%
About half	4.3%
Less than half	16.0%
Almost none (less than 10%)	42.0%
None	13.0%

Figure C 4

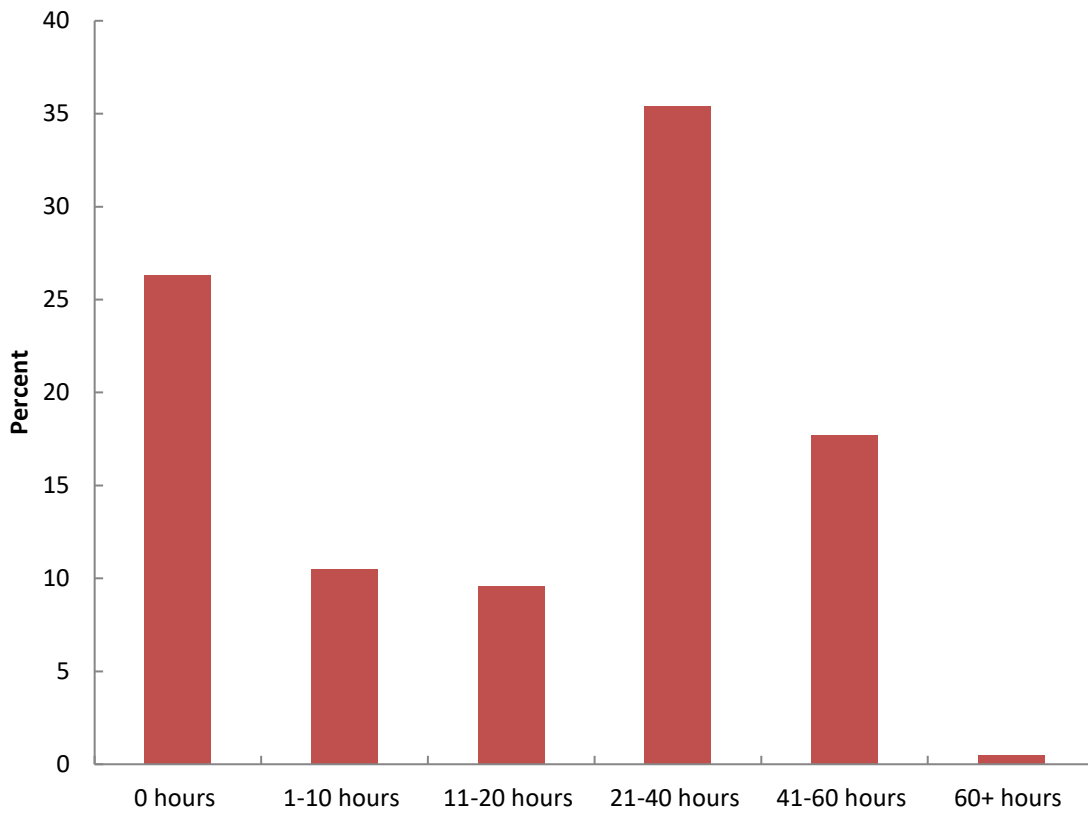
How are you currently financing your artistic practice? (select all that apply)



Employment outside of artistic practice	67.3%
Sales or service revenue from my artistic practice	46.9%
Contributions from friends / family	17.9%
Credit card	13.0%
Other	9.3%
Grants	8.0%
Crowd-funding (such as Kickstarter, Indiegogo, Hatchfund, Patreon, etc.)	3.1%
Investors	2.5%
Micro-loan	0.6%

Figure C 5

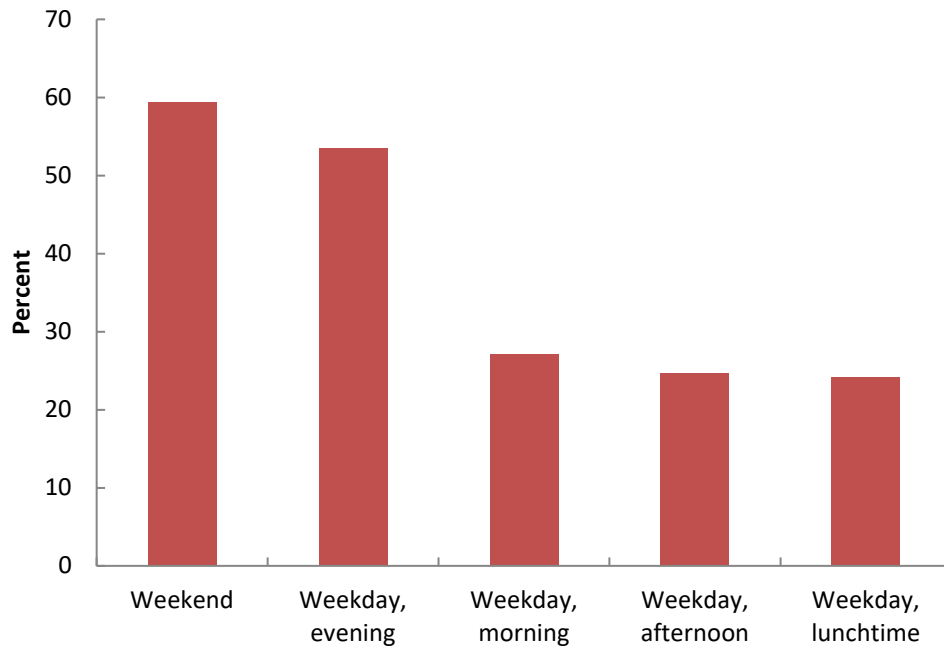
Approximately how many hours per week do you usually spend working for pay at another job or jobs separate from your creative practice?



0 hours	26.3%
1-10 hours	10.5%
11-20 hours	9.6%
21-40 hours	35.4%
41-60 hours	17.7%
60+ hours	0.5%

Figure C 6

What is your preferred day/time to attend workshops and classes? (select all that apply)



Weekend	59.4%
Weekday, evening	53.5%
Weekday, morning	27.1%
Weekday, afternoon	24.7%
Weekday, lunchtime	24.1%

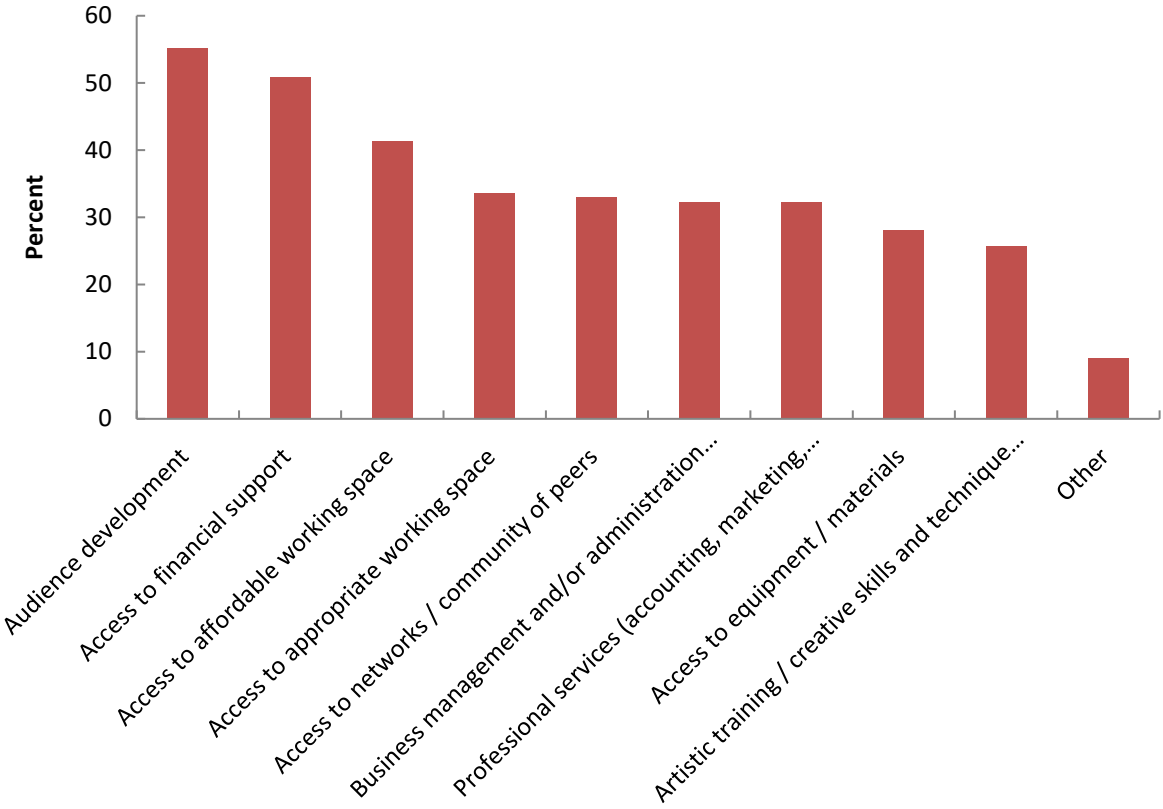
Figure C 7

*In which of the following areas would you like training in order to advance your artistic practice/enterprise?
Please assign a priority level to each category.*

	Low Priority	Medium Priority	High Priority
Artistic / creative development	33.5%	43.5%	22.9%
Strategic / Business planning	15.3%	46.5%	38.2%
Marketing and promotional assistance (advertising, social media, calendars, etc.)	22.9%	38.2%	38.8%
Business services (bookkeeping, taxes, start-up, etc.)	38.2%	44.1%	17.6%
Technology training and access (web design, social media)	42.9%	40.0%	17.1%
Financial services (loans, credit building, etc.)	44.1%	36.5%	19.4%
Fundraising / Grant writing	29.4%	34.1%	36.5%
Legal services (trademark, copyright, contracts, etc.)	43.5%	41.2%	15.3%
Business formation (including nonprofit, LLC, partnership)	55.3%	34.1%	10.6%
Training in public sector-based work (public art, arts-based community, etc.)	43.5%	32.9%	23.5%
Training as a teaching artist	60.6%	28.8%	10.6%

Figure C 8

What are the current challenges to the development of your artistic practice/enterprise? (select all that apply)



Audience development	55.1%
Access to financial support	50.9%
Access to affordable working space	41.3%
Access to appropriate working space	33.5%
Access to networks / community of peers	32.9%
Business management and/or administration training	32.3%
Professional services (accounting, marketing, legal services, etc.)	32.3%
Access to equipment / materials	28.1%
Artistic training / creative skills and technique development	25.7%

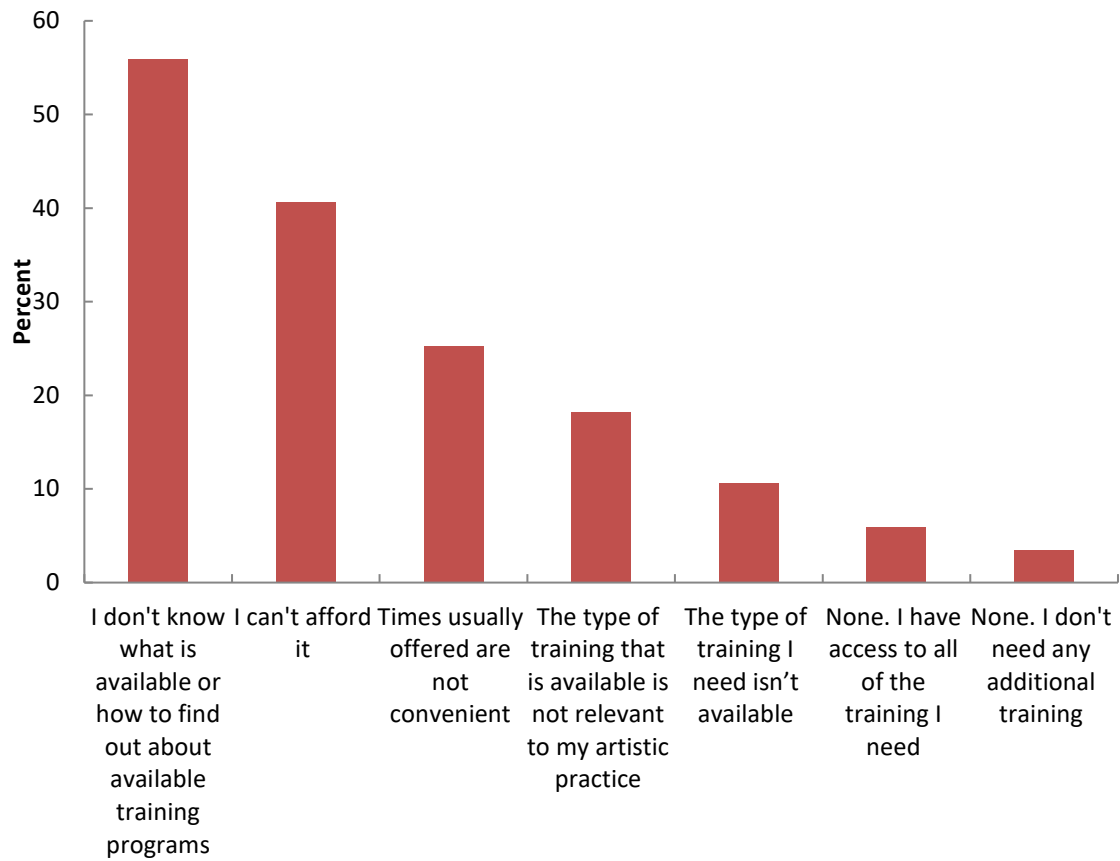
Figure C 9

I feel supported by the artist community in Greater Des Moines.

	Percent	Count
Strongly Disagree	8.2%	14
Moderately Disagree	10.0%	17
Slightly Disagree	10.6%	18
Neutral	20.0%	34
Slightly Agree	14.7%	25
Moderately Agree	22.9%	39
Strongly Agree	13.5%	23

Figure C 10

What are the most significant barriers you face that keep you from utilizing business training programs related to your artistic practice? (select up to three)



I don't know what is available or how to find out about available training programs	55.9%	98
I can't afford it	40.6%	71
Times usually offered are not convenient	25.3%	43
The type of training that is available is not relevant to my artistic practice	18.2%	31
The type of training I need isn't available	10.6%	18
None. I have access to all of the training I need	5.9%	10
None. I don't need any additional training	3.5%	6

Figure C 11

What form does your support or employment of creatives/artists take? (select all that apply)

	# of organizations
Provide exhibition opportunities	19
Provide contract employment opportunities	17
Provide artistic training	16
Provide space to do their work	14
Provide part-time employment opportunities	8
Provide financial support	7
Serve as fiscal agent	4
Provide business training	3
Provide full-time employment opportunities	2

Figure C 12

Appendix D

Examples of Artist Service Organizations

Fresh Arts – Houston, Texas

www.fresharts.org

Fresh Arts Mission: We champion local artists and creative entrepreneurs to succeed in the business of art.

Fresh Arts Vision: Houston is a place where artists can make a living as artists.

Fresh Arts nurtures a local arts ecosystem designed to position artists and creative entrepreneurs for success. Fresh Arts is the facilitator of a unique framework that helps rising artists shine alongside their peers by breaking through common barriers that could otherwise impede the advancement of their careers. We are not a creative agency. Our programs help advance the careers of local artists and creative entrepreneurs by complementing their artistic practices through carefully cultivated communities that facilitate shared resources, knowledge, experiences, and audiences. We achieve this through resource sharing, skill building initiatives and through our artist-centered communities' programs.

Amplify Arts – Omaha, Nebraska

www.amplifyarts.org

Mission: Amplify Arts promotes unity, innovation, and progress in the arts to build strong and vibrant communities.

Vision: We want to build an Omaha that is recognized across the country as a destination for artists and creatives of all disciplines; where artists are valued for their contributions and have the capacity to forge their own path toward a sustainable career.

We Believe...

...that artists are the core of a strong arts ecosystem.

...that communities thrive when arts and culture are seen as essential, not luxuries.

...systemic change happens from working at both a macro and micro level.

Assets for Artists – North Adams, Massachusetts

www.assetsforartists.org

Mission: Assets for Artists was founded on the belief that artists are key contributors to vibrant communities and thriving economies. We support artists in achieving financial security and business growth, so they can sustain their best creative work for a lifetime. Our programming empowers artists with “matched savings” grants and professional development workshops in partnering states and communities.

Elevator Arts – Louisville, Kentucky

(newly formed - one to watch)

www.elevatorarts.org

Louisville has a thriving, internationally recognized arts and culture landscape with steadfast support for institutions. But while there are numerous arts and culture institutions – and the organizations that support them – there is no centralized support for individual artist and creative professionals. To successfully leverage the opportunities available (and create new ones!), including those established through the new Imagine Greater Louisville 2020 plan, we’re building a unique organization to ensure artists and creative professionals have the access and the means to take advantage of what they – and our city – have to offer.

Appendix E

About Artist INC

Artist INC is a peer-led training seminar designed to address the business needs and specific challenges of artists of all disciplines. Participating artists learn business skills relevant to their art practice and apply those skills cooperatively with their peers.

Sessions include the following content:

- Your Map: Strategic Planning and Goal Setting
- Your Story: Strategic Communications and Building a Personal Brand
- Your Public: Writing About Your Work
- Your Money: Budgets and Financial Planning
- Your Value: How to Fund Your Practice
- Your Plan: Artist as Solopreneur
- Your Presence: Public Speaking and Online Presence
- Your Work: Sharing your Work with the Public

Artist INC is ideally situated to identify and fill holes in a community's artist support environment, and positions artists as integral components of an economic development agenda and creative placemaking strategy. To date, Artist INC has trained more than 1,100 artists in Kansas City and in M-AAA's six-state service region with the core Artist INC Live seminar. With a proven track record, Artist INC continues to innovate in the area of artist entrepreneurial development, incubating programs in Kansas City and beyond that will result over time in a regional network of individual artist entrepreneurs.

Using a continuous improvement methodology, Artist INC's programs are developed and implemented with clearly defined outcomes and systematically studied longitudinally to ensure outcome attainment, inform changes in current programming and establish the need for additional offerings.

In 2013, the Artist INC program participated in an assessment of the Emily Hall Tremain Foundation's Marketplace Empowerment for Artists Program. The results of this assessment conducted by The Cultural Planning Group indicate that the Artist INC program was one of the most effective artist entrepreneurial training programs in the country.

In measuring progress toward the Artist INC Live objectives, participants complete extensive surveys prior to the seminar, immediately following the seminar and at 12- and 24-months post-seminar completion. In 2014-15, Artist INC surveyed artists who participated in the inaugural seminar, adding 60-month longitudinal data in order to measure the impact of the program over time.

Specifically, Artist INC measures success towards the following objectives:

1. Participants will establish strategic plans for their art business.

Beyond the significant increase in the number of participants who have written goals post-workshop, participants frequently identify the importance of goal setting and the impact this action has had on their trajectories.

2. Participants will have an increased awareness of and access to resources.

After the completion of an Artist INC Live workshop, the number of participants applying for arts grants increases dramatically, with increasing gains as time passes. Beyond the increase in applications, there is an impressive increase of 102% in the number who have actually received an art grant two years post completion. Participants also demonstrate an increased willingness to access typical business support services such as attorneys and accountants, with a 135% increase in the use of attorneys and 116% increase in the use of accountants at two years post-workshop, and those numbers continue to grow as they reach the 5-year post-workshop mark.

3. Participants will establish long-term peer networks.

Participants increase their quantity of relationships with local artists of both the same and different disciplines. Beyond the increase in the quantity of relationships, these artists also significantly increase their frequency of seeking support/advice/information from peers between intake to 5 years post-seminar. The impact of peer networking also goes beyond the actual program participants. When asked on 60-month longitudinal surveys “Have you shared information you learned in Artist INC with artists who have not yet participated in the seminar?” 100% of alumni responded, “Yes.”

4. Participants will increase their ability to have financially sustainable artistic careers.

Artist INC Live focuses on teaching the skills and challenging participants to obtain the tools and perform the tasks necessary to promote financially sustainable artistic careers. On all accounts, participants increase the quality of said tools and quantity of use at increasing rates post-seminar. Self-ratings of financial record keeping systems increase 51% from intake to 24-months post-workshop. Artists were also more focused on asset building with the number having retirement accounts increasing 47% from intake to 24-months post-workshop and the number with financial investments beyond retirement savings increasing 31% from intake to 24-months post-workshop.

5. Participants will identify their community as a supportive environment.

Asked in both intake and longitudinal surveys to rate the statement “My community is a supportive environment in which to pursue my art,” the mean rating of Artist INC Live participants increased. More telling is the anecdotal evidence and the statements provided by artists in comment sections of the survey. *“Artist INC was even more than I thought it would be. I am so grateful for that and for the tools, resources and mentors the class has given me. [Artist Peer Facilitator] and I had an awesome meeting yesterday and he imparted some really good tips and things to think about and work on. As far as I'm concerned, Kansas City is the best place in the world to be an artist.”*

6. Participants will gain knowledge of basic planning, marketing, financial, legal and technological issues related to arts entrepreneurship.

Artist INC Live participants have noted significant knowledge gains in each of the functional areas covered in the workshop. Applicants are asked to rate their knowledge upon entrance and exit of the workshop in each of the functional areas on a scale ranging from “no knowledge of topic” to “can understand and apply the concepts in my art business”. Self-rated topical knowledge gains range from 25-49%.

Appendix F

Examples of Virtual Resource Centers

Chicago Artists Resource – Chicago, Illinois

www.Chicagoartistscoalition.org/resources

Assets for Artists – Massachusetts

www.assetsforartists.org/resources

Fresh Arts – Houston, Texas

www.fresharts.org/content/programs