Where’s the artist in this model?

- What people do you need?
- Why would they join you?
- How will you align their work to the goal?
- What things or services do you need?
- How will you get access to those things or services for your use?

What do you want to do?
- How will you deliver the value of what you do?
- How will you capture resources?
- What does it look like when you do it well?
- What people, things, or services do you need to do it?

Who would find value in what you do?
- What kinds of value might they find?
- Where and how will they experience that value?
- Where and how will they discover you?
- How much will they or can they pay for what you do?

Cost Alternatives
- Volunteer labor
- Discounts and subsidies
- "Fiscal privilege"
- Deferred investment

Other "Customers"
- Individual Donors
- Foundations
- Corporations
- Governments

VALUE

COST
So, what defines an Artist?
...and why do you want to know?

“Artists” include all adults who...

- have expert artistic skills;
- have received artistic education or training (formal or informal);
- attempt to derive income from those skills; and
- are or have been actively engaged in creating artwork and presenting it to the public.


Artists in the Economy

“To be counted as an artist, survey respondents must have identified a job within one of 11 occupational categories as accounting for the most number of hours worked in a given week. In other words, being an artist is their ‘primary’ job.”

SOURCE: Artists and Arts Workers in the United States, National Endowment for the Arts, 2011
professional vs. amateur
(talk to your neighbor)

A profession is a disciplined group of individuals who adhere to ethical standards and who hold themselves out as, and are accepted by the public as possessing special knowledge and skills in a widely recognised body of learning derived from research, education and training at a high level, and who are prepared to apply this knowledge and exercise these skills in the interest of others.

SOURCE: Professions Australia
Profession or Calling (or compulsion)

a few words about superstars

“survivorship bias”
Support Structures

- Validation
- Demand/markets
- Material supports
- Training and professional development
- Communities and networks
- Information

Validation

*The ascription of value to what artists do.*

DESIGNATED WORTHY AND WONDERFUL

Demand/Markets

*Society's appetite for artists and what they do, and the markets that translate this appetite into financial compensation.*
Material Supports

*Access to the financial and physical resources artists need for their work: employment, insurance and similar benefits, awards, space, equipment, and materials.*

Training and professional development

*Conventional and lifelong learning opportunities.*

Communities and Networks

*Inward connections to other artists and people in the cultural sector; outward connections to people not primarily in that sector.*
Information

Data sources about artists and for artists.

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