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I. AN INTRODUCTION TO WORK IN THE ARTS

For many people art is an interest, a recreation, or a source of therapeutic expression. For others, it is such a central part of their lives, so important to their sense of pleasure and meaning, that they decide to pursue a career in the arts. If you are in the latter category, this resource is for you.

This section divides the arts into five main areas: performing arts, studio and fine arts, graphic arts, creative writing, and arts management. Keep in mind that these categories can intersect; for example, an arts management function like box office administration or marketing can be found within a performing arts organization. There are other fields that intersect with the arts and represent a number of interesting career directions, such as arts education or computer graphics. These and others will be discussed in greater detail later in this section. This booklet also includes suggestions for networking, a section about marketing yourself in the arts field, and a list of resources to help you begin the process of researching internship and job opportunities in the arts.

PERFORMING ARTS

When referring to the performing arts, the focus of this booklet is on acting, music performance, and dance performance. However, it is important to remember that there are other careers in the performing arts that you may want to explore. These include directing, dramaturgy, music composition, conducting, and choreography. To learn more about these careers, consult resources such as *The Occupational Outlook Handbook*, *Career Opportunities in Theater and the Performing Arts*, and *Career Opportunities in the Music Industry*.

Skills

In the performing arts, training is never complete. Whether you are an actor, singer, dancer, or musician, it's important to continue to study and improve your skills. You have many opportunities to do this during your time at Harvard and are encouraged to take advantage of as many of them as possible. The following paragraphs will introduce you to some of these opportunities and help you to identify those that would be most applicable to your specific needs and interests.

One great way to expand your skills is to study with a successful professional. The Learning From Performers series sponsored by the Office for the Arts (OFA) is an artist residency program that brings professional artists from a wide range of disciplines within the performing arts to campus to work with students. This work may include workshops, master classes, or full-scale productions. The OFA also sponsors the Jazz Artist in Residence program, which

PERFORMING ARTS RESOURCES at HARVARD...

Learning from Performers Series
Jazz Artist in Residence Program
Chamber Music at Mather House
Skills for Singing (non-credit course)
Music Lesson Subsidy Program
Blodgett Artist-in-Residence Program
ART internships

enables students to rehearse and perform with renowned jazz musicians and composers.

In addition to the OFA resident artist programs, performing artists have many other opportunities to develop their skills. The OFA Dance Program provides professional dance instruction in ballet, jazz, modern, tap, and West African dance, along with choreography. The program also presents workshops and master classes with visiting artists.

Musicians can take advantage of training opportunities through Chamber Music at Mather House, which offers weekly coaching sessions supplemented by workshops, lectures, and visiting artists and is open to all Harvard Students. Skills for Singing, a non-credit course, teaches ear training, sight-reading, and vocal technique. The Music Lesson Subsidy Program is offered by the Office for the Arts to allow promising students to pay for music lessons with teachers in the Boston/Cambridge area who have been pre-screened by the Music Department. The Blodgett Artist-in-Residence Program, which is scheduled four times throughout the academic year, offers private lessons, master classes, workshops and coaching with that academic year's artist(s).

Actors can take classes, most of which are taught by American Repertory Theatre (ART) professionals, through the Faculty Committee on Dramatic Arts. These classes include acting, movement, and directing. Students can also apply for ART internships.

Experience

When pursuing a career in theater, music, or dance performance, experience is enormously important. Take advantage of as many opportunities as you can to audition, work with a director, and perform in front of a live audience. If you are a student, you have ample opportunities to get this experience on campus. You may also want to consider taking advantage of the many opportunities offered by Boston's performing arts community. If you plan to

...and BEYOND

Jacob's Pillow

Tanglewood

Spoletto Festival USA

American Dance Festival

pursue professional work in the performing arts, a resume with some professional credits will allow you to be taken more seriously by those in a position to hire you.

Harvard actors have been cast in local films, commercials, and industrials. To be considered for these opportunities, send your headshot and resume to Boston casting companies – Boston Casting, C.P. Casting, Kevin Fennessy Casting, and Tighe & Doyle Casting. For information on headshots and resumes, see the *Resume* and *Headshot* sections of the *Marketing Yourself* chapter of this booklet.

Students have also performed with professional theatre companies, music ensembles, and dance companies in Greater Boston. Seek out these opportunities to obtain some professional experience or to add to the experience you may already have. Auditions can be found through local



Photo courtesy of Eric Whitney

papers such as the *Boston Phoenix*, trade publications, direct contact or, if you're an actor, *StageSource*, the Greater Boston theatre resource guide. If you've graduated, investigate professional and community theater, musical groups, and dance companies in your area.

Summer apprenticeships are another great way to begin to accumulate experience. Summer and regional theatres, as well as music and dance festivals, all offer wonderful opportunities to gain professional experience as well as to make some contacts that may prove helpful when you're ready to begin your job search. Apprenticeships or internships can be found on web sites such as the Art Deadlines List (<http://artdeadlineslist.com>); through direct contact with theatre companies, dance companies, or festivals such as Spoleto or Jacobs Pillow; or through auditions such as New England Theatre Conference, South Eastern Theatre Conference, and Straw Hats.

Occasionally students will take a leave of absence to study acting, dance, or music. Some recent examples are music study at Juilliard, ballroom

dancing classes in Manhattan, and acting classes at the Royal Academy of Dramatic Arts in London.

Contacts

In the performing arts, contacts are of enormous importance. During your time at Harvard, take advantage of any and all opportunities to meet or work with established and successful performers in your field. The Learning from Performers and other visiting artist programs provide easy and undaunting ways to do this networking. During the course of any given academic year, the Office of Career Services (OCS) sponsors panels and discussions with local performers, casting directors, and occasionally alumni in the film industry in Los Angeles. These individuals are all very happy to discuss their work and career paths with you, and many have been extraordinarily helpful in assisting students just beginning their professional careers.

Harvardwood, an organization of alums working in the entertainment industry, is a fantastic resource for making connections and learning about work or internship opportunities. It is probably most helpful for actors and, to some extent, for musicians. Though the majority of members, events, and opportunities are in Los Angeles, there is a growing New York contingent. To join, send an e-mail to harvardwood@hotmail.com listing your name, e-mail address, affiliation, class year, and area(s) of interest in arts and entertainment.

Finally, don't forget about directors, conductors, professors, teachers, internship or apprenticeship supervisors, or anyone else with whom you may have worked in any capacity on your art. You never know who someone may know – or how they may be able to assist you – until you ask!

STUDIO & FINE ARTS

Painting, printmaking, weaving, ceramics, photography, sculpture, and drawing are all examples of studio or fine arts. The solitary nature of studio art makes it important for aspiring artists to try to connect with others who are involved in similar pursuits. Many artists do this by sharing studio space, which is also a great way to cut down on expenses, or by joining an artists' group. Regardless of how you do it, finding a way to connect with others means that you are not working in a vacuum. This strategy will likely benefit both your emotional well-being *and* your art.

STUDIO ARTS at HARVARD

Visual and Environmental Studies

Ceramics Program

Figure drawing classes at Currier House

Visiting Artist in Public Art Program

Skills

Visual artists will find many opportunities at Harvard to develop their skills. The Ceramics Program develops technical skills in ceramics through individual and group classes and provides instruction for all levels of experience.

The Department of Visual and Environmental Studies (VES) offers more than fifty credit courses from which to choose. These include studio courses in drawing, printmaking, sculpture, painting, and photography. The OFA offers weekly figure drawing classes in the Currier House Studio. These classes are taught by a Boston artist and are open to all undergraduate and GSAS students. The OFA also sponsors the Visiting Artist in Public Art Program, which provides students with the opportunity not only to learn from the visiting artist but also to work with her/him on the creation of a temporary work in a public space on campus.

Experience

In studio arts, it will be your talent that will likely get you work. However, it's also a good idea to get some work or internship experience. Some good choices are working as an apprentice or assistant to an artist or getting an internship at an auction house, gallery, or art museum. You may also want

to consider more nontraditional environments. For example, if you're interested in drawing, consider an internship in the art department of a greeting card company or advertising agency. Interested in ceramics or printmaking? Teach these skills to teens at an arts summer camp. If you're a painter, approach a museum with an education department and propose an internship to help children create paintings of their favorite part of their museum visit to take home. Opportunities for meaningful internships are only as limited as your imagination!

It's also a great idea to try to find opportunities to exhibit your work. Look for calls for submissions in publications, journals, and newsletters. On campus there are many opportunities to show your work. VES students may have the opportunity to exhibit their work in the Carpenter Center lobby gallery, the Ceramics Program schedules exhibits of students' work throughout the year, the *Advocate* publishes art work (www.theharvardadvocate.com), and Adams, Eliot, and Mather houses have exhibition space. If your artwork is in some way linked to Latin America, consider submitting it to *Zalacain*, the Harvard Journal of Latin America. The University Lutheran Church Gallery is happy to exhibit students' work. Finally, ARTS FIRST, Harvard's annual celebration of the arts, offers plentiful opportunities for visual artists to exhibit their work. Off campus, look for receptive restaurant owners, community arts centers, libraries, banks, and other public spaces to show your work.

Contacts

There are many opportunities on campus to make contacts with working visual artists. The faculty of the VES department and the Ceramics Program are great people to start with, and can likely provide you with the names of other professional contacts. For photographers, the *Harvard Photography Journal* provides opportunities to meet and interact with professional photographers. The Radcliffe Institute Fellowship Program brings visual artists to campus for a year-long fellowship, and these artists are happy to meet with students.

You will also develop contacts through internships and apprenticeships. Be sure to keep in touch with these individuals – thank them for what you learned during your time with them, let them know if your work is being exhibited somewhere or published in an art magazine, and always ask if there are other artists in your field to whom they could refer you.

GRAPHIC ARTS

Graphic arts or graphic design is the largest area of commercially sold art. A graphic designer uses type and images (perhaps photographic or illustrative) to communicate. Some examples of careers involving graphic arts skills include graphic designer, product designer, web art director, web site designer, animator, and digital artist. Graphic designers can work on a freelance or contract basis or as an “in-house” staff member for publishers, advertising agencies, design firms, museums, animation companies and studios, Internet companies, CD/CD-ROM manufacturers, and corporate communications departments.

To succeed in today’s workplace as a graphic artist, you will need to be comfortable using various computer graphics programs and software. If you intend to work in a digital environment, the most current “core” software that you’ll need to know regardless of your specialty are Photoshop, Illustrator, and Freehand. Animators also need to know Flash and Gifbuilder; designers work in QuarkXPress and PageMaker; art production uses Deabliizer, Fireworks, and Dreamweaver; and 3D illustrators use 3D Studio, Maya, Lightwave, and Form Z. However, because this software may have changed by the time you read this booklet, it’s always a good idea to talk with professionals in your area of interest to find out which programs are most current and which ones will be most useful for you to learn.

An illustrator or photographer can often sell his or her art on a free-lance basis to the kinds of employer organizations listed above. Staff positions as an illustrator or photographer are rare but sometimes exist in universities, hospitals, and other large organizations. Keep in mind that it usually takes several years to develop the relationships and contacts that lead to enough free-lance work to support yourself as an artist. (Several of the resources listed at the back of this booklet discuss freelance work.) In graphic design, illustration, and photography, you will need a portfolio containing samples of your art in order to look for work.

Skills

On campus, there are classes you can take through the Visual and Environmental Studies (VES) department to develop your skills. Courses

in drawing, design, photography, animation, sound and the moving image, and mixed media will all be helpful. If you are planning to focus on web design, you'll find courses in computer graphics offered through the Division of Engineering and Applied Sciences.

Off campus, other colleges and universities in the Greater Boston area offer summer courses in graphic design and/or photography. Some programs to explore include Massachusetts College of Art, Emerson College, Boston University, The Museum School, Montserrat College of Art, New England School of Photography, and, if you're able to get to Providence, Rhode Island School of Design.

Experience

Harvard life presents many opportunities to obtain experience in graphic arts. On campus, consider getting involved with student publications or with Harvard Student Agencies. If you're a member of a student organization that produces programs or other print materials, ask to work on designing those materials. Find a student organization with a web site that you could work on updating if you have an interest in web design. And, of course, there's always the opportunity to design your own personal web site. Just be sure that if you plan to refer prospective employers to your site as an example of your work, the content represents you in a professional manner.



Volunteering is a great way to gain experience, and opportunities for this abound in the Greater Boston area. Nonprofit organizations offer some of the best possibilities, because they often don't have the financial or human resources to spend on designing publications or updating their web site and would be very happy to provide the chance for you to do so. Consider contacting a local nonprofit organization whose cause you strongly support and volunteering your design services; it's a great way to begin to build your portfolio.

Experience can also be obtained through internships. Look for internships in organizations that hire people to do the specific type of design in which

you're interested. For example, if you want to work as a graphic designer, look for an internship in a design firm, an advertising agency, or even a television network like MTV. If you're interested in animation, consider an internship at one of the major animation studios such as Disney, Warner Brothers, or Hanna-Barbera. If you're looking for an internship in product design, contact companies like Fisher Price, Proctor and Gamble, and 3M Center.

GRAPHIC DESIGN in GREATER BOSTON

Visual and Environmental Studies

Division of Engineering and Applied Sciences

Summer courses in graphic design at:

MassArt

Emerson College

The Museum School

Boston University

Montserrat College of Art

New England School of Photography

Rhode Island School of Design

Contacts

On campus, professors teaching design in the VES department are a good source for contacts. Alumni working in the various specialty areas of graphic design are also great contacts: check the Professional Connection database located on the first floor of OCS for names of alums willing to serve as career advisers for students.

You will develop contacts through work and internships as well. Be sure to take care of these professional relationships; it will feel very awkward to have had no contact with an internship or job supervisor since the summer of your sophomore year and then contact her/him the spring of your senior

year to ask for advice on your job search. Keep in touch through occasional cards or e-mails, just to keep the person updated on your professional activities and accomplishments. The small amount of effort that this takes could ultimately pay huge dividends.

Finally, professional associations are a great place to make connections with people working in your field of interest. Most professional associations have special membership rates for students; call and ask. Some professional associations in this field include American Institute of Graphic Arts (www.aiga.org), The Society of Publication Designers (www.spd.org), Society of Illustrators (www.societyillustrators.org), and International Association of Web Artists (www.webartists.com).

ARTS MANAGEMENT

Arts organizations, like most for-profit companies and nonprofit organizations, have a number of administrative, business, and management positions. These roles require people with creativity and an understanding of and passion for the arts, as well as skills in a range of areas from finance and marketing to education.

Arts management and arts administration are interchangeable terms. Some people draw a distinction between them, using “administration” to mean the bureaucratic, operational side, and “management” to mean the creative, strategic side of the field. However, that distinction is not widely accepted. In fact, some of the oldest and most respected programs train “arts administrators.” For the purpose of consistency, this booklet will refer to these professionals as “arts managers.”

The specific positions available at an arts organization will depend on what the organization does and how large its budget and staff are. For example, a museum is likely to have staff members in education who work with school groups to introduce children to its exhibits. A gallery needs employees with good organizational and computer skills to coordinate exhibits and work with artists to track various art submissions. An opera company, concert hall, or theater needs box-office and “front of the house” workers to manage ticket sales, write press releases, market the productions in the community, and create visibility. A symphony needs general managers to schedule tours, monitor musicians’ union agreements, and run the business side of music performances.

The area of development, which includes grantwriting and other forms of fundraising such as annual campaigns, large-scale events, and membership drives, is a critical function for nonprofit arts organizations. Most arts organizations have a development staff that, depending on the organization’s size and budget, may include grant writers, prospect researchers, membership services staff, and event planners.

Over the last decade, arts management has become a growing field with increasing specialization and training. As a result, a number of new graduate training and certification programs have emerged. These programs may be

useful depending on your interests and goals. Some arts managers, for example, suggest eventually pursuing a business degree with a specialization in nonprofit management. Almost without exception, however, arts managers advise getting work-related experience first and considering graduate study later. If you decide to investigate graduate study, begin by asking professionals what programs they think are valuable and respected in the field. Note: Do *not* just ask one or two people and assume their opinions are representative.

Skills

As arts organizations generally have the same types of managerial functions that are found in most other types of organizations, you'll want to focus on developing skills that support these functions. Skills in marketing, publicity, finance, operations, and technology are all useful for work in an arts organization. Skills in event planning, writing, and research are also important. In many positions within arts organizations, the ability to work with people is critical, so find ways to develop your communication skills. If you think you'd like to work in the education department of a museum, the ability to teach children and develop a curriculum is important. You can obtain these skills through a range of experiences, some of which are discussed here.

Experience

There are many ways to acquire arts management experience on campus. Join an a capella, music, theatre, or dance group and serve in a management capacity. Depending on the organization, you may be able to develop skills in tour management, production management, publicity, or budgeting. You may want to consider working at one of the Harvard museums in the education department; the Museum of Natural History often has openings on the weekends for those wanting to work with children visiting the museum. Another way to get experience teaching children or developing a curriculum is to volunteer through a PBHA program. Some examples include Mission Hill After School Program, Keylatch After School Program, and Peace Games. You may also want to consider programs such as ExperiMentors or HAND. Inquire about the possibility of a term-time internship in the communications, membership, operations, or public relations departments of any of the Harvard museums. The American Repertory Theatre may have similar opportunities, as well as in areas such as box office and house management.

ARTS ORGANIZATIONS in BOSTON

Harvard Museum of Natural History

Boston Ballet

Boston Symphony Orchestra

Museum of Fine Arts

Isabella Stewart Gardner Museum

Huntington Theatre

Childs Gallery

Hurst Gallery

Off-campus, there are endless opportunities to obtain experience in arts management. The Boston Symphony Orchestra and the Boston Ballet have term-time and summer internships in most administrative areas. Theatre companies such as the Huntington Theatre, as well as many of the lesser-known and smaller Boston professional theatre companies,

are often a rich source of internship opportunities. Listings of Boston area theatre companies can be found in *The Source*; there is a copy of this directory at OCS in the Arts section of the Reading Room. The Museum of Fine Arts, the Isabella Stewart Gardner Museum, and the Children's Museum have internship opportunities. Those interested in obtaining experience in an art gallery may want to consider Childs Gallery, J.Todd Galleries, Hurst Gallery, or Arden Gallery. Call to inquire about the possibility of working as an intern. If you're looking for a summer internship, the *National Directory of Arts Internships*, located in the OCS Reading Room, contains listings from a wide variety of arts organizations. Another great source of summer internships are summer arts festivals, all of which hire administrative interns. First Night, Jacobs Pillow Dance Festival, Berkshire Theatre Festival, American Dance Festival, Spoleto Festival USA, and the Seattle International Music Festival all offer internship opportunities, some of which are paid. A general word about arts internships: As you might imagine, most are unpaid. Those that do offer a salary, stipend, and/or room and board are usually the first internships to be filled, so apply early!

Contacts

To find contacts on campus, try the Office for the Arts, the Professional Connection database at OCS, the ART, the Harvard museums, and Sanders Theatre. The Office for the Arts may be able to connect you with alums who work in the field of arts administration. The staff at the ART, the Harvard

museums, and Sanders Theatre are a great source of information; contact them and ask to set up an informational interview to learn about the field and the person's career path. Also, don't forget to ask anyone with whom you meet if she or he has colleagues in the field to whom you could be referred. This is a painless and efficient way to build your network of contacts.

Off campus, make the most of your work or internship experiences by talking with as many people as you can. Ask questions about their work, career path, education, and the organizations for which they've worked. Ask if they know other people in the field with whom you can speak. Always write a thank-you note and keep in touch with the people with whom you've met.

You may also want to consider joining professional organizations, which are great places to form contacts, learn about key issues in the field, and find out about the variety of jobs that comprise the area of arts management. Most professional organizations offer student rates. The major professional organizations of the arts management field are the American Management Association (www.ama.org) and the Association of Arts Administration Educators (www.artsnet.org/aaae). If you're interested in specific areas of the arts, such as management of a museum, theatre, opera, or dance company, you may want to join professional organizations in these specific areas as well.

CREATIVE WRITING

You can discover many ways to put a passion and talent for creative writing to good professional use. The fields of journalism, web writing, advertising, and entertainment hold many possibilities if you are able to tell a compelling story or convey a message with the written word. Many creative writers work as film, music, or art critics, screenwriters, editorial columnists, journalists, and advertising copywriters. Some work as editors. Others write the verses found inside greeting cards. And of course, there are those who aspire to write the Great American Novel.



For those whose career aspirations lean more towards the creative (novelist, poet, playwright) and less towards the commercial, it would be wise to begin thinking about a “survival career,” one that will pay the bills while you work on your writing. A great reference to help you is the book *Survival*

Jobs, which you can find on the OCS Reception area bookshelves. Learning about what others in your situation have done to support themselves while writing may help you to consider options that would not otherwise have occurred to you, and will also likely help you begin to think about important questions such as “When do I do my best creative work?”; “Do I want a job that makes use of my creative energies or do I want something rote that lets me save my creative energy for my writing?”; and “Do I want to work full-time or part-time?” The answers to these questions will inform the choices you make with regard to the kinds of work that will best support both your creative and financial needs.

Skills

Regardless of whether you envision yourself working as an editor, a journalist, or a novelist, one of the most important things you can do while still in college is to practice the art of writing. The Princeton Review’s (www.princetonreview.com) online career profile for ‘writer’ states that

although “for a professional career, a Bachelor’s degree in journalism, English, or literature is all but essential, most important of all is practice, practice, practice.” To work as a writer you’ll also need to develop sound time management skills, research aptitude, and the ability to work under a deadline. Luckily, your experience as a Harvard student should provide you with plenty of opportunities to develop this skill set!

Experience

Any professional writer will tell you that obtaining practice is essential: writing for one of the Harvard student publications, such as the *Crimson*, the *Independent*, *Diversity & Distinction*, or *Cellar Door*; working for *Let’s Go* Publications through Harvard Student Agencies; writing advertising copy for student organization events; writing scripts for Harvard-Radcliffe Television (HRTV); or simply keeping a journal are all ways to practice the craft of writing and help you to develop the discipline necessary for professional success in this field.

STUDENT PUBLICATIONS

The *Crimson*

The *Independent*

Diversity & Distinction

Cellar Door

Let’s Go Guides

Off campus, look for internships at magazines, newspapers, publishing houses, and advertising agencies. You may also want to consider a non-profit organization that publishes a bi-weekly or quarterly magazine for its members, which is often a great way to combine writing experience with some social issue about which you feel passionately.

Contacts

If you take a creative writing class at Harvard, your professors are excellent contacts, and will likely be able to refer you to other writers as well. Also, consider joining a professional organization such as the Association of Writers and Poets (www.awp.org) or the National Poetry Association (www.nationalpoetry.org). Belonging to a professional organization is a good way to meet established and aspiring writers, learn about jobs and graduate programs, and hear about opportunities such as conferences, residencies, and writing competitions and awards.

INTERSECTIONS between ARTS and OTHER FIELDS

Combining art with other fields is an exciting way to approach working in the arts. While the possible intersections are limited solely by your imagination, here is a sampling of the fields that are frequently combined.

Art and Psychology/Health

Expressive therapy integrates the modalities of dance, drama, literature, music, poetry, and the visual arts with the practice of psychotherapy. The goals of expressive therapy are to restore, maintain, and improve mental health. This therapy is used in clinical settings (i.e., hospitals, mental health centers), educational settings, and other independent positions related to arts in the human services. *Peterson's Annual Guides to Graduate Study* (OCS Reading Room, Section B) provides information on programs that offer training in different kinds of expressive therapy. However, since it is still a relatively new field, your best option may be to contact professional and trade associations for information. Lesley University, located in Porter Square, offers graduate courses in expressive therapies, and you may want to explore the possibility of taking an elective course through Lesley. The program is also a good source of general information about the field and it may be helpful to contact a faculty member to set up an informational interview to learn more about the field. You should be able to locate contact information by going to Lesley's web site at www.lesley.edu and linking to the Expressive Therapies Program. Professional associations are also an excellent source of information and contacts; the web site of the National

Coalition of Arts Therapies Associations (www.ncata.org) would be a good place to start. If you'd like some firsthand experience and are musically inclined, consider joining MIHNHUET, a PBHA organization that brings music to nursing homes, hospitals, and hospices in Cambridge.



Art and Education

Arts education is an intersection of two fields that includes both the traditional teaching of art and the use of art as an educational tool. In private schools, people who can teach an art class (or coach a sport, etc.) in addition to teaching a subject are better positioned in the job market. If you are not certified to teach in a public school, look for afterschool, extracurricular, or summer programs as ways to get experience before considering certification. Teaching art in a summer program, such as the Wellesley Exploration Program, Summerbridge, or in a summer camp is a great way to get experience. Think about double certification (combining arts and special education, math, science, or bilingual or E.S.L.) as a way to increase your marketability. Also contact teachers' associations, which are listed in *Career Opportunities in Education*. *The Learning Field: A Guide to Education Services in Greater Boston* is another way to identify arts-related organizations. These resources are in the OCS Reading Room, Section D. *The Learning Field* is also available online at gseweb.harvard.edu/~cso/the_learning_field.htm. You may also find it helpful to browse through the web site of the National Art Educators Association at www.naea-reston.org.

Another major intersection of arts and education involves human service work and uses art as an educational tool. For example, educators working with youths living in high risk environments often use art as an intervention to change behavior and as a vehicle for expression. There are many ways to explore this kind of work. Volunteering at a community agency or community service program is a way to gain understanding and find out if this use of art appeals to you. If you'd like to get some experience through an on-campus organization, consider joining CityStep. If dance isn't your preferred medium, there are plenty of other options – you may be able to teach an acting class to at-risk teens through the Department of Youth Services; teach art to children at a homeless shelter; or teach creative writing to prison inmates at one of the Boston-area correctional facilities.

Arts and education can also be combined in more specialized fields such as textbook design and illustration, museum exhibit design, and educational board game design and development.

Art and Computers/Technology

The field of special effects is one traditional intersection of art and computers. However, rapid technological advances provide many intersections with art. Computer graphics, animation, CAD (computer aided design), simulation, image processing, systems design, software design, web design, and scientific visualization all draw from both art and technology. If you're interested in combining the fields of art and technology it's important to keep up-to-date, as ever-changing technology results in some fields becoming outdated or disappearing altogether and new fields and jobs emerging rapidly.



Art and the Environment

Art can intersect with the “built environment” and the natural environment in a number of ways. Architectural firms often employ graphic designers to collaborate with architects to develop sign systems. Environmental graphics can include banners and sign systems or exhibits for commercial, industrial, or educational purposes (i.e., trade shows, hospitals, schools, museums, or other institutions). Industrial and product design is another area in which artists can look for work. Landscape design is yet another area in which art and the environment intersect. Remember that in each of these fields where products are created, production jobs with vendors exist as well. As in graphic design, some training is essential.

The four previous intersections represent a few of the potential areas of work in the arts. What follows is some career guidance that applies to all areas of the arts.

II. MARKETING YOURSELF

Close scrutiny of an abstract painting allows you to distill the work of art down to its most simple elements: the mass, the use of color, and the negative space. Job hunting is no different. Close examination reveals that successful job hunting has five main components:

- 1) *self-assessment*, which, though not covered in this booklet, is an essential part of the process and something about which you may want to consult an OCS counselor;
- 2) *researching the field* to determine the best fit for your interests and skills;
- 3) *developing the skills* to perform the work needed in the position;
- 4) *creating contacts* so that you learn of opportunities;
- 5) *presenting yourself and your skills* in a way that will make a potential employer want to hire you.

The previous section of this booklet discussed ways in which you can develop skills, experience, and contacts and learn more about your field of interest. This section will focus on presenting, or marketing, yourself to potential employers.

Resumes: Selections from Your Past

For some of you, this will be the first time you have put together a resume or written a cover letter. For guidance in developing these basic job-search tools, consult the OCS*Basics* publications “Writing a Resume” and “Writing Letters,” both of which are available at OCS Reception. Resumes are an essential part of your application to *any* job, internship, fellowship, arts competition, or graduate school, and you should put a corresponding amount of time and effort into preparing this document.

Resumes vary enormously by area. For example, an actor’s resume is stapled to the back of an 8x10,” black-and-white headshot, and includes roles, production titles, and producing organizations or companies. An actor would also include such personal details as height, weight, and eye and hair coloring. A great book to consult for help in creating an acting resume is

The Actor's Picture/Resume Book (OCS Reading Room, Section C). A graphic designer's resume should highlight graphics software competency, as well as be creatively constructed. An arts administrator's resume will highlight both general administrative skills as well as those specific to a particular job, such as research, grant writing, or event planning.

As you develop your resume, keep in mind that employers look for a demonstrated interest in the arts, so be sure to include relevant extracurricular activities. A word about extracurriculars: Many students think that if the majority of their relevant experience in the arts comes from unpaid extracurricular activities, these skills can't be listed under the "experience" section of the resume. This is untrue; if you have developed substantial and relevant skills through an arts-related activity, you should list that activity under the "experience" heading of your resume. Whether you were paid to develop skills relevant to the position is of much less importance to a potential employer than is the fact that you actually have the skills.

When listing any experience, make sure you describe your role or responsibility clearly. Arts organizations are looking for people who not only demonstrate a commitment to the arts but also bring the necessary skills and experiences to the organization. Many arts organizations are short-staffed, so they will value an employee who takes initiative and can be productive with just a small amount of direction.

Other valuable assets are a capacity to investigate and come up with innovative solutions to problems, an ability to research and uncover funding opportunities, excellent writing skills, coordination and organization skills, and an ability to prioritize and juggle multiple tasks. Be sure to include on your resume experiences which clearly demonstrate that you have acquired these skills.

Cover Letters: Balancing Professionalism and Personality

Cover letters are very important: They provide you with the opportunity to make a strong case for the fact that your skills, interests, and experience are a good fit for the position and the organization and serve to inspire an employer to read your resume or examine samples of your work. They should

also give a potential employer a sense of your motivation and personality. Cover letters must always be professional and carefully proofread.

Cover letters need to have a clear purpose and be tailored to the organization and the opportunity that interests you. Regardless of whether you are writing to request consideration for an open position, or to request an informational conversation, your cover letter should address the following four questions:

- 1) why you are writing;
- 2) what they need to know about you;
- 3) why you are writing to that particular person or organization;
- 4) what they can expect from you next (e.g., that you will telephone them next week to follow up).

Often job seekers labor over their resume and crank out a cover letter at the last minute. Cover letters are too important to shortchange and, like a resume, benefit from feedback and revisions. OCS offers regular walk-ins for review and advice.

Query Letters

A query letter differs from a cover letter in that it is not written in response to a job listing. The purpose of a query letter is to obtain an informational meeting in which you seek career advice and information on the types of positions for which you might be qualified at a specific organization. A query letter should clearly state why you are contacting the individual to whom the letter is addressed, why you are interested in the organization (this is a great opportunity to show that you have done research on the organization!), and why you feel you're qualified for work in that particular field.

Interviewing: An Exchange of Information

Since you will probably have more informational interviews than job interviews, this section will cover the important aspects of both types.

Job Interviews

There are many different kinds of interviews and many different kinds of exchanges that can take place. Most interviews consist of the following components: an “ice breaker,” general discussion, more focused discussion, and a closing or “next step.”

Although you can't foresee exactly what tone or format your interview may take, you can keep in mind a few strategies that will enable you to present yourself and your qualifications in a confident manner:

- 1) Research the employer in advance. Know the organization's focus, its clientele, and its past artistic work. The more you can find out about the organization, the more informed you will be. As a result, you will feel prepared and more confident.
- 2) Listen for and inquire about the responsibilities of the position for which you are applying. Keep in mind the few key points you want to convey, based on a self-analysis of your skills, values, and interests.
- 3) Prepare a few questions that will help you determine if this organization is a good match for you. It is perfectly fine to ask about the organization's goals and vision and it is a very good idea to think about how you might support those goals.

Although many people regard interviewing as stressful, it doesn't have to be. Two tips can help. First, like a performer, practice breathing from your diaphragm rather than shallow chest breathing. Within a few minutes, your pulse rate will slow, and you will feel less tense and more focused. Second, remember that an ideal interview is a mutually beneficial *exchange of information* rather than a series of intimidating questions from an employer. However, if employers seem abrupt or as if they are grilling you, don't take it personally. Maybe they are just trying to determine if you are the best match for the position but also remember that not everyone has strong interviewing skills.

In addition to being qualified to do the work, employers want a candidate whose personality fits the needs of the organization. It is important to act professionally, instead of appearing negative or stereotypically “artistic.” At the same time, you should not try to change to fit an employer. Represent yourself honestly and hope that your combination of qualifications and personality is the right match for the organization.

For more advice on interviewing, read the *OCS Basics* booklet “The Job Interview,” available at OCS Reception. In addition, you can make an appointment for a mock interview with an OCS counselor. Mock interviews provide a unique opportunity for you to see yourself as others see you, and to assess your strengths and weaknesses in an interview situation. [Note: these appointments need to be made *several weeks in advance*.]

Auditions

For performers auditions, rather than interviews, are the norm. Sometimes you will need to submit a CD or videotape in order to be invited to audition (a “closed audition”). To learn more about this important process, read *The Backstage Actor’s Handbook: The How-to and Who-to Contact Reference for Actors, Singers, and Dancers*, which is available in the OCS Reading Room, Section C. Then ask professionals in your field for additional advice. If you’re an actor and would like help with selecting and preparing audition monologues, some on-campus resources include Jeremy Geidt, Senior Company Member at the ART; Marcus Stern, Associate Director of the ART and faculty advisor to the HRDC; and Scott Zigler, Resident Director at the ART.

Informational Interviews

Buzzwords such as “informational interviewing,” “networking,” and “contact development” get used a lot but they all boil down to one key point. People tend to hire people they know, or people who are referred by someone else whose judgment they respect. This practice is especially true in the arts. Relationship building is an important tool for finding and applying for jobs. To learn more about informational interviewing, pick up a copy of “Informational Interviewing” at OCS Reception.

Resist the temptation to view networking as distasteful “shmoozing” with a mission. It might feel like that if you are talking to people who are

working in a field that you care nothing about. However, if you are trying to identify people who are involved in work that really interests you, networking can be exciting and invigorating. Think of it as talking to interesting people who are knowledgeable *and* passionate about the arts. Usually, they will be involved in several fascinating and creative projects. In addition to learning about what's going on in your field, you may even develop some allies in your job hunt. One of the most destructive attitudes a job seeker can have is some variation of "Oh, I don't know anybody, I don't have any contacts, and therefore I'll never get a job..." Very few people are born with contacts; most people have to create their own.

The Professional Connection

To help you get started, you will find in the OCS Reception Area an extensive database of alumni career advisers in all fields who have volunteered to talk with Harvard students and alumni: the Professional Connection. It's an excellent place to start your networking, as you already have something in common with those listed – the experience of having gone to Harvard. Also, remember that the alumni listed in the database have included themselves because they are willing to discuss their careers and career fields with students and alums. This virtually eliminates the sense of intimidation you might have when you think about the process of informational interviewing. You already know that those listed in the database will be happy to speak with you and will likely be able to offer you at least one new contact, who will in turn be able to suggest other people with whom to speak. In this way, you'll be able to build a network of contacts in an easier way than you ever imagined possible!

Family and Friends

Family, friends, and other associates are also great sources of contacts in your field of interest. Often it's useful to think creatively when trying to identify contacts. For example, if you ask the question, "Whom do I know who works in an auction house?" you might not come up with any contacts. However, a reframing of the question, such as "Whom do I know who might know someone working in an art school, a gallery, a museum, an architectural or exhibit firm, an art magazine, or in arts consultation?", will almost certainly yield several contacts who can refer you to someone working in an auction house.

Professional and Trade Organizations

Trade associations and professional organizations are designed to disseminate information and provide resources for professionals in a specific field and are another great source of contacts. They often publish regular newsletters with information about jobs, sponsor workshops, publicize competitions and funding opportunities, discuss trends, and offer special events and opportunities to connect with other people interested in the arts. Examples of professional associations in the arts include: the New England Museum Association, the Massachusetts Film Office, the Actors' Equity Association, the American Institute of Graphic Arts, the American Symphony Orchestra League, and the Support Center of Massachusetts, to name just a few. Many of these organizations charge membership dues, but be sure to ask about student discounts.

Harvardwood

Finally, a truly wondrous source of contacts in the entertainment industry (including writers, actors, directors, vocalists, musicians, and animators) is the recently created Harvardwood. This organization was founded by three Harvard alumni to provide a network of contacts for Harvard students and alums working in or interested in the entertainment industry. Originating in LA, the network now has many members in NYC and a smaller number in Boston. To join Harvardwood, visit www.harvardwood.org, and click on the 'Membership' link. This is a very unique resource – make good use of it!

Alternative Marketing Tools

In addition to the more standard tools for presenting one's self and skills to an employer (i.e., resumes, letters, and interviews), artists are often called upon to utilize other marketing tools. Frequently, an employer will wish to review your artwork prior to granting you an interview, or will want to hear your music or see you act before granting you an audition or casting you in a production. The following section is intended to explore these methods of marketing yourself and your work in greater detail, and to answer some of the questions you likely have with regard to developing these tools.

Portfolios

For a designer, the portfolio is one of the most important components of the job search process. It's important that your portfolio reflects both creative and technical ability and represents a range of visual solutions and ideas. There are three basic types of portfolios: the print portfolio, the online portfolio, and the CD portfolio. While it may be tempting to focus on creating just one type, it is generally recommended that you have all three. Each has its own unique qualities and uses, and having a portfolio available in any format ensures that you'll be able to show your work to an employer on a moment's notice in whatever format is requested.

There are many aspects of a good portfolio that apply regardless of the format in which you ultimately decide to present your work. The following suggestions, listed on the web sites of Rochester Institute of Technology (www.rit.edu/co-op/careers) and www.adigitaldreamer.com, are very helpful: Use only your best work and make sure the samples are high quality. Start with your strongest work – the pieces that best represent who you are and how you think about the world. Organize your work neatly and in such a way that the person viewing your portfolio can easily navigate through it. It's also a good idea to include a listing of the portfolio's contents. Ideally, choose work that is geared towards each employer; this will require some research on your part but is well worth the additional effort. Finally, get some feedback from a professor or a professional designer before selecting your pieces. It's often difficult to objectively judge one's own work, and a fresh eye and more objective opinion can do wonders for the content of your portfolio!

What belongs in a portfolio?

Ideally, your portfolio should contain between ten to twenty pieces that represent a range of your talent and abilities. Don't sacrifice quality for quantity! If you have ten really good pieces of work and five that are mediocre, go with a smaller portfolio; when it comes to quality, less is definitely more. Portfolio content will differ based on the type of work you seek. RIT suggests that a print designer include magazine or book design samples, logos or symbols, storyboards, design pieces with integrated type, work that demonstrates the creative use of color and images, advertising, and posters or other examples of publicity. They also recommend that web or multimedia designers include at minimum two complete live web sites or CD-ROMs which should incorporate some of the following features: a fast-loading, error-free splash page, audio or music, navigation, rollovers, text, image maps, and animation. Also, the site structure and hierarchy should be clear and easy to follow.

Print Portfolios

Print portfolios are often preferred by employers whose main focus is print output. This is also the type of portfolio that you would usually bring with you to an interview, as perusing a designer's print portfolio tends to lend itself to one-on-one conversation. Along with the general suggestions listed above regarding what makes a good portfolio, there are additional points to keep in mind when putting together a print portfolio. It's best not to choose a book that is oversized, because it's difficult to fit on the viewer's desk. The recommended book size is either 11x14" or 18x24", and the suggested color is black, as it provides a sharp visual contrast to most work. RIT states that "work should be presented in clear, sharp 35mm slides, color prints, transparencies, or examples, and securely packaged." It's generally best to choose a book with protective sleeves and removable pages. This enables you both to protect your print work and to customize your portfolio easily. For example, if you're applying for a job that doesn't require a lot of typography but requires a strong ability to manipulate photos, it would make sense to remove work that reflects typographic skills and replace it with work that highlights Photoshop and other more relevant skills.

Online Portfolios

Online portfolios are a great way for an employer to sit down and view your work at their convenience. Many employers will expect you to have an online portfolio, so even if you anticipate working primarily with print it's suggested that you have an online portfolio in addition to the more traditional print portfolio. What will you need to create an online portfolio? *ADigitalDreamer.com* recommends that you host your portfolio on your own site, which allows you to present your work without the interference and distraction of banners (space can be purchased from PowWeb Hosting at <http://powweb.com> for under \$8.00 a month); and that you obtain your own domain name and use it to create an e-mail address, thus making it easy for anyone to contact you. In terms of design, clarity and ease of navigation are essential. Most online portfolios utilize thumbnails so that the viewer can choose those samples s/he wants to see. For the actual samples, *A Digital Dreamer.com* recommends that they be between 300 and 800 pixels wide, and that the image samples not exceed 150KB. If you plan to use Macromedia Flash, you should offer the viewer the option of both a Flash and an HTML version of the site. Not all employers are able to access a Flash site, and some of the more traditional, print-based firms may have no desire to see one.

CD Portfolios



ADigitalDreamer.com recommends having a CD portfolio so that you can not only offer potential employers the opportunity to view your work without having to be connected to the Internet, but also show off your technology skills. To create your own CDs you'll need to utilize a CD burner and you may want to buy a CD labeling kit, which will make your overall presentation appear much more professional. The guidelines for creating a CD portfolio are essentially the same as those for creating an online portfolio.

Audio CDs

CDs are used primarily as a means for instrumentalists, vocalists, and voice-over actors to send a sample of their work to prospective employers and/or graduate programs. Obviously, these should be high quality, as the CD may be what makes or breaks the decision to grant you further consideration. Include only your best work; follow any instructions you're given, such as

how many pieces to include, the length of each piece, the type of pieces to select, etc.; and consider having it produced professionally. There are listings in *Stage Source*, located in the OCS Reading Room, section C, of sound studios that can produce, edit, and even creatively package your CD.

Headshots

Headshots are 8x10" photographs of an actor or model, usually black and white but, in some markets, color. Occasionally musicians and vocalists will also use headshots. Headshots are sent either to casting directors, theatre companies, film production companies, or agencies, or brought by the actor to an audition. In either case, the actor's resume is always stapled to the back of the headshot. Like CDs and portfolios, your headshot should be produced professionally. It's a good idea to choose a photographer who is familiar with the market in which you will be looking for work. For example, if you plan to relocate to Los Angeles after graduation, it's best not to have your headshots done in Boston.

When selecting a photographer, meet with her or him first to ensure that you feel comfortable. If not, keep looking. Also, definitely look at the photographer's book. Are the photos clear? Does the individuality of each actor come through, or do all the photographs have a similar quality? Is there something in the eyes, or do most subjects' eyes look vacant? You want a photographer who can capture the essence of you – that quality which you will be marketing to directors and agents. Of course, you need to know exactly what that quality is and be able to portray it in order for the photographer to capture it, but it's unlikely you'll be able to do so with a photographer with whom you don't feel comfortable.

When selecting your headshot from the contact sheet, use a magnifying loupe. It's the only way to really catch the tiny flaws that may be in the photograph – a stray hair, a barely closed eye, or a slightly unnatural smile, all of which may look perfectly fine without the benefit of magnification. Once you've identified your favorite shots, ask a few friends to look at them. Often an objective opinion is very helpful. Most photographers are also happy to look at the contact sheet and identify the shots they feel are most appropriate. Ultimately the final decision will be yours and should be based primarily on the answer to two questions. The first is "Does the picture look like me?" When asked about their pet peeves regarding actors, the number one gripe mentioned by casting directors was 'actors who look nothing like

their headshots.’ Your headshot should look like you on a really good day, but should not give the impression of a look that you do not naturally possess. The second question is “Is there something in the eyes?” This is often the first thing a casting director, film director, or agent looks for. The eyes should be interesting, compelling, and draw the viewer into the picture. If they don’t, select another shot.

When looking for a photographer, you’ll find several resources. For Boston-area photographers, try *The Source*. For NY photographers, *Backstage* has quite an extensive listing, and *Backstage West* lists LA photographers. Ask friends whose headshots you like which photographer they used. The more names you can get and the more photographers with whom you can speak, the greater the likelihood of being able to find the right photographer for you.

Auditions

Auditions are the performer’s version of an interview. Auditions require you not only to prepare and present previously selected and rehearsed material, but often to do a cold reading from a script or to learn and perform a dance combination in a very limited amount of time. Many people consider auditions to be the most stressful form of interview, as performers often feel that they’re being judged on factors that are out of their control, such as whether they have the right look for the role, the right body type, or the right vocal quality, and as a result often take rejection much more personally than those going the more conventional interview route to secure their jobs.

While auditions can indeed be stressful, there are ways to make them less so. Instead of viewing an audition as an opportunity for you to be judged by others, try looking at it as a chance for you to perform a piece that you really love, that has personal meaning to you, and that will touch your auditors in some way. You are, in effect, giving your auditors a gift – the gift of your talent. Reframing an audition in this way often results in a much more relaxed performance.

The only thing about an audition that you are able to control is your material and your mastery of it. You can’t control the auditors’ reaction to you or your performance, but you *can* control the material you select, the amount of time you spend rehearsing it, and the degree of comfort you feel. Be sure that you’ve selected appropriate audition material, and that you know it backwards and forwards. There are few feelings worse than walking

out of an audition feeling that you blew it simply because you weren't sufficiently prepared. If you have a fantastic audition and still don't get the job, you will at least know that you did your best work and that the reason you didn't get the job was not due to a poor audition.

If possible, work with a professor or coach in your discipline on your audition pieces to make sure they're appropriate and as polished and professional as possible. Working with an experienced performer and teacher on your audition material will help you develop the confidence you need to present yourself well at auditions and help to dissolve some of the anxiety surrounding the audition process. Faculty from the ART, the Dance Program, and the Music Teacher Reference File (MTRF) at OFA are all good sources. Students selecting a teacher or coach from the MTRF are eligible to apply for a subsidy through the OFA-administered Music Lesson Subsidy Program to cover the cost of working with an off-campus teacher. The application deadline is in mid-September, and applications are available at OFA (74 Mt. Auburn Street), or online at www.fas.harvard.edu/~ofa.

III. TAKING PERSPECTIVE: THOUGHTS ON AN ARTS CAREER

Getting a realistic perspective on professional training and compensation is one of the most important aspects of pursuing an arts career. Because there are so many different opportunities in the arts, you need to specify the kind of study or work arrangement in which you are interested.

Thinking about Graduate Study? Get Advice from the Pros!

Depending on the area of the arts that interests you, you may want to consider immediate further training, graduate study, or work experience for a number of years. This can be a confusing decision. For example, in the performing arts, the decision to study now or later can be argued both ways. Begin by identifying several arts professionals working in your particular area of interest. Ask them about their decisions regarding training, study, and work, and the rewards and frustrations of the route they took. Find out if they pursued graduate study and, if so, at what point in their life. What did they think of their graduate program if they did pursue an advanced degree? Which graduate programs are considered to be the best by those in the field? What are the top training programs? Remember, their advice is based on their own experiences, so several people may offer you contradictory opinions. Through this use of informational interviewing, you will discover several possible routes to a career in the arts and have the information you need to do your own research and make the decision that best meets your own needs and professional goals.

In non-performing fields such as arts management or museum work, work experience should probably precede any consideration of graduate study. Work experience can help improve both your confidence in selecting a graduate program and the quality of your application and graduate experience.

A Word about Salaries

Salaries in the arts vary enormously. Actors who belong to one of the actors' unions are compensated on a day rate governed by that union. A junior graphic designer probably receives an hourly rate that is influenced in part by his or her competence in graphics software. A photographer's assistant might establish a fee for half- or full-day shoots, which in turn might be dictated by the photographer's budget for a client. Arts administration salaries are most heavily influenced by the geographic location and the budget of the organization. To get an accurate idea of the entry-level and more advanced salaries in your area of interest, read trade publications and ask arts professionals during informational interviews.

Alternative Ways to Earn a Living

Initially, and often far along in your arts career, you may need to consider alternative ways of earning income to support yourself while you work on your art. Or, if you are not much of a risk taker, or feel just as passionately about another field as you do about your art, you may decide that the best choice for you is to pursue a satisfying dual career, not because you have to but because you want to. Regardless of the reason, it's important to do some serious thinking about how you will support yourself as an artist.

It's often very helpful to have a conversation about this choice with professionals in the field, as well as with a career counselor. Professional artists can tell you how they've managed to make their careers work, and the various "survival jobs" that they've taken in order to do so (which may very well differ from year to year!). For example, some artists find that they prefer to do some kind of work that is unrelated to their art so that their creative energy is fresh. They may tutor in a subject unrelated to art; work in a bookstore or restaurant; walk dogs or house-sit for cats; work as a research assistant – the list of possibilities is endless.

Others find gratification in doing art-related work for income while they also create their art on their own time. Many experienced artists teach at community arts centers, schools, and nursing homes as part of earning their living. A painter might work as a production artist at a graphic design studio or a photographer might do commercial work for a client to support her or his own creative work.

Still others will tell you that they simply couldn't decide between being a physician and a pianist, or a psychologist and a writer, or a counselor and an actress, and so they chose to be both. The satisfactory blending of two fulfilling careers is yet another option, and it's helpful to talk with people who have made this decision as well. The more examples you're able to see of how people have made an arts career both fulfilling and financially feasible the better equipped you'll be to decide what makes the most sense for you, your personality, and your vision of the way in which you want to share your art with the world.

A conversation with a career counselor can help you to think about some of the nitty-gritty details that artists sometimes don't consider, as well as to do some self-assessment that may help you to decide how best to begin or jump-start an arts career.

Funding for the Arts

While you are a student, you are eligible for certain on-campus sources of support. The Office for the Arts awards grants for arts projects that benefit the college community. One of the Radcliffe Fellowships administered through the OCS Fellowships Office supports the study of music, fine arts, and literature in Europe. Contact the academic department for your area of interest (VES, Music, etc.) directly to find out what support might be available through them.

Outside Harvard there are many sources. Some funders support students, while others support working artists as they perfect their craft. Look into "artists-in-residency" programs. While some are for experienced artists, others are designated for aspiring artists.

Getting funding is tough. Like a detective investigating a crime, artists in search of support need to be creative, resourceful, and, above all, able to think like their target. Funders have an agenda. For example, some funders want to support individuals while others seek to fund organizations. The more you know about the interests of the funding organization, the stronger your proposal will be. Begin by going through *The Harvard College Guide to Grants*, which is available for reading in the OCS Reading Room and for purchase at OCS Reception. Then review grant directories and foundation directories in Section B of the OCS Reading Room. Other helpful resources include The Foundation Center (www.fdncenter.org), a national organization

with resources for investigating funding. Although based in New York, it has affiliates in major cities throughout the US. In Boston, go to the Associated Grantmakers of Massachusetts (www.agmconnect.org). Above all, learn to write outstanding grant proposals. Whether seeking funding for your own art project or working for an arts organization, proposal writing is an essential (and marketable) skill. *Guide to Proposal Writing*, published and distributed by The Foundation Center, is a wonderful and helpful resource for those new to the intricacies of proposal writing.

IV. PULLING IT ALL TOGETHER

Hopefully, reading this booklet has helped you to understand the job search process in the arts and ways to develop the skills and experience you need in order to succeed in your chosen area. However, for some, the process of obtaining skills, experience, and work in the arts, although now more clearly defined, may nonetheless seem daunting. It's important to understand that the "big picture" is really just a composite of small snapshots; in other words, the key to keeping the larger process from feeling overwhelming is to break it down into smaller, manageable components.

Start by thinking about the kind of work in which you are interested. Next, research the kinds of positions that might exist in that area, the organizations in which you could do that work, and/or the skills and experience you'll need to be hired. Once you've taken these steps, talk to professionals in your area of interest; they'll likely be able to offer helpful suggestions and at the very least a perspective different than your own as to how to manage the process of breaking into an artistic field. Develop the tools – including resumes, headshots, portfolios, CDs, and audition pieces – you will need for the job search. And, of course, candidly assess your strengths and limitations and think about strategies to improve your skills, obtain experience, and increase your access to those who may be in a position to assist you with your job search.

While all of these steps do need to be taken, they do *not* need to be taken simultaneously. The process will be much more manageable (and much more enjoyable) if you think about how to break it down into small, concrete steps that fit your schedule and can be realistically accomplished. It's better to set small goals that are attainable than large goals that are unrealistic and perhaps even paralyzing in their perceived enormity. The "big picture" tends to sort itself out when broken down into smaller steps.

V. RESOURCES: A Selection of Descriptive Literature, Directories, and Trade Publications

The next few pages contain just a sample of the kinds of resources available to help you investigate and land a job in the arts.

Descriptive Literature defines and describes a career field and the kinds of roles and responsibilities that exist. These resources are an excellent way to begin to explore a field or to get practical advice about breaking into a field. **Directories** provide detailed lists of information about organizations, training programs, or funding sources. Directories are usually more useful and less overwhelming after you have reviewed some descriptive information. As a guide, pick up an annotated list of relevant web sites either in section C of the Reading Room or outside Room 203.

The Actor's Picture/Resume Book: An actor's guide to creating a picture/resume for theatre, film, and commercials, 2nd rev. ed. Jill Charles with Tom Bloom. Theatre Directories, Dorset, VT, 1998. (C3)
Includes sample photos, sample resumes, worksheets, a glossary, and resource lists.

Art & Reality: The New Standard Reference Guide and Business Plan for Actively Developing Your Career as an Artist. Robert J. Abbott. Seven Locks Press, Santa Anna, CA, 2001. (C2)
Includes sample letters, resumes, etc. Appendixes include listings of resources and organizations, a glossary, worksheets, and an action plan.

Artist's and Graphic Designer's Market. Writer's Digest Books, Cincinnati, OH, annual. (C2)
Includes resource lists and a glossary, as well as special market and general indexes.

The AWP Official Guide to Writing Programs. Association Writing Programs, George Mason University, Fairfax, VA, biennial. (C6)
Describes graduate and undergraduate creative writing programs in the US, Canada, and the UK. Includes faculty listings and information on conferences, colonies, and centers for writers. Index lists programs by degrees offered and by state. Includes the AWP Guidelines for Creative Writing Programs and Teachers of Creative Writing.

The Backstage Actor's Handbook: The How-to and Who-to Contact Reference for Actors, Singers, and Dancers, 4th ed. Sherry Eaker, compiler and editor. Back Stage Books, New York, NY, 2004. (C3)
Arranged by topical area: training, the basic tools, finding work, the work, and "the life." The appendix lists regional combined auditions, members of the League of

Resident Theatres, Off- and Off-Off-Broadway Theatre Companies, casting directors, and talent agencies.

Becoming a Graphic Designer, 2nd ed. Steven Heller and Teresa Fernandes. John Wiley and Sons, New York, NY, 2002. (C1)

Organized by section: design specialties, design businesses, design options, and design education. Includes advice from designers as well as resource lists.

Breaking Through the Clutter: Business Solutions for Women, Artists, and Entrepreneurs. Judith Luther Wilder. National Network for Artist Placement, Los Angeles, CA, 1999. (C2)

Includes chapters on financial planning, grantsmanship, business, marketing, etc. Lists resources.

Career Opportunities for Writers, 4th ed. Rosemary Ellen Guiley and Janet Frick, ed. Checkmark Books, New York, NY, 2000. (C6)

Profiles over 100 writing jobs, from media to freelance services. Appendixes list educational institutions; professional, industry, and trade associations and unions; and resources.

Career Opportunities in Advertising and Public Relations, 3rd ed. Shelly Field. Checkmark Books, New York, NY, 2002. (C4)

Profiles over 80 jobs in these fields. Appendixes list degree programs; internships; seminars and workshops; trade associations and unions; resources; and advertising, public relations, and recruiting agencies. Includes a glossary.

Career Opportunities in Art, 3rd ed. Susan H. Haubenstein and David Joselit. Checkmark Books, New York, NY, 2001. (C2)

Describes 84 positions in 8 major categories, from art and design to art-related businesses. Appendixes list educational institutions; industrial and vocational schools; funding sources; internships; and organizations and associations. Includes a bibliography.

Career Opportunities in Education. Susan Echaore-McDavid. Checkmark Books, New York, NY, 2001. (D4)

Profiles over 90 positions within the field, including librarians, counselors, curriculum developers, and international options. Appendixes list colleges and universities; professional unions and associations; state education licensure agencies; and additional resources.

Career Opportunities in Magazine Publishing: The Ultimate Guide to Succeeding in the Business. Ralph Monti. Special Interest Media, Bloomfield, NJ, 1999. (C6)

Includes a chapter on electronic publishing and a glossary of magazine terms.

Career Opportunities in Television, Cable, Video, and Multimedia, 4th ed. Maxine K. Reed and Robert M. Reed. Checkmark Books, New York, NY, 1999. (C5)

Profiles over 100 jobs, with industry outlooks. Appendixes include degree and nondegree programs, unions and associations, and a bibliography.

Career Opportunities in the Fashion Industry. Peter Vogt. Facts on File, Inc., New York, NY, 2002. (C1)

Profiles 65 positions related to fashion and apparel. Appendixes list educational institutions; professional, industry, and trade associations and unions; and resources.

Career Opportunities in the Music Industry, 5th ed. Shelly Field. Checkmark Books, New York, NY, 2004. (C3)

Profiles over 80 jobs in the performing, business, and educational areas of the music field; gives salary, skill, career path, and other information; numerous appendixes list educational programs, organizations, resources, etc. Includes a glossary and bibliography.

Career Opportunities in Theater and the Performing Arts, 2nd ed. Shelly Field. Checkmark Books, New York, NY, 1999. (C3)

Profiles 70 jobs, both onstage and behind the scenes; numerous appendixes list educational programs, organizations, resources, etc. Includes a glossary.

Creative Careers in Music. Josquin des Pres and Mark Landsman. Allworth Press, New York, NY, 2000. (C3)

Profiles mainstream commercial popular music industry careers in which participants have a direct and active hand in creating music.

Directory of Theatre Training Programs: Profiles of College and Conservatory Programs throughout the United States. Theatre Directories, Dorset, VT, biennial. (C3)

Program profiles include information on admissions, financial aid, degrees, faculty, classes, facilities, productions, etc. Includes a limited number of overseas programs and a brief chapter on pursuing a career in the performing arts. Also includes contact information for combined auditions, and summer training programs.

Dramatists Sourcebook: Complete opportunities for playwrights, translators, composers, lyricists, and librettists. Theatre Communications Group, Inc., New York, NY, biennial. (C3)

Lists theatres, prizes, publishers, festivals, conferences, workshops, agents, state arts agencies, funding sources, colonies and residencies, resources, etc. Includes special interest and general indexes.

The Foundation Center's Guide to Proposal Writing, 4th ed. Jane C. Geever. The Foundation Center, New York, NY, 2004. (B5)

Discusses planning, research, cultivation of potential donors, as well as writing a proposal; includes a sample proposal and resource lists.

Grants and Awards Available to American Writers. PEN American Center, New York, NY, biennial. (B4)

Directory of grants and awards for use in the US and abroad. Includes section for Canadian citizens. Appendixes contain information on state arts councils, award, and category indexes. Alphabetical entries are coded by literary categories, i.e., fiction, poetry, drama, etc.

The Harvard College Guide to Grants, 12th ed. Paul Bohlmann and Adonica Y. Lui. Office of Career Services, Faculty of Arts and Sciences, Harvard University, 2003. (B4) For sale at OCS; Supplement available on-line at www.ocs.fas.harvard.edu. Describes grants for US and overseas study, work, and other practical experience. Includes reference lists and various cross-indexes by category.

How to Put Your Book Together and Get a Job in Advertising, 21st Century ed. Maxine Paetro. The Copy Workshop, Chicago, IL, 2002. (C4) Includes interviews with people in the field, as well as resource lists.

International Directory of Arts. K.G. Saur, Munich, Germany, annual. (C2) Classified listings of museums, galleries, schools, associations, art and antique dealers, numismatics, art and antiques fairs, auctioneers, restorers, art publishers, art periodicals, and antiquarian and art booksellers; persons and institutions; companies indexes. (3 vols.)

Musical America International Directory of the Performing Arts. Commonwealth Business Media, Inc., East Windsor, NJ, annual. (C3) Includes feature articles and managers' reports of their artists' recent and upcoming activities, as well as classified listings of artists managers, orchestras, opera companies, choral groups, dance companies, performing arts series, festivals, arts administration degree programs, music schools and departments, summer music camps and special programs, contests, foundations, awards, commercial services and products, record companies, non-profit services, professional music organizations, state arts agencies, music publishers, facilities, music magazines, newspaper music critics, and radio stations.

National Directory of Arts Internships. The National Network for Artist Placement, Los Angeles, CA, biennial. (C2) Lists host organizations offering internships in arts management, dance, theatre, music, literature, art and design, film and video, photography, performing arts design and technology, and interdisciplinary arts fields. Includes useful sections on how to design an individual internship, as well as practical information on preparing resumes, cover letters, portfolios, and "yourself" for an interview.

Occupational Outlook Handbook, US Department of Labor, Bureau of Labor Statistics. Superintendent of Documents, US Government Printing Office, Washington, DC, biennial. (Reception 1) Describes jobs and related training, earnings, working conditions, and job prospects; lists additional sources of information. Also available on-line at: <http://www.bls.gov/oco>.

Peterson's Graduate and Professional Programs. Peterson's, Lawrenceville, NJ, annual. 6 volumes. (B5) Brief descriptions of accredited advanced degree programs in the US, Canada, Mexico, Europe, and Africa that are accredited by US governing bodies. Includes application, and financial aid information, program size, contact names, and phone numbers.

Photographer's Market. Writer's Digest Books, Cincinnati, OH, annual. (C2)
Lists workshops, organizations, and resources; includes a glossary and geographic, international, subject, and general indexes.

Songwriter's Market. Writer's Digest Books, Cincinnati, OH, annual. (C3)
Lists organizations, workshops, contests and awards, state and provincial grants, publications, and web sites; includes a glossary and "openness to submissions," film and TV, geographic, and general indexes.

Regional Theatre Director: A National Guide to Employment in Regional and Dinner Theatres for Performers (Equity and Non-Equity), Designers, Technicians, and Management with Internship Opportunities for Students. Theatre Directories, Dorset, VT, annual. (C3)

Geographically arranged, with a separate section for dinner theatres; includes hiring and descriptive information for each theatre, book reviews, and an employment guide, as well as lists of unions, associations, resources, and book stores. Alphabetical, dinner theatre, and "specialty" indexes.

The Source 2003-04: The Greater Boston Theatre Resource Guide. StageSource, Inc., Boston, MA, 2002. (C3)

Contains useful information for actors, designers, directors, producers, technicians, and writers; appendixes include advice for playwrights, and those interested in backstage careers.

Summer Theatre Directory: A National Guide to Summer Employment for Professionals and Students. Theatre Directories, Dorset, VT, annual. (C3)

Lists summer theatres and training programs geographically, including some in Canada; appendixes include tips on finding the "right" summer theatre and preparing for combined auditions, as well as other sources of hiring information; contains theatre and training indexes.

Survival Jobs: 154 Ways to Make Money While Pursuing Your Dreams. Deborah Jackson. Broadway Books, New York, NY, 1998. (Reception 2)

Profiles flexible, potentially part-time employment in a range of fields.

US Directory of Entertainment Employers 2004, 12th ed. Studiolo Publishing, Corpus Christi, TX, 2004. (C3)

Organized by function/industry. Includes affiliations, project highlights, job hotlines, and e-mail and web site addresses for profiled businesses, as well as resource lists and a regional index.

Writer's Market. Writer's Digest Books, Cincinnati, OH, annual. (C6)
Lists contests and awards, organizations, and publications. Includes a glossary and book publishers indexes for fiction and nonfiction.

Magazines and Trade Publications are read by professionals in specific fields. Reading the ones relevant to your area of interest will alert you to trends, job openings, and other opportunities. They are also a good source of information as you prepare for informational and job interviews. A few examples follow:

ARTnews. New York, NY. Monthly. (C1)

Includes various articles on subjects ranging from Annie Leibovitz to Andy Warhol, as well as reports on the art market, current events and issues.

Arts Management. New York, NY. Five issues per year. (C1)

Co-published by the Radius Group and Columbia College Chicago, this newsletter includes articles of interest to those in arts administration, finance, and communication.

ArtSEARCH. New York, NY. Twenty-three issues per year. (C1)

A national employment service bulletin for the arts including, but not limited to, administration, artistic, and production opportunities. In addition, lists internships, apprenticeships, and education positions.

BackStage. New York, NY. Weekly, except the last week in December. (C3)

"The Performing Arts Weekly" includes articles, casting notices, reviews, and classifieds.

BackStage West. New York, NY. Weekly, except the last week in December. (C3)

"The Actors Trade Newspaper" includes articles, casting notices, and classifieds.

Billboard. New York, NY. Weekly, except the first week in January. (C5)

"The International Newsweekly of Music, Video and Entertainment" includes news and feature articles, classifieds, and music and video charts, as well as artist, company, and song indexes.

Creative Screenwriting. Los Angeles, CA. Six times per year. (C5)

Includes news and feature articles, as well as book and product reviews.

Current Jobs in Performing Arts. Online.

Lists opportunities by region. Includes international and freelance positions.

Current Jobs in Writing, Editing and Communications. Online.

Lists opportunities by region. Includes international and freelance positions.

Entertainment Design. New York, NY. Monthly, with 2 issues in December. (C3)

Focusing on "the art and technology of show business," this publication includes feature articles, product news, and classifieds.

Entertainment Employment Journal. Van Nuys, CA. Monthly. (C5)

Includes a feature article as well as job and internship listings in the entertainment industry.

The Independent Film and Video Monthly. New York, NY. Ten times per year. (C5)
Published by the Association of Independent Video and Filmmakers. Includes feature articles, media clips, field reports, festivals, calls for entries, and job postings.

Poets and Writers Magazine. New York, NY. Six times per year. (C6)
Includes news and feature articles, classifieds, and notices of grants, awards, conferences, and residencies.

Print: America's Graphic Design Magazine. New York, NY. Bimonthly. (C2)
Includes feature articles, profiles of artists, and book and product reviews.

STEP inside design. New York, NY. Six times per year. (C2)
Explores design as it applies to all aspects of life. Includes feature articles, interviews with design professionals, and product reviews.