

Time Management

- I have no time for my art practice.
- I have sporadic time for my practice.
- I prioritize my art practice and build it into my weekly and annual schedule.
- I prioritize my practice with studio time, reflection time, collaborations, travel, and other activities that enrich my art.

Connecting With Other Artists

- I work in isolation, with no conversations about my practice.
- I connect with other artists, but our conversations do little to feed my practice.
- I feed my practice with rigorous, supportive conversations with artists, audiences, and other thinkers
- I build rigorous, supportive conversations around practice for other artists in my community.

Stress Level

- I am always exhausted and stressed out.
- I am exhausted and stressed out whenever my schedule gets intense.
- I schedule down time into my day, week, and year.
- I foster a culture of balance among those I work with, insisting on realistic timelines and time off.

Work Planning And Schedule

- I don't keep a calendar.
- I keep a calendar of outside commitments and jobs.
- I keep a realistic calendar that includes artistic work, administrative time, and a cushion in case projects take longer than expected.
- I align project timelines with my larger plans and with relevant funding and presentation schedules.

Personal Voice

- In my art world, I allow assumptions and biases about cultural heritage, race, gender, class, and/or sexual orientation to silence my voice and curtail my impact.
- I ensure my voice is heard in specific spaces by specific partners.
- I ensure my voice is heard in all spaces that I and my work inhabit.
- I work with others to raise up all artist voices and dismantle bias.

Advocacy

- When I advocate or speak up, I do it alone.
- I have a circle of artists and partners who sometimes advocate together.
- I have a strong, growing network of artists and partners who gather regularly for dialogue and advocacy.
- I advocate so thoughtfully and consistently that I am sought out as a thought leader within and beyond the arts.

Sharing Resources

- I have no resources or opportunities to share with other artists.
- I share resources and opportunities with a small network of artists like me.
- I share resources and opportunities broadly, with a critical awareness of inequities in the arts.
- I help partners and gatekeepers share their resources and opportunities with all artists.

Future Planning

- I see the future as scary and try not to think about it.
- I make plans for projects I am working on.
- I have a written plan with long-term goals relevant to my practice and mission.
- I have a sustainable written plan that I revisit regularly and share with partners.

Barriers

- I believe I face insurmountable barriers and bias because of my cultural background, race, class, gender, and/or sexual orientation.
- I regularly confront barriers and bias, and struggle to continue my work in an inequitable environment.
- I have an expanding network of partners who understand me and my art, and I work to lower the barriers artists like me face.
- I advocate for equity and inclusion, building community with like-minded artists and partners and pushing to change inequitable structures.

Success

- I believe success will either happen to me or it won't.
- I define success according to what others think.
- I define success and impact for myself, specific to my practice, my mission, and my communities.
- I honor and celebrate the self-defined success of other artists.

Partnerships

- I do everything myself.
- I get help when I'm desperate.
- I have a broad team of partners to support my art practice and my career.
- I create systems of support for myself and other artists, building community and capacity.

Skill Development

- If I don't know how to do something, I give up
- When I need a new skill, I try to figure it out myself.
- I regularly learn new and relevant skills, and I know where to find resources and trainings locally and nationally.
- I pass on to other artists the resources and skills that have helped me.

Opportunities

- I wait for opportunities and resources to come to me, and I say yes to everything.
- I pursue opportunities and resources that artists around me pursue, and say yes to almost everything.
- I seek out new opportunities and resources and pursue only those relevant to my practice and mission.
- I create and share new opportunities and resources for artists.

Financial Planning

- I try not to think about money.
- I think about money when it's an emergency.
- I make long-term financial plans.
- I make long-term financial plans and check in with my finances weekly.

Compensation

- I donate my art and my time constantly, and there is little or no discussion about it.
- I am sometimes paid for my art, but I am uncomfortable discussing fees or prices.
- I ask for a living wage, and can say no when offered less than that.
- I am paid a living wage, I pay fellow artists a living wage, and I advocate for fair pay.

Pricing For My Services

- I have no idea what rates to charge.
- I have a sense of what I can charge based on what others have told me.
- I know what my life costs annually, and what an hour, day, and week of my time costs.
- I know my rates, and I make strategic, mission-based choices to ask for more or work for less (or free).

Financial Strength

- I am in debt with no plan to get out of it.
- I have a plan for paying off my debt.
- I am paying off my debt and putting money into savings.
- I have 6 months of living expenses in savings for emergencies.

Being Seen

- No one follows my work.
- I have a following of people who happened to encounter my work.
- I intentionally cultivate specific audiences relevant to my work and mission.
- I connect my audiences to broader issues and partners, building conversations beyond my art work.

Exhibition/Performance Space/Publication

- No one presents my work.
- I present my work when opportunities come to me, whether or not the presenter understands my work and my community.
- I seek out opportunities to present my work, and educate presenters about my art and my community.
- I regularly present my work, working consciously within existing presentation systems and creating new ones.

Partnerships

- I have no partners.
- I have a small circle of local partners; I communicate with them sporadically.
- I cultivate organizations and individuals as partners, regularly sharing my work and mission with current and potential partners.
- I connect other artists to strong partners.

Biases

- I cannot overcome the assumptions people make about my work because of my cultural background, race, class, gender, and/or sexual orientation.
- I struggle to communicate with biased partners and structures.
- I choose my partners consciously and communicate clearly to ensure my work is seen on its own terms.
- I confront and dismantle the biases artists face.

Talking About My Work

- I have no language to describe my work and mission.
- I reluctantly talk and write about my work when required to.
- I cultivate language about my work, my mission, and each new project.
- I connect my practice to larger conversations, with language relevant to other sectors and communities.

Communicating About My Work

- I don't communicate about my art.
- I communicate with people who already know my work, mostly around events and projects.
- I communicate regularly with a wide circle of audience and partners, bringing them close to my process.
- With every project and event, I consciously expand my circle, connecting new audiences and partners to my work.

Art World And Community Connections

- I have to choose between my community and what I consider my art world.
- I move back and forth between my community and my art world.
- I create connections between my community and my art community, challenging barriers and assumptions.
- I redefine the place of art in my community, creating new structures and systems for meaningful engagement.