

Bard College

CAREER GUIDE  
CAREER ARTS

cdo

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## OVERVIEW

*Career Guide for the Arts* is designed to provide creative students with a fundamental understanding of how to get started as serious young artists following graduation. Written by the Career Development Office (CDO) in collaboration with the faculty of Bard's Conservatory of Music, Arts Division, and Written Arts Program, the guide offers suggestions on how to start and sustain an art career. It includes an introductory chapter from CDO followed by chapters from the programs of dance, film and electronic arts, music, photography, studio arts, theater and performance, and the written arts.

The Career Development Office asked the art faculty to offer their encouragement and best career advice to young artists. Each program took their own creative approach to address the types of questions that faculty often hear from students about how to manage a life in the arts. Some chapters have a more philosophical and narrative format, while others include a long "questions and answers" section and provide lists of resources. All are helpful and inspiring, and are written by established artists who have successfully navigated the art world. These chapters offer hope and insight into creating an artistic life after Bard.

In the first chapter, CDO discusses broadly the complexity of managing two careers—the art career and the day job that pays the bills as you establish yourself as an artist. CDO discusses the importance of learning and developing entrepreneurial skills that can help artists at all levels of their professional lives, the value of defining success in the light of unique personal values, the career benefits of finding a day job in the art world, and how CDO's career advisers can help creative students sort out possible career directions and create a successful job search plan. The guide concludes with a bibliography of helpful books on managing art careers, a list of useful websites for artists and job seekers, and a chapter with sample art resumes for emerging artists.

CDO thanks all the creative arts faculty and alumni/ae who have taken time to contribute their best suggestions to this publication.

Questions may be directed to the Career Development Office at 845-758-7539 or [cdo@bard.edu](mailto:cdo@bard.edu)

This guide was created by the Bard College Career Development Office  
Campus Center 201  
Annandale-on-Hudson, NY 12504-5000  
[www.bard.edu/cdo](http://www.bard.edu/cdo)

*Encouragement and suggestions for young artists from the Career Development Office (CDO)*

The CDO staff has the highest regard for artists and respects the discipline and dedication required to make art. Making art is both a mysterious process and a daily discipline that requires grit and devotion, and it has little or nothing to do with career management skills. Once the art is made, however, and is ready to be performed, published, or exhibited, good skills are critical to the public success of the work and the artist. For an artist's work to be seen, heard, read, or noted by audiences and critics, and for honors, awards, and remuneration, more than luck is needed. That is what CDO will address in this chapter.

*Define your success and start with a one-year plan following graduation.*

Visualizing and defining what success means to you is an important first step in accomplishing your art and life goals. It is important to figure out where art factors into your life. Your Senior Project may help you better understand if art is to be central to your life or on its periphery. After spending a year on your Senior Project you may even wonder if you want to set up a studio practice. You might decide that you don't want to create art but that you want to work in the art world where you support, teach, promote, sell, or write about art. Or, it may be a combination in which you are committed to art but need and want a day job in or out of the art world that will support your expenses.

Setting goals can run the gamut from securing a space to make art and finding a place to live, to getting hired for a day job with a steady income. Your goals can include the number of hours and days a week that you want to devote to making art that go beyond your day or freelance job(s) and encompass grants you might want to apply for, or exhibitions or performances that you want to present.

You may need time to decide what you want and to formulate a realistic plan. CDO offers career counseling to help creative students and alumni/ae sort out these issues and to assist in developing an action plan. And conversely, if you have always thought you wanted to be an artist but now want to rethink your direction, we can help you in that process too. E-mail [cdo@bard.edu](mailto:cdo@bard.edu) to schedule an appointment to sort out options that are meaningful to you. We can help you!

If you are sure that you want to be an artist, we encourage you to define your goals for success in a few sentences (sample sentences will follow). Next, it's important to define short-term and long-term goals, and we suggest that you develop the habit of reviewing and revising goals annually.

**Samples of success goal statements depending on your art direction:**

- I want to be a successful musician and perform at places like the Brooklyn Academy of Music (BAM). I'd feel successful if I could earn my living as a music teacher and perform at nationally recognized performance spaces such as BAM or The Kitchen in New York City.
- I want to continue to dance and eventually be part of an international dance company that performs all over the world. I want to earn my living as a dancer and work for a dance company.
- I love to paint but I have no desire to exhibit in galleries. I just want to paint when I feel like it and find a meaningful career that is not in the art world.
- As a poet and prose writer, I want to be published in magazines like the *New Yorker*. For me, being successful would mean having my work published and reviewed, and having a day job as an editor at a top magazine like the *Atlantic* or the *Paris Review*.

**Sample short-term goals** (the near future, a week, a month, or a year):

- As a painter, I feel really good about my senior show. Over the next year I want to continue painting and see if I can get into a group show. I want to get a day job in a gallery to pay my expenses and gain a better understanding of the art world.
- My professors have encouraged me to try to get my short stories published. I plan to find a job in publishing while using my weekends to continue writing and sending my manuscript out to small literary magazines to see if I can be published. I want to start looking at M.F.A. programs to apply to in a year or two.

**Long-term goals** (one year, to several, to a lifetime):

- My dream is to become a successful documentary filmmaker. I want my day job for the next few years to be in production so that I can meet people in the film industry. Then I want to apply to graduate school for an M.F.A. One day, I hope to be both a recognized filmmaker and a college film professor at one of the top film schools in the country.

- Since I was a child taking dance classes I've wanted to perform and eventually have my own company and a dance school. I plan to move to New York City and work for a dance company so that I can take classes, meet other dancers, and have a day job in the dance world that is flexible enough to allow me to perform. I plan to choreograph and perform my own pieces as soon as I find a place to live and get a job.

**The most important part of goal setting is to commit to doing specific tasks within an explicit time frame.**

As simple as this seems, many artists don't think about or write down goals. Without a clearly articulated focus, time can pass without much being accomplished. Create a plan that is based on your financial situation, with realistic goals that might be a stretch but are attainable. You may be surprised at how much you can accomplish once you've clearly stated and written out your plans for the year ahead.

**Each year, make a commitment to creating short-term and long-term goals.**

Similar to a simple business plan, write down your goals, set deadlines to accomplish them, and factor in your finances, including goals and obligations (student loans, rent, and general living costs). There are many books available on this topic. Please review our bibliography at the end of the guide for suggested reading on professional development and career management skills.

***What about leaving your career to dumb luck?***

Often, job seekers and artists assume that a hit-or-miss approach is how most people handle an art career or get a job. Some hope that dumb luck will intervene to open the door to success. For the rare and brilliant star this can happen, but many successful artists have worked hard at their art and have developed an understanding of how business is conducted in their field. These artists are disciplined, ambitious, and show true grit if they don't achieve a goal or find the success they hope for. They pull themselves up and creatively, strategically draw up a new plan to accomplish their revised goal.

Even artists who appear to be lucky, just happening to be at the right place at the right time, have many times consciously decided to develop a professional network by, for example, attending a gallery opening or a party, or accepting an invitation to meet a friend's parents who are in a desired field. Dumb luck is not always as random as it appears. It often means that an artist was out in the world, observing and making connections, and knew how to follow up and make something happen when an opportunity was presented. The ability

to benefit from luck reflects strong social networking skills and business savvy. These skills are coached and taught in one-on-one CDO student-advising sessions and discussed in CDO workshops.

After graduating, alumni/ae can find many professional development classes for artists taught across the country at nonprofit arts organizations and community colleges.

### *How can CDO career advisers help young artists?*

Career advisers in CDO can help you start to think strategically about how to get a job while you continue making art seriously. Part of this process is about exploring the type of job that is a good fit for you and one that may directly or indirectly support your art career while you earn a living wage. At the heart of Bard's career counseling office is the desire to help students honor who they are and assist them in creating a job search plan that focuses on their unique strengths, interests, personality, and values. You can have a pragmatic plan while you remain committed to making art. Bard's career advisers are trained and certified to help students figure out a career plan that is both practical and respectful of their artistic personality.

CDO offers an online career counseling tool called Focus2 that takes an assessment of your career-relevant personal qualities, including interests, values, and skills. E-mail [cdo@bard.edu](mailto:cdo@bard.edu) for instructions on accessing Focus2 and to set up an appointment to discuss your Focus2 results.

Many books have been written on how to be a successful artist, and we include some of them in the bibliography at the end of this guide. Deeper conversations about these issues can be explored fully in one-on-one meetings with a CDO career adviser. CDO works with students and recent alumni/ae, and we invite you to schedule an in-person meeting or a telephone meeting with a career adviser by e-mailing us at [cdo@bard.edu](mailto:cdo@bard.edu).

### *Benefits to finding a job in the art world*

Having developed an understanding of the various jobs in the art world by talking to CDO career advisers, artists, and arts professionals in your interest area, you may find that an art world job could benefit you in a number of ways that go beyond your salary. As you leave a college setting with a close-knit art community of creative faculty and students, working a day job in your discipline could be enormously comforting for a first job after graduating. There you could find opportunities to meet other recent graduates who are familiar with the local art scene of emerging artists as well as more estab-



lished artists in your field who may either help open doors for you, or possibly become mentors.

If you have questions about working in the art world or arts management, or work opportunities at a college for those with a B.A. degree, e-mail [cdo@bard.edu](mailto:cdo@bard.edu) to schedule an appointment.

### ***The art world is national and global, and is not limited to New York.***

As you consider what you want to do following graduation we also urge you to decide where you want to live. These two considerations should be part of the same conversation, and CDO career advisers can help you work through these questions. The art world is not limited to New York City. There are art communities all over the world, including in and near your hometown. You may find that the cost of living in New York City is prohibitive and decide to consider another area that is more affordable for at least a year as you transition into life after Bard. CDO can teach you how to identify arts organizations and possibly creative alumni/ae in your new city or region. We encourage you to find and connect with artists wherever you live.

### ***Establishing a creative and responsible life beyond Bard***

Being a successful artist and professional requires an understanding of how to navigate the art world and work world that you want to join. Every art discipline and industry, including the art world, has its spoken and unspoken protocol. This requires your being aware of how successful people start and manage their careers in a particular field so that you can make informed decisions about where to live, organizations to join for networking, and employers for whom you may want to work.

Researching and learning how professionals operate in your desired area, thinking strategically, and networking does not mean that you are Machiavellian or cynical. It means that you are paying attention to and engaged with the world around you, and that you are building relationships and friendships with people who are interested in art. It means that you both seek help and offer help professionally and personally, and this contributes to building a social network that will support and nurture you as an artist and working professional.

### ***Be a creative entrepreneur.***

Even though eventually you may have a gallery or an agent to represent your work, you still need business skills to manage performances and sales, con-

tracts, and your relationship with your dealer or agent, individual patrons, or grant applications.

Building business skills does not require an M.B.A. or another degree. You may, however, want to take a few classes or workshops to polish networking skills, learn how to write a simple business plan (a few pages) to focus on your art goals, or better understand how to sell or present your work or proposals to arts organizations, agents, publishers, or corporations that support the arts. Many museums host professional development seminars for artists. Community colleges offer entrepreneurial training programs to small-business owners with classes that are also appropriate for artists. Check out what is offered where you live, and take seminars and workshops that will improve your career management skills and professional development. Not-for-profit organizations such as the New York Foundation for the Arts, in New York City, offer programs like the Arts Business Incubator to help creative start-ups apply “business principles” to grow and sustain art careers. Regional and county art councils across the country offer similar workshops as well as grant seminars to help local artists.

CDO highly recommends the book *The Profitable Artist* (co-published by the New York Foundation for the Arts and Artspire). From the foreword: “We also advocate for artists to undergo professional development training to cultivate successful careers... It boils down to having an awareness—and working knowledge—of practical business information in five main topic areas: strategic planning, financial management, legal rights and obligations, marketing, and fundraising. These are learnable skills...”

Be sure to review CDO's *Bard Basic Job Guide*, a comprehensive guide on conducting a job search. It includes tips on networking and interviewing, and offers sample resumes, cover letters, and much more. Download it at [www.bard.edu/cdo/students](http://www.bard.edu/cdo/students).

### ***Connect to a new art community after graduation.***

As an undergraduate in the arts, you are surrounded by creative people—peers, faculty, and visiting artists—who nurture and stimulate your artistic growth. After graduation, it is important to meet and connect with artists in your new location and to plug into a creative and intellectual community that you can contribute to and gain from. Rarely is art made in a vacuum. Do your best to reach out to other artists and try to develop and create for yourself a network of creative support. The Bard network is an excellent place to start. Register at LinkedIn and join the Bard College Alumni/ae Association

group there. Reach out to recent and more established alumni/ae. Get connected to the creative community in your region and make every effort to become familiar with your local art scene and all that it offers, including grants, performance opportunities, studios, exhibition and literary reading spaces, and job openings. If you want support in reaching out to new people and organizations in your region, contact CDO to get some coaching on how to connect to your new art community.

### ***Launching art into the world once you are ready to perform, publish, or exhibit***

Each discipline has customs that influence the presentation of work, and these customs change over time. That is why it's so important to connect with others in your field, both emerging and established, who are willing to share their suggestions for presenting or selling work. Many current books are available on how to show, sell, market, and promote your work, and they are included in the bibliography at the end of the guide. Some artists are as entrepreneurial as they are creative and find it relatively easy to sell their work, but most artists find sales a challenge. Let the professionals at CDO assure you that anyone can learn how to launch their artwork into the public arena. It can take time, it often takes practice, and it may require a few professional development workshops along the way, but if you can learn how successful artists manage their careers, stay connected to an art community, cope with challenges and some rejection, and keep making art in a disciplined way, then your chances of getting the results you want—of accomplishing your art goals—will increase dramatically.

### ***Managing two careers: The art career and the day job***

Most people need to earn money, and artists, additionally, need time to make art. This requires juggling two careers with thoughtfulness. CDO can help identify jobs outside the studio that could be meaningful to you without sapping all of your creative energy. The goal is to find work that relieves you of financial worry and is in line with your budget, gives you time to be creative, and provides a work environment that is relevant to your interests and values. Day jobs are often nine to five, and this means reserving weekends or evenings or early morning for your creative work time. That can be a demanding schedule, but if you set goals, stay focused, and remain passionate about making art, you can manage two careers as you get your art practice established. Career counseling can help you identify the attributes that will complement the kind of job that makes sense for you. One or two meetings with a CDO career adviser can help you devise a plan that honors your creativity

even as it acknowledges the practical necessity of finding a job that you can embrace.

E-mail [cdo@bard.edu](mailto:cdo@bard.edu) to schedule an appointment. Come and see us —we can help!

Stay positive, be thoughtful and resourceful, make use of your Bard network, and let us know in CDO if you need our help.

April Kinser, M.F.A., CDO Director (2003 – 2015)

## DANCE

### *Encouragement and career advice from the faculty in the Dance Program*

Moving from the known parameters of college to the ever-changing landscape of the professional dance world can be intimidating. However, your dance training has prepared you to be adaptable, resourceful, and able to quickly process and embody new information. Your liberal arts background, coupled with the emphasis on choreographic practice in Bard's Dance Program, has given you a unique skill set. With passion and persistence, trust that you will find a place in the dance world.

We often embark into new territory full of ambitious visions about what we want to do. While this is wonderful and even necessary for fueling our enthusiasm, not fulfilling our plans can lead to disappointment, frustration, and inaccurate feelings of failure. Even worse, this can cause us to abandon dance entirely. One of the most valuable things that we can do as newcomers to the world of professional practice is to retain a bit of our student perspective. Enter the dance world open and curious about what is possible—you don't yet know all that it holds and what opportunities and ways of engaging might be there for you! Becoming fixed on a specific plan for yourself too early can short change your ability to see—and create—possibilities.

The dance field—like every other profession—is constantly changing and very different from place to place. What might be the case in one city won't necessarily be true in another. Take the time to research the many dance communities that exist. If you can, visit the cities that interest you and connect with dancers, choreographers, and arts administrators there. When you're there, ensure that you not only like the community, but that you like the place. After all, you have to live there 24 hours a day, 365 days a year! Moving to a place that you don't like living in because it's too cold or too big or too far from your family will likely make you unhappy, even if you're dancing in the dance company of your dreams.

The following pages feature questions commonly asked by graduating students. As you move into the wide world of dance and have those moments of doubt or loneliness, do not forget your roots at Bard. The teachers and colleagues you have encountered here are your resources for life!

### *Q & A: Career questions for the Dance faculty*

**Where is dance happening in significant and substantive ways?** The answer to this question depends on what you consider to be significant or

substantive work. As with many art forms, the largest activity centers are usually in urban areas. However, in many towns and small cities the arts function in meaningful ways because passionate artists want to work there. Depth of commitment goes a long way. While some areas might not offer a large community of artists, they definitely offer a committed group of creative people. These smaller centers of activity can feature artists deeply engaged with and responsible for shaping their community's cultural landscape.

In contrast, larger cities offer a diversity that smaller cities usually lack. More populated hubs usually offer a greater number of artists more opportunities to engage in the art form at the professional level, with greater demand for dance educators, performers, choreographers, and arts administrators.

At present, the dearth of funding for the arts in general means that artists nationwide are competing for limited resources. The demand for the arts by the local population, the number of artists working in a given location, and the resources available by local and national funders/arts organizations all work together to support what—and how much—artists can do. For example, while New York City is home to a large community of artists, it also struggles with an embarrassment of riches: there are simply more artists than its resources can support. Finding a smaller or less saturated area with an interest in the arts, or finding a community you care about working within can be a compelling option to moving to more saturated markets or cities like New York.

**How do I go about getting a "first job out of college" job with a dance degree?** Getting a job in the arts after graduation depends on your interests—performing, choreographing, teaching, etc. Because the dance world prizes a certain degree of prior experience, your first paying job out of college might not be doing the thing you love. Instead, many dance graduates end up interning and volunteering to get a foot in the door and become networked into the dance community. Though often unpaid, these opportunities allow you to build your resume, gain valuable experience, and meet people working in the field.

You do need to find a job that can support you financially, even if it's not dancing, teaching, or choreographing. As you consider your skills against those demanded of various job postings, don't sell yourself short! Your dance training has given you many skills that are desirable, but might not be obvious. For instance, the many dance classes you have taken have given you the ability to learn quickly, answer your own questions, strategize and problem solve, and deliver a response or final product with quick turnaround. Your

choreographic skills enable you to work with others, lead a group of people, and rally the enthusiasm of others to work together toward a common goal. Dance has also given you the ability to be adaptable and flexible to new or changing circumstances. And last but not least, dance has enabled you to be creative and use abstract thinking to produce complex, tangible results. As you apply for jobs and represent yourself in interviews, don't forget to market these valuable assets!

**How do I realistically support a career in the arts? Do I need a second job? If I'm interested in more than dance, is it okay to get a job in another field?** To support a career in the arts you need discipline, determination, creativity, and flexibility—all things you are familiar with by virtue of your training. Indeed, a career in the arts requires commitment and imagination. You will likely need to have more than one job—and you might actually prefer to. There's no one way to make it work, and you will have to discover or invent the path that suits you. As you do so, you will continue to learn and develop new talents along the way, perhaps discovering new areas of interest. For instance, many dance majors go on to full- or part-time work in arts administration, education, somatics, physical conditioning, and health and fitness.

Alternately, many dance artists find it rejuvenating—and more financially rewarding—to pursue jobs in sectors unrelated to dance. By working in other fields, these individuals avoid the burnout that can sometimes accompany constant participation in the performing arts. They pursue careers that can accommodate their passion for dance by offering flexible hours, higher pay, or other incentives.

**I hear that the dance world has been shifting away from the company model and toward more project-based work. Is the notion of a company dissolving? Also, I hear that fewer choreographers are holding auditions to find dancers. How do I go about working with choreographers who don't audition for their projects?** Indeed, many choreographers are shifting away from the company model, although many will use the same dancers for their projects. This is, in part, a reflection of the immense financial burden of having a company. For better or worse, many project-based choreographers find their dancers by seeing them in class or performances, or meeting them through colleagues working in the field. This can seem unfair and, indeed, it does make dance communities that work this way less open to newcomers.

That said, many choreographers are very approachable. If you like a choreographer's work and think you might be a good fit for the dances they are mak-

ing, reach out to them! This might include talking to them after a performance or going to a class or workshop they lead. Let them know that you are interested in working with them, and ask if they ever hold auditions, have internships or apprenticing opportunities, or are open to having outside dancers come to rehearsals and participate. Don't give up if they don't initially give you a job or open their rehearsals to you—building a relationship takes time.

**Are there programs that allow young or emerging choreographers to present their work? Similarly, what funding opportunities are available to young choreographers? How do I keep myself informed of these opportunities?** Yes to all of the above! See the short list of resources for dancers at the end of this chapter to learn about a few programs for emerging artists and to discover websites and organizations that disseminate information about these opportunities. You may also e-mail [cdo@bard.edu](mailto:cdo@bard.edu) to request two practical dance resource guides for finding your way in the U.S. dance scene. One guide focuses on the United States as a whole and one targets New York City. The national guide offers a survey and is by no means comprehensive—the United States is just too big!

**How can I start to gear my dance practice toward pedagogical studies and, ultimately, teaching?** Having qualified, passionate teachers is essential to the future of the field. Learning how to generate a curriculum, structure a class, work with an accompanist or recorded music, and design developmentally appropriate activities for students of all ages and abilities is essential to high quality teaching. One of the most effective ways to learn to teach is to enroll in courses that focus on teaching dance. Summer intensives, weekend workshops, and ongoing classes are offered nationwide. Dance Education Lab (DEL), based in New York City, offers dance education workshops, ongoing classes, and intensives. Creative Dance Center, located in Seattle, WA, offers a fantastic summer workshop on teaching. There are many others, too. The National Dance Education Organization (NDEO) is a great organization to join if you're interested in teaching dance in any capacity, be it in a dance studio, public school, or college. Using their database, you can find out about the many organizations that offer teacher training.

While many skills for teaching dance apply in any teaching situation or population, many other skills and knowledge bases are tailored to specific circumstances. Knowing whether you want to teach young people or adults, or knowing whether you want to teach in a dance studio or college will help you hone your skills to best address those situations and populations. For example, teaching in higher education and k-12 settings require advanced degrees



or specific certifications that you cannot get through the teacher training offered by summer or weekend workshops.

To learn more on your own, you can also look to many excellent books on teaching dance. In addition, you can ask teachers that you find effective if you can shadow them in class or informally apprentice with them in some way. Finally, you can become a more alert class taker. Why are certain teachers more effective for you than others? How do they structure their classes? How do they use music and speak with their accompanists? What kind of cueing do they give their students and how do they speak to/with them to encourage learning?

**After graduation, I want to see dance, but tickets can be expensive! Are there work-study opportunities at performance venues or other ways to get cheap tickets? Similarly, are there affordable dance classes for people on a tight budget?** Yes! Contact your local performance venues to find out whether they have a volunteer ushering program or work exchange program. Volunteer ushering allows you to watch the show in exchange for ushering, although you might have to watch from the back of the house, standing instead of seated. Alternately, performance venues may have unpaid internships that have perks like free tickets to the shows they present.

Similar programs exist at many dance studios, yoga studios, and fitness centers. In exchange for a certain amount of work, these businesses allow you to take a certain number of classes free of charge or at discounted rates. Many studios and performance venues offer discounted rates to professional dancers and students, too. Just ask!

One tactic employed by many grads is to keep their student ID for as long as possible in order to get student rates. (This works if your student ID doesn't have an expiration date on it!)

**What are the advantages/reasons for pursuing a graduate degree in dance and what will it provide for me?** There are many reasons to pursue a graduate degree in dance. If you want to teach in higher education—or even many k-12 programs—you need a terminal degree in your field (M.F.A. or Ph.D.). If you are interested in learning more about the field on a theoretical or scholarly level, or you want to contribute to the fast-developing field of dance research and dance studies, graduate work is the best place to gain the skills and knowledge necessary to contribute to those aspects of the dance world.

In addition, many people who want to dance or choreograph professionally

go to graduate school to continue to develop those skills. While graduate school isn't necessary for professional dancing or choreography, the additional time in school enables dancers to hone their skills.

When you go to graduate school depends on what you want out of it. Students who feel that they need more training to supplement their undergraduate work often enroll in graduate school within one to three years of completing their undergraduate degree. In contrast, many dance artists who want to teach at the college level or contribute to scholarly work in dance studies return to school after they have worked in the dance field.

Graduate programs in dance are many and diverse. You can find the right one to fulfill the many reasons to return to school at any stage of your development.

**What professional documents do I need?** Ideally, you have a resume; artist statement and bio; photos of your dancing or choreographic work; videos of your performances as a dancer and/or choreographer; and a website or online way of disseminating these materials.

**Resumes:** Ideally, you have one comprehensive resume—called a curriculum vitae (CV)—that represents everything you have done. Update this regularly! From this master resume, you can create individual resumes (usually no more than a page in length) that highlight specific skills. For instance, if you are applying for a job as a performer, your resume will highlight your training, experience, and honors as a performer. If you are applying for a creative residency as a choreographer, your resume will include the choreographic works you have made, venues where you have performed your work(s), and any funding or awards you have received as a choreographer.

**Artist statement and bio:** Choreographers should have a professional bio and artist statement. These are not essential for performers, but they are worth considering. A performer can have a combined bio/artist statement that describes his/her interests, training, and experience working in different processes.

**Photos:** You should have high-quality, high-resolution photos of your performance and choreographic work. Headshots are not essential for most dancers; they are most relevant for Broadway and commercial work, or large dance companies.

**Videos:** Whether you are a performer or choreographer, your video reel should be edited to present a series of tight, focused clips of your work. Entire pieces are not necessary. The clips should be high quality for the medium you would

like them to be seen in (computer screen, TV screen, etc.). HD is not necessary and often makes files too large to upload or easily transfer on file sharing sites. If you are creating a reel of your performances, be sure that you can be easily identified and, ideally, that you are featured in the clip(s). There's no point in someone having to pick you out of a huge unison section! Your choreographic clips should give a sense of the work and your ingenuity as a maker. Choose clips that give a sense of the work's trajectory. Be sure that your clips are appropriately labeled: title of work, choreographer, performance venue, and date of performance are standard.

Online sharing: Sharing your work via a website, password-protected pages, or files available for download allow others to see your work quickly and efficiently. If you keep these sites current, you can easily share them at a moment's notice. That said, some employers and funders ask for hard copies of work—DVDs for the most part, instead of online links. Having a few prepared DVDs on hand is a good idea.

### *Top career resources for dancers entering the dance world*

#### **Arthome**

Helps New York City artists secure access to subsidized financing for housing. Helps artists build assets and equity through financial literacy, home ownership, self-sufficiency, and the responsible use of credit.

[www.arthome.org](http://www.arthome.org)

#### **ArtSearch**

A program of Theatre Communications Group, Inc. this is a comprehensive, bimonthly job listings publication that can also be accessed online for more up-to-date information.

[www.tcg.org/artsearch/](http://www.tcg.org/artsearch/)

#### **Career Transitions for Dancers**

Offers eligible current and former professional dancers a comprehensive range of programs and services designed to help each individual realize their vision for life after dance. Has provided more than 35,000 hours of counseling to dancers nationwide. Offers a variety of career-counseling programs, all free, for eligible dancers to utilize at every stage of their transition process. Lectures for dancers at any stage of their career.

[www.careertransition.org](http://www.careertransition.org)

#### **Dance/USA**

Sustains and advances professional dance by addressing the needs, concerns, and interests of artists, administrators, and organizations. By providing

national leadership and services, Dance/USA enhances the infrastructure for dance creation and distribution, education, and dissemination of information.  
[www.danceusa.org](http://www.danceusa.org)

**Fractured Atlas**

Provides member benefits such as liability insurance, fiscal sponsorship, legal assistance, and workshops and seminars.  
[www.fracturedatlas.org](http://www.fracturedatlas.org)

**Freelancers Union**

Offers three PPO and two High Deductible health insurance plans through the Freelancers Insurance Company. For more information on plans and benefits, visit the website.  
[www.FreelancersUnion.org](http://www.FreelancersUnion.org) (800) 856-9981

**National Dance Education Organization**

Provides professional development, networking forums, honor societies, journals, and research and advocacy tools for teachers, administrators, and students in the field of dance arts education. Members teach multiple dance genres in a variety of environments including, but not limited to, k-12 schools, dance studios, colleges, and community centers.  
[ndeo.org](http://ndeo.org)

**Pentacle**

Provides administrative and managerial support to dance companies and performing artists including booking, fiscal administration, accounting and payroll services, grant writing, graphics, and public relations. Also provides one-on-one consultancies.  
[www.pentacle.org](http://www.pentacle.org)

**The Dancers' Resource**

Provides emotional support for dancers dealing with injuries through individual and group counseling; referrals for health care and health insurance; information and advocacy with Worker Compensation and Disability Insurance; educational seminars; and emergency financial assistance.  
[www.actorsfund.org/services-and-programs/dancers-resource](http://www.actorsfund.org/services-and-programs/dancers-resource)

**Volunteer Lawyers for the Arts**

Delivers free and low-cost legal services and information to more than 10,000 members of the arts community each year. Plays an important role in educating individual artists and arts professionals within arts and cultural institutions, attorneys, students, and the general public about legal and business issues that affect artistic and creative endeavors. Provides mediation services

that pair artists with mediators to resolve arts-related disputes outside traditional legal frameworks. Advocates on behalf of the arts community, including participation in litigation, public statements about matters of interest to the arts community, and recommendations about pending legislation.

*[www.vlany.org](http://www.vlany.org)*

The Career Development Office offers the Dance Program's two extensive resource guides for finding your way in the American dance scene.

One guide focuses on the U.S. as a whole and one targets New York City.

Contact [cdo@bard.edu](mailto:cdo@bard.edu) for these guides.

*Encouragement and career advice from the faculty in the Film and Electronic Arts Program*

Many Film and Electronic Arts (F&EA) majors go on to pursue careers as fine artists, or become employees in the art world and commercial media/entertainment industries. The majority of the suggestions below pertain to employment in these fields. But there are many jobs outside of the art and film worlds that require creative thinkers with media production skills. There are many satisfied F&EA alumni/ae who elect to earn a living working in fields ostensibly unrelated to their college major. The truth is, there is an extremely wide range of things you can do with your intellectual talents and liberal arts degree.

Many film majors believe their first job out of college should be an internship at a film or media production company. In some cases, an internship will allow you to make important personal connections, learn skills, and get the inside track on future paying work. But in other cases, a paid job in a field unrelated to art or film might actually give you more money, time, personal satisfaction, and freedom to make your own work—and could therefore turn out to be more valuable to you than an unpaid internship might have been.

For people who hope to make their own media art or work in creative fields, it can be difficult to strike a comfortable balance between paid work and a creatively fulfilling life. Fortunately, finding good work opportunities tends to get easier as one gains experience. If the first job you land after college does not seem like the "perfect job," take comfort in knowing that it's easier to hop to a new job when you're already employed than it is to find work when you're starting off fresh with little experience. Remember that no job is permanent. You may work in a number of different jobs and fields before you settle on a true career. So don't be afraid to apply for jobs and opportunities that don't seem to be targeting film majors. Even the most difficult work experiences can lead to a richer understanding of who you are and what you want to do with your life. The true rewards of a job often take months or even years to be fully understood.

*Graduate school in fine arts or film production*

Given the high cost and time commitment required of many graduate programs, the choice to pursue an advanced degree should not be taken lightly. You should not apply to graduate school to "avoid the real world." We recommend you take at least two years between graduation and the time you apply to graduate programs, so that you can gain some perspective on whether an

advanced degree makes sense for you and which schools you might want to apply to. Many successful people working in the film, art, and entertainment worlds do not possess advanced degrees. Advanced degrees are not a requirement for most paying jobs.

*There are several benefits to going to graduate school. These include:*

- Developing sophistication as an artist/thinker and building a portfolio of creative work
- Learning advanced techniques/skills that will allow you to work in media production industries
- Developing a network of fellow students/faculty who can assist you in your career
- Gaining access to equipment/facilities for your productions
- Earning a “terminal degree” that will allow you to apply for higher education teaching positions (some graduate programs also offer opportunities to teach undergraduate students in some capacity)

The larger, more commercially oriented M.F.A. film production programs (e.g., American Film Institute Conservatory, University of California, Los Angeles School of Theater, Film and Television, University of Southern California Cinematic Arts, Tisch School of the Arts at New York University) may give you a leg up on working in the commercial film industry.

There are many excellent M.F.A. and Ph.D. programs that have wonderful programs for students interested in perusing unconventional narrative, documentary, and personal/experimental forms of filmmaking and electronic media production. These include the Harvard Sensory Ethnography Lab, MIT Media Lab, Carnegie Mellon, Rensselaer Polytechnic Institute, Bard's Milton Avery Graduate School of the Arts, Temple University, Yale University, Columbia University, School of the Art Institute of Chicago, San Francisco Art Institute, University of Illinois at Chicago, and University of Texas at Austin, among others.

Read the Studio Arts chapter for more information about graduate school.

### *Grants and funding opportunities*

Mainstream cinema works in the United States are usually paid for by private funds that are solicited or awarded by producers. But there are grants for media artists and filmmakers that can allow filmmakers more independence

even if they do mean working with a smaller budget. Awards range from smaller “finishing fund” grants of a thousand dollars or less to larger awards in the tens or hundreds of thousands of dollars. (Some of the bigger ones are given out by nomination only.) The biggest grants and awards given out by the MacArthur, Guggenheim, and Alpert foundations are difficult for young filmmakers to get, but keep them on your radar. A good place to start is with state arts councils, which usually only fund work by state residents and often have a “resources” section on their websites that list other funding sources (New York Foundation for the Arts has one, for instance). The Foundation Center also has an interesting searchable clearinghouse of grants. You have to pay a \$20 fee to use it (or access it through the Stevenson Library’s website while you can for free). There are also several equipment grants, so instead of money, one gets access to camera rigs, or to postproduction tools. Finally, there’s Kickstarter. Many filmmakers use Kickstarter, not only to fund the cinema projects, but also to help get the word out about their projects.

#### **Some online funding resources:**

Creative Capital, [www.creative-capital.org](http://www.creative-capital.org)

Foundation Center, [www.foundationcenter.org](http://www.foundationcenter.org)

Kickstarter, [www.kickstarter.com](http://www.kickstarter.com)

LEF Foundation, [www.lef-foundation.org](http://www.lef-foundation.org)

New York Foundation for the Arts, [www.nyfa.org](http://www.nyfa.org)

New York State Council on the Arts, [www.nysca.org](http://www.nysca.org)

The Jerome Foundation, [www.jeromefdn.org](http://www.jeromefdn.org)

Women Make Movies, [www.wmm.com/resources/for\\_filmakers.shtml](http://www.wmm.com/resources/for_filmakers.shtml)

#### **Notes on grant proposals**

Try to be specific. Describe a scene or image in detail if it will help your reader understand what you’re up to. Use “For instance...”

- Don’t write “This is *not* a [ ] project” (maybe your reader likes [ ] projects).
- Don’t assume how your project will be received (“Watching my film will be a beautiful, moving experience filled with laughter”).
- It’s okay to not know exactly what you’ll do every step of the way, but try to write purposefully about what you’re sure of.
- Be concise. You don’t have to write as many pages as the application asks for. Your reader may be grateful to do less reading.



### *Artist statement/bio*

Writing an artist statement or a bio is hard, and crucial. Practice writing about your work. Tell the truth. Keep it simple. Use specific and concrete examples from your work. Don't anticipate a reader's expectations or biases. Rewrite it often. Your artist statement is not a contract made for all eternity; it's a snapshot of your thinking about your practice at a specific moment. Also try writing these collaboratively with a fellow filmmaker (you describe their work, they describe yours). Look at examples of artist statements and bios of filmmakers and artists you admire.

### *Synopses*

Often festivals and grants will ask for a synopsis of your work, typically in a few sentences or less. Follow the same principals used for writing a statement or bio.

### *Budgets*

Budgets are hard too, and it's often difficult to anticipate how much a film is going to cost until after you've made it. Most funding organizations will give you a template to fill out if they require an itemized budget. Many grant makers require a nonprofit organization to sponsor or administer your grant, and that organization may expect an administration fee. Often the venues where you would like to show your work when it's completed are good sponsoring organizations and could use the fee.

Sometimes it's a good idea to include "in-kind" items, meaning stuff you can provide for free (equipment you already have or can borrow). You can pay yourself as a director and include "line items" to pay others who are working with you. Save approximately 25 percent of your award to pay the state and federal taxes on it. Ask filmmakers who have made work that's similar in scope to what you're proposing to share their budgets with you, to use as a template for your own. Make sure you know about any restrictions that the grant may have on funding (some won't pay for out-of-state travel, for instance).

If you lack other people paying for your creative work, don't let it stop you from making it. You can make moving images for almost no money. Keep making things with other people and by yourself. Give yourself challenges and keep working at building a unique lens through which only you can see the world.

## *Film festivals*

Here's a very short list of film festivals that you might want to know about. It's not at all exhaustive, but all of these have shown work by Bard faculty and alumni/ae. Some are now curated by alumni/ae as well. Many festivals recognize Bard as a vibrant film and electronic arts program with alums that create excellent work.

One good place to start is [withoutabox.com](http://withoutabox.com), which functions as a searchable clearinghouse for festival calls for entry and deadlines. You can also work any geographic or specialty connections you have—there are so many festivals, there's bound to be one geographically connected to your project or where you grew up. Target festivals you can go to so you can see your work with an audience and meet other filmmakers.

Some festivals to consider:

### **Anthology Film Archives, New York**

Offers an open screening once a month  
[anthologyfilmarchives.org](http://anthologyfilmarchives.org)

### **Aurora Picture Show, Houston**

Offers a very cool microcinema in an old church  
[www.aurorapictureshow.org](http://www.aurorapictureshow.org)

### **Echo Park Film Center, Los Angeles**

A nonprofit media arts organization  
[www.echoparkfilmcenter.org/microcinema/index.htm](http://www.echoparkfilmcenter.org/microcinema/index.htm)

### **Hudson Basilica**

A film festival and art space  
[basilicahudson.com](http://basilicahudson.com)

### **Light Industry, Greenpoint, Brooklyn**

A venue for film and electronic arts  
[www.lightindustry.org](http://www.lightindustry.org)

### **Margaret Mead Film Festival, New York**

Screens work with an anthropological bent in the fall  
[www.amnh.org/programs/mead/](http://www.amnh.org/programs/mead/)

### **Media City Film Festival, Canada and the United States**

An annual international festival of film and video art presented in Windsor,

Ontario, and Detroit since 1994  
[mediacityfilmfestival.com](http://mediacityfilmfestival.com)

**Microscope Gallery, Bushwick, Brooklyn**

This gallery specializes in the works of moving image, sound, digital and performance artists—from the emerging to pioneers of their art forms—through exhibitions and weekly events.

[www.microscopegallery.com](http://www.microscopegallery.com)

**Migrating Forms, New York**

Brings together moving image work from a wide range of venues, from film festivals and biennials to museums and microcinemas. Migrating Forms bridges the gap between the film and art worlds by presenting a diverse collection of programs in the common context of the cinema.

[migratingforms.org](http://migratingforms.org)

**New York Film Festival Projections** (Film Society of Lincoln Center)

Shows experimental work on film and video

[filmlinc.com](http://filmlinc.com)

**Northwest Film Center, Portland** (Portland Art Museum)

Focuses on film festivals and exhibitions and offers resources, jobs, and internships.

[nwfilm.org](http://nwfilm.org)

**Onion City, Chicago**

Screens short experimental work in addition to fiction and documentary work

[www.chicagofilmakers.org/onion\\_fest/](http://www.chicagofilmakers.org/onion_fest/)

**Rooftop Films, New York**

An outdoor underground film festival

[www.rooftopfilms.com](http://www.rooftopfilms.com)

**Rotterdam Film Festival**

An annual film festival

[iffr.com/en/](http://iffr.com/en/)

**Toronto Film Festival**

A huge festival screening all kinds of work including fiction, documentary, and experimental work in its “Wavelengths” programs

[tiff.net](http://tiff.net)

### **UnionDocs, Williamsburg, Brooklyn**

A film festival geared toward documentary making and multimedia journalism  
[www.uniondocs.org](http://www.uniondocs.org)

### **Woodstock Film Festival**

Presents an annual program and year-round schedule of film, music, and art-related activities that promote artists, culture, inspired learning, and diversity. They often show films shot in upstate New York as well as films by national and international filmmakers. It offers jobs and internships.  
[www.woodstockfilmfestival.com](http://www.woodstockfilmfestival.com)

### **Other venues**

There are also microcinemas everywhere and open screenings—you can definitely show your work. A lot of young filmmakers go “on tour” to show their films and videos. You couch surf and often screen in schools, bars, bookstores, bowling alleys, rooftops, and churches. If you’re planning or are able to travel, do some research on microcinemas, or ask people you know in those cities, and try to set up a screening of your work. Try your hand at curating and programming too; if you’ve got a projector, a laptop, a speaker, and a white wall—put on a show. These are good ways to build a larger community and audience for your work.

### ***Residencies and fellowships***

Read the section on residencies in the Studio Arts chapter—it’s all applicable to filmmakers and media artists. If you can go in the “off-season” (i.e., not summer), it can be a less competitive application process. In addition, consider fellowships outside the United States, including those offered by the Fulbright Foundation ([us.fulbrightonline.org](http://us.fulbrightonline.org)). There are Fulbrights not just for academics but for artists and filmmakers too that can fund a year working on a project outside the United States. Fulbright fellowships are country specific and many of them require language skills and/or institutional sponsorship, but some are remarkably uncompetitive if you’re qualified.

### ***Q & A: Career questions for Film and Electronic Arts faculty***

**I want to work in commercial film/media production. Are all paying film/TV jobs located in either Los Angeles or New York?** Undoubtedly, the hubs of American commercial film and television production are Los Angeles and (to a slightly lesser extent) New York City. But they are certainly not the only cities where you can find production jobs. Other North American cities with substantial commercial film/video production economies include: Atlanta, Knoxville, Wilmington, Chicago, Albuquerque, Austin, Miami, Silver Spring, Seattle, Toronto, and Vancouver, among others.

To get a better sense of what kind of film/video jobs might be available in different regions of the country, it can be helpful to visit a website such as [mandy.com](http://mandy.com) and search for various production postings sorted by region/city.

**Where are the best local art scenes? Are NYC and LA the only places to make it as an artist?** If you want to pursue an art career after you graduate, it is extremely helpful to move to a place where you can find a supportive community of like-minded peers. It is a good idea to attend art openings and screenings where your friends are showing their work. Go to movies, art exhibitions, readings, performances, etc. Do whatever it takes to maintain an active intellectual and social life in your community.

New York and Los Angeles are wonderful, lively cities with huge communities of artists, many art galleries, world-class museums, movie theaters of every variety, and other unique cultural resources. These major cities can also be difficult places for artists to eke out a living and find affordable housing.

There are wonderful local art scenes in many smaller urban centers, including Austin, Chicago, and Portland, as well as Providence, Pittsburgh, Philadelphia, Detroit, Oakland, Gainesville, New Orleans, and Olympia, to name but a few. While smaller cities might not have the same number of art galleries or paying "film jobs" as the metropolitan centers mentioned in the answer to the previous question, these cities can be extraordinary places to build community, save some money, and find affordable space and time to work on your own projects.

**Should I wait until I get a job offer before I move to a new part of the country?** In most cases, it is difficult to get interviewed for a job opening if the address on your resume is not within a commutable distance from the work location. This is especially true for short-term or freelance work, for which employers will usually expect you to start very shortly after you are hired. If you can't afford to relocate to the destination of your choice before you have a job in place, you might see if you can temporarily move in with a relative or friend in the city where you want to move until you get on your feet, and use their address until you have a home of your own.

**Do I need an office or studio?** Many artists believe that they need a studio. But for electronic artists whose studio time is spent working on a computer, this is not necessarily the case. Depending on the type of work you make, you may find that you can use your home as an office/studio. Some jobs may even allow you access to equipment and desk space where you can work when you're not "on the clock."

**How do I become part of an art gallery?** While video and new-media art is increasingly shown and sold in art galleries, galleries are not the exclusive venue for this kind of work. Read the Studio Arts chapter for more information about galleries.

**Are film festival entry fees really worth it?** Many film festivals require entry fees, with little guarantee of acceptance. While some festivals can provide a receptive audience for your work and a modicum of prestige, others may not attract significant crowds or attention. If you choose to apply to film festivals, you should be discriminating about which festivals you choose to enter. See the list above for some of the good ones.

**Should I have a website?** Yes! Putting your work and information about yourself online makes it possible for employers to check out your work samples and get a sense of your talents. A website doesn't have to be flashy, but it should have links to your best projects and a list of your skills.

Read the Studio Arts chapter for more information about websites.

**What about resumes?** It's important to be succinct (a single page will suffice for most jobs) when writing a resume for an entry-level production job. Customize your resume for each new job you apply for, putting the most relevant and recent job experiences toward the top and leaving off irrelevant work experience. Avoid giving yourself a grandiose title such as "Executive Producer/Director" when you are applying for a production assistant position. Be honest about what you know and what you have done. You might be asked to perform a side range of tasks on an entry-level production job, so be sure to include a thorough list of all of your technical skills (including video editing applications, camera operation, design applications, Microsoft Office, foreign languages spoken, etc.).

See the Studio Arts chapter for additional pointers on crafting a resume, and please review the resume chapter at the end of the guide.

The Career Development Office offers a "Film Websites" handout that provides a list of film-related resources that include production/postproduction job opportunities, NYC and LA job websites, documentary/public broadcasting websites, film festivals, and more. Contact [cdo@bard.edu](mailto:cdo@bard.edu) for a copy of this handout.

## MUSIC

### *Encouragement and career advice from the faculty in the Conservatory of Music and Music Program*

#### *Conservatory of Music*

The most important move to make is to be the best musician you can be. Skills and demonstrated abilities are your best calling cards. Contrary to many professions, the classical music world is quite small, and networking and personal recommendations are the primary means of getting a job. People who have heard you play are the most likely to recommend you.

The continuing study of music requires more than practice, but also an awareness of your own maturity, musicality, and development of your technical and physical skills. Character issues including punctuality, reliability, preparation, and flexibility are as important as musical skills. Every job you do is an audition, and you are judged on the product as well as the process.

There are generally two career routes in classical music, and most people combine them to varying degrees: performing and teaching. Both entail auditions or tryouts, and you will usually not end up in the same organization in which you begin. Take all opportunities to audition, network, and gain exposure.

#### *Taking the entrepreneurial route*

You might begin on the entrepreneurial route: creating performing opportunities for yourself that may or may not be paid ones, but that will give you exposure. Volunteer your talents to social and/or rehabilitative organizations; put together a chamber group and set up a performance schedule at a local library, historic home, or resort. Contact venue managers (including church music directors and organists) who may be asked to provide music for weddings or other celebrations, to let them know of your interest. There are so many communities that are desperate for a good musical presence!

Teaching in an entrepreneurial vein means taking on students at all levels. You have more to offer than teaching your instrument. In a community music school or the prep division of a conservatory you can offer instruction in ear training, music theory, musicianship, composition, arranging, and music history and literature, in addition to the instrument in which you specialize. Additionally, the study of music teaches teamwork, sensitivity, self-discipline, critical thinking, and a host of personal traits that you have already developed and can share with your students, further enriching their lives.

### *Getting a job that already exists*

Teaching in a more formal, academic setting increasingly requires an advanced degree: public schools require a master's degree in teaching, while colleges/universities/conservatories require a terminal degree (i.e., D.M.A.). Opportunities requiring an advanced degree may be publicized in the *Chronicle of Higher Education*, or you may hear of them through your networking efforts. There are opportunities to teach in independent/private and charter schools for graduates with a bachelor's degree. If you are interested in teaching grades k–12 immediately following graduation, schedule an appointment with the Career Development Office (CDO) to explore options. CDO offers teaching interviews with independent/private school recruiters each fall.

Performing in an established organization (i.e., a professional orchestra) requires an audition tape and then a live audition as first steps. If possible, try to match the organization's locality with your own personal and professional interests, knowing that most musicians do not begin their careers with the New York Philharmonic, no matter how much they want to live in New York! Be flexible and remember your long-term goals. Your resume is simply a supporting document to your audition tape, which itself will only get you in the door to a live audition.

### *Networking*

Network through friends and faculty, as well as at summer festivals, competitions, and residencies—these are the colleagues who will eventually hire or recommend you for the next job. Build relationships with the people around you. Benefiting from being “in the right place at the right time” involves preparation and flexibility, so understand where your priorities lie.

### *A dual career and what you can contribute*

As graduates of the Conservatory's dual-degree program, don't forget about your other major and degree! You are in a unique position to have a dual career, combining a “day job” in your second field of interest with your musical life, and both may be immensely fulfilling.

The fundamental question to ask is, what can I contribute to this world with my art? The answer will usually result in work that you create, that will use all of your skills and talents.



## *Music Program*

In addition to classical performance and composition, students in the Music Program can focus on music history and theory, jazz performance and composition, and electronic music including production and composition and studies in ethnomusicology. Some students find ways to combine several interests in their Moderation and Senior Project.

Whether you intend to establish a career as a working musician or to find another way to support yourself while making music free of commercial considerations, it is essential to make a place in your life for creativity. The serious study of music of any genre requires an interest in work by artists of the past as well as contemporary artists. Investigating all of the many genres of music available in the Bard Music Program allows the student to find a personal creative process, an aesthetic point of view, and the analytical tools and technical facility to take advantages of the creative opportunities that arise after college.

Graduates of the Bard Music Program have extremely diverse and unexpected outcomes in how they have incorporated music in their lives. These include performance careers with established ensembles in classical, jazz, rock, hip-hop, electronic, and other styles of music. Many Bard graduates create their own ensembles, pursue work in music production, or work in the field of film scoring. Some teach at established schools; others have established music schools of their own. Some have found work at concert production venues like Lincoln Center, the Bard Fisher Center for the Performing Arts, the Collegiate Chorale, and the Village Vanguard in New York. Several Bard College graduates have founded their own concert production companies or record labels. Others have established successful careers in businesses completely unrelated to music, and have satisfying musical lives performing in choruses and other ensembles.

Everyone must find her or his own path in life. Intelligently using the richly diverse resources available in the Bard Music Program can provide the tools to respond to whatever opportunities you find interesting and meaningful in life after graduation.

### *Q & A: Career questions for the Music faculty*

**I really want to earn money playing music, how do I start?** No gig is too small. If you have an opportunity to play, do it. You will be surprised at the opportunities that unfold just by being around other musicians. Networking is key. Contact everyone you know who is either currently involved in the

music scene that you're interested in pursuing or has worked in it in the past. Be persistent!

**Should I apply for an administrative position in the arts? What skills do I have that would make me a good candidate?** Yes! Absolutely. As a musician you have so many of the skills that are necessary to work in an office environment. Since you are constantly having to schedule rehearsals, lessons, and classes, your organizational skills are top-notch. You have outstanding problem-solving skills because each piece that you play presents certain problems that you must solve. Working in musical groups also helps you to develop the teamwork skills necessary in a business environment, including dealing with personality conflicts and recognizing the strengths and weaknesses of individuals in order to achieve the best outcome.

**What if I'm having trouble making money as a musician? Will I lose my chops if I take a job behind a desk?** If you're struggling to make money as a performer, it does not hurt to take a job in an office. Make sure the job is somehow connected to music so that you will still experience the feeling of being involved in music as a whole project. You'll also find that you need to be consciously aware of how much time you're practicing—making sure to keep up your playing is key. Continue to take lessons and play whenever you can—even on your lunch break!

**What paperwork should I have ready?** You should have a few resumes, each one geared to the position you're applying for. So, if you are applying for a teaching position, list all of your teaching experience first, and then your other experiences. If you are applying for a playing position, list all of your performances first. Also, have a repertoire list prepared. Gear your cover letter accordingly. Don't forget that CDO can help you with these documents.

### *Top career resources for musicians entering the music world*

#### **International Musician**

A primary source for orchestra audition listings worldwide  
[www.internationalmusician.org](http://www.internationalmusician.org)

#### **League of American Orchestras**

"The League has put together a list of more than 30 job descriptions listing the major areas of responsibility within orchestra administration and staff titles." Its website provides a helpful Q&A section about music careers, a free database of internships, and job application tips, including resume and cover letter suggestions. Access to the full-time job listings requires a membership fee.  
[www.americanorchestras.org/career-center.html](http://www.americanorchestras.org/career-center.html)

**Musical America**

Offers the latest current music information on artists, groups, managers, professional growth, reviews, jobs, and much more.

*[www.musicalamerica.com](http://www.musicalamerica.com)*

**New England Conservatory (NEC) Career Services Center**

NEC is a database of opportunities in music and music arts administration.

Bard music students may access the database using CDO's subscription. Select

“Login to Bridge” under the heading “Bridge: Worldwide Music Connection.”

Log in with the username “Bard” and password “Stamitz27.” Questions may be directed to [cdo@bard.edu](mailto:cdo@bard.edu).

*[necmusic.edu/bridge](http://necmusic.edu/bridge)*

**Opera America**

The National Opera Center of America, based in New York, “supports opera and the musical arts internationally with education and awareness programs.”

Among its many services are resource lists for artists, a database of jobs in opera, rental spaces for rehearsals and performances, and recording studios.

*[www.operaamerica.org](http://www.operaamerica.org)*

The Career Development Office offers a “Music Careers and Opportunities” handout that focuses on resources related to performance, arts administration, and management. It includes a list of organizations that run the gamut from careers in higher education (with a bachelor's degree) to entertainment to symphonies and orchestras. Contact [cdo@bard.edu](mailto:cdo@bard.edu) for a copy of this handout.

## PHOTOGRAPHY

### *Encouragement and career advice from the faculty in the Photography Program*

Although dedicated to teaching photography as an art form, the Photography Program also excels at preparing students to go out into the world of professional photographic practice.

Photography alumni/ae choose a variety of career paths after graduation. There are those who find work in commercial photography, while others continue to pursue fine art photography and work a day job. Some attend graduate school or enroll in postbaccalaureate programs. There are a number of options that one can consider, and many photographers will explore all of them during their career.

As a whole, there are a few universal recommendations that faculty in the Photography Program make to all of our graduates:

#### *Seek out artists whose work you admire and build connections.*

Look for work as a photo assistant. We recommend seeking out an artist or commercial photographer who you truly admire, then writing to him or her describing your feelings about a particular project or body of work. It is beneficial to have a website or Instagram feed when conducting outreach to artists. You should always include links to your website, portfolio, or Instagram feed in your correspondence. Additionally, there is no need to exaggerate your experience when reaching out to artists you admire. Straightforward admiration and directly addressing a photographer's own projects will take you a long way.

Networking is incredibly important in the photography world. Building connections with artists and other professionals will help you move forward in the industry and in your own artwork. Once you start building these connections, you'll find that artists will often provide feedback on your work. Occasionally, if you get a job as a photographer's assistant, you might even be able to use the studio after hours for your own work.

#### *Explore your options and gain industry experience.*

Take any job in the field when you begin, no matter how pedestrian. In the relatively small world of photography, one position leads to another, and even the lowliest job (physically moving lights or carrying equipment, for

example) will help you to be even better prepared when something more exciting shows up. There is no set way to be a professional photographer, and knowledge gleaned from the local portrait or wedding photographer in your hometown can be as useful as a course in portrait or wedding photography at a more commercial school.

### *Be entrepreneurial and create opportunities for yourself.*

Start things for yourself. You do not have to work at a magazine or gallery making coffee. It is perfectly acceptable to work as a waiter or something that pays more money and offers more flexible hours. By doing this, you can take the extra time on your hands to work on your own photography, and to find your fellow Bard College graduates. Start a gallery, an agency, or a critique group with those friends in your Bard network.

Create assignments for yourself. No one is going to hire you to shoot something unless you can prove you are capable of excelling at that specific thing. Want to shoot street photography? Dive in! Want to be a photojournalist? Pay attention to the news and proactively photograph newsworthy subjects. Want to shoot fashion? Collaborate with emerging makeup artists, stylists, designers, and models, who also need to build their portfolios.

Get your work out there. Pitch your personal projects to photography and art blogs. Approach clients, galleries, and agents that might be a good fit for you. Try to enter group shows, which are more amenable to younger artists. Attend portfolio reviews, and listen carefully to the feedback. These are experts and they can help you. What you should never do, though, is show up unannounced, cold call, or demand feedback from someone.

When you start creating opportunities for yourself, the world will stand up and take notice.

### *Q & A: Career questions for the Photography faculty*

**Should I have a website and what should it include?** You should absolutely have a website. This is the easiest way to show your work to potential clients, gallerists, and agents. It is imperative that you clearly state on your website where you are located and how you can be reached. It should be easy to figure out your name and contact information, and you should separate your personal work and commissioned work if applicable. A short bio is appreciated, just to let the reader know where you are in your career. Your website is your online portfolio. Make sure it is simple and let your work speak for itself.

There are several website vendors available. Squarespace, Photoshelter, and Cargo Collective are affordable and user-friendly options. Some young professionals find success with Tumblr, but if possible, it is advisable that you use one of the other platforms.

**Are there any fellowships I can apply for as a young photographer that will help me to further pursue my art?** The Tierney Fellowship awards one Bard senior each year. The fellowship was created in 2003 by the Tierney Family Foundation to support emerging artists in the field of photography. The primary goal of the fellowship is to find aspiring artists who will be tomorrow's leaders and to assist them in overcoming the challenges that photographers face at the start of their careers. You can find more information about the Tierney Fellowship by going to [www.tierneyfellowship.org](http://www.tierneyfellowship.org).

There are numerous other fellowships available for emerging photographers, including:

Getty Images Grants,

[imagery.gettyimages.com/getty\\_images\\_grants/default.aspx](http://imagery.gettyimages.com/getty_images_grants/default.aspx)

Ian Parry Scholarship, [www.ianparry.org/scholarship/](http://www.ianparry.org/scholarship/)

John Gutmann Photography Fellowship Award,

[www.johngutmann.org/fellowship.html](http://www.johngutmann.org/fellowship.html)

APA / Lucie Foundation Scholarship,

[www.luciefoundation.org/scholarship-submission/](http://www.luciefoundation.org/scholarship-submission/)

Photocrati Fund, [www.photocrati.com/photocrati-fund/](http://www.photocrati.com/photocrati-fund/)

**How do I get into a gallery?** There is no definitive method for getting your work into a gallery. Networking, building connections in the photography world, entering group shows, and approaching galleries and agents that might be a good fit for you are all methods that you should pursue, among others.

That said, there are several galleries in New York City that are devoted to exhibiting and archiving the work of young artists. Several of these have slide files or flat files where curators and collectors can view artists' work. Artists usually leave about eight slides or prints in the files. Here is the contact information for the leading New York City-based galleries that accept work from young artists:

**Artists Space**

38 Greene Street

New York, NY 10013

[www.artistsspace.org](http://www.artistsspace.org)

212-226-3970

(Slide file)

### **Exit Art**

548 Broadway

New York, NY 10012

[www.exitart.org](http://www.exitart.org)

212-966-7745

(Slide reviews)

### **Pierogi 2000**

177 North 9 Street

Brooklyn, NY 11217

[www.pierogi2000.com](http://www.pierogi2000.com)

718-599-2144

(Flat file)

### **White Columns**

320 West 13 Street

New York, NY 10014

[www.whitecolumns.org](http://www.whitecolumns.org)

212-924-4212

(Slide file)

### **Should I go directly into an M.F.A. program for photography**

**after Bard?** It is typical for students to spend at least one year working on their own after leaving Bard before entering graduate school. These schools are particularly interested in seeing what you've produced after graduation. Spending at least a year pursuing your art as a professional as opposed to as a student is beneficial when applying to graduate programs.

Typical graduate studies result in an M.F.A. in photography and provide two years in which you can devote yourself to pursuing photography without other subjects competing for your time. Most graduate schools produce their catalogues in the fall, and their application deadlines are usually from the beginning of January to mid-February for admission the following fall. Here are some M.F.A. websites:

Bard, [www.bard.edu/mfa](http://www.bard.edu/mfa)

California College of the Arts, [www.cca.edu/academics/graduate](http://www.cca.edu/academics/graduate)

Columbia University, [arts.columbia.edu/visual-arts](http://arts.columbia.edu/visual-arts)

ICP-Bard, [www.icp.org/school/icp-bard-mfa](http://www.icp.org/school/icp-bard-mfa)

MassArt, [www.massart.edu/Admissions/Graduate\\_Programs.html](http://www.massart.edu/Admissions/Graduate_Programs.html)

Rhode Island School of Design, [risd.edu/academics/graduate-studies/](http://risd.edu/academics/graduate-studies/)  
San Francisco Art Institute, [www.sfai.edu/degree-programs/graduate](http://www.sfai.edu/degree-programs/graduate)  
School of Visual Arts, [www.sva.edu/graduate](http://www.sva.edu/graduate)  
UCLA, [www.art.ucla.edu/graduate/](http://www.art.ucla.edu/graduate/)  
USC, [roski.usc.edu/mfa/](http://roski.usc.edu/mfa/)  
Yale University, [art.yale.edu/Photo](http://art.yale.edu/Photo)

## ***Suggested resources for photographers***

### *General information*

#### **Art-Support**

This site features a wealth of information mainly focused on fine art photography, but also relevant to all photography careers. The site includes links to articles, online resources, organizations / associations / art centers, photography magazines, and more.

[art-support.com](http://art-support.com)

### *Resources for finding photography competitions and juried exhibitions*

#### **ArtDeadline**

A searchable database for artists seeking art competitions, juried exhibitions, art jobs, and more

[artdeadline.com](http://artdeadline.com)

#### **Art Deadlines List**

This free newsletter lists art, design, architecture, writing and photo competitions, scholarships and grants, jobs and internships, juried exhibitions, residencies, and more.

[www.artdeadlineslist.com](http://www.artdeadlineslist.com)

#### **Photo Competitions**

A resource for finding photography competitions, including the big-name competitions from companies and organizations like Sony and National Geographic

[www.photocompetitions.com](http://www.photocompetitions.com)

### *Photography job and project websites*

#### **Coroflot**

This career and community site hosts individual creative portfolios, a global design firm directory, and a database of job and project openings.

[www.coroflot.com](http://www.coroflot.com)



### **Creative Hotlist**

A career site for creative professionals. Showcase and browse resumes, portfolios, and creative job openings

[www.creativehotlist.com](http://www.creativehotlist.com)

### **New York Foundation for the Arts (NYFA)**

NYFA Classifieds lists jobs, events, spaces, opportunities, and services.

[www.nyfa.org/Classifieds](http://www.nyfa.org/Classifieds)

### *Photography associations and trade groups*

#### **American Photography Association (APA)**

Founded as a member-based organization by photographers dedicated to serving photographers. The APA's mission is to promote interest in, appreciation of, and participation in photography by all levels of photographers throughout all genres, and to attract and inspire potential new photographers via programs and activities that advocate educational and artistic growth in the field.

[www.americanphotographyassociation.org](http://www.americanphotographyassociation.org)

#### **American Society of Media Photographers (ASMP)**

ASMP is a trade association that protects and promotes the interests of photographers whose work is for publication. Its website provides news and includes a member area and gallery.

[asmp.org](http://asmp.org)

#### **American Society of Picture Professionals (ASPP)**

Provides professional networking and educational opportunities for its members and the visual media arts industry

[aspp.com](http://aspp.com)

#### **Aperture Foundation**

A not-for-profit foundation connecting the photo community and its audiences with the most inspiring work, the sharpest ideas, and one another—in print, in person, and online

[www.aperture.org](http://www.aperture.org)

#### **Professional Photographers of America (PPA)**

The world's largest nonprofit association for professional photographers. This association seeks to increase its members' business savvy as well as broaden their creative scope.

[www.ppa.com](http://www.ppa.com)

**Student Photographic Society (SPS)**

SPS was founded in 1999 to provide career-building resources, networking opportunities, and information resources to photography students.

*studentphoto.com*

**Young Photographers Alliance (YPA)**

YPA helps young photographers bridge the gap between their passion for photography and professional success. It offers mentoring programs, scholarships, and educational resources.

*www.youngphotographersalliance.org*

*Books on careers in photography and top industry publications*

**Photo District News (PDN)** is one of the largest, most popular trade magazines for the professional photography industry.

*www.pdnonline.com*

**Photography Career Books** features a compilation of the best career guides via Amazon.

*astore.amazon.com/artssupport?\_encoding=UTF8&node=162*

***Professional Photography: The New Global Landscape Explained***

by Grant Scott. New York: Focal Press, 2015

## STUDIO ARTS

### *Encouragement and career advice from the faculty in the Studio Arts Program*

A career in the arts can take many paths, including that of a fine artist engaged in producing, exhibiting, and hopefully selling work. There are also vast numbers of visually oriented professions—such as architecture, design, arts administration, and anything media-based in our online world—each of which would tap into the skills and experiences attained at Bard.

For fine artists, community is the most important resource. Starting out can be isolating, especially after leaving a studio environment of like-minded peers working directly next door. Moving to a neighborhood populated with artists can help. Setting up a studio and living arrangements with friends who share common goals and interests can certainly make a difference as you scope out opportunities. Attending openings, readings, lectures, and open drawing sessions are good ways to meet people and to get engaged in your new community. Also, do not underestimate the importance of social networking as a way to find out what is going on. Find and connect with your local arts organizations for opportunities.

### *Balancing work and studio time*

If you want a lot of studio time, find the highest-paid part-time job possible. Many artists do part-time editing or design work, consult in some form for businesses, work for arts organization, or assist other, more established artists.

Structure art making into your day. It should not be what you do after you have done everything else. Don't use up all of your energy before getting into the studio!

### *Artist statement*

A brief artist statement is almost always part of any application for exhibition opportunities, grants, or residencies. Often, they are included on an artist's website. Be succinct, check grammar and spelling, and be sure that the language is accessible. It is a good idea to get feedback on your statement from others before including it in a publication or submitting an application. Look on other artists' websites for examples.

## *Associations*

Down the road, you may want to join the College Art Association (CAA) if you are looking for a college teaching or administration position. The CAA is primarily for artists and art historians with advanced degrees; however, it offers an excellent publication for those exploring graduate schools in the arts called *Graduate Programs in the Visual Arts: The CAA Directory*. The association's annual conference, held in a major U.S. city, offers interesting lectures by art historians and artists, as well as panel discussions. Many interviews for positions in higher education take place at the conference, but most of these jobs require a master's or Ph.D.

## *Professional development as an artist*

Professional development assistance can be found at the Bronx Museum's Artist in the Marketplace program ([www.bronxmuseum.org/aim/](http://www.bronxmuseum.org/aim/)). Additionally, there are many professional development workshops offered by nonprofit arts organizations that are city, county, or state based. These are often free or charge a small fee, and cover such topics as grant writing, contracts, taxes, insurance, the art market, marketing, writing an artist statement, and using social media to promote your art.

## *Q & A: Career questions for the Studio Arts faculty*

**How do I find a studio?** Online sites such as the New York Foundation for the Arts, Brooklyn Rail, Craigslist, Time Out, and the Listings Project, as well as the classifieds in art magazines, list studio rentals. Even restaurant bulletin boards may offer a lead on a rental, but the usual route is to find a studio through word of mouth and social networking, or by identifying buildings where artists work. These studio buildings often have open studio events, where the public is invited to walk through individual workspaces. Inquiries can be made then. Open studio listings are frequently found in local newspapers.

Artists are deservedly famous for finding inexpensive or even free workspaces in basements, attics, or garages as they are starting out. They often have to migrate to find inexpensive studios, and along the way help regenerate neglected neighborhoods. Unfortunately, as rents go up, they are also often forced to find new locations to work in. Most artists have to adapt their work, in terms of scale and materials, to the available space. Few ever have the "ideal" studio.

**How do I become part of a gallery?** There's really only one answer: through

personal connections. Usually, gallery representatives make studio visits based on recommendations made by people they know. For years, artists would send anonymous promotional packets to galleries, but that's no longer considered worth the effort. Becoming part of a gallery can be a long process whereby artists identify relevant galleries by the kind of work they do, attend openings, and cultivate relationships with people associated with the gallery. Artists also often organize their own exhibitions in non-gallery settings and try to promote their work that way. An exhibition is an opportunity not only to make sales and get reviews, but also to draw people in to look at your work.

There are many cooperative galleries that are artist run. Co-op galleries are easier to get involved with than commercial galleries. Membership often means helping out with gallery sitting, paying annual dues, and painting walls from time to time, which usually leads to a show of one's own. Co-ops can be really important in terms of forging relationships with other artists. Most cities have co-op gallery spaces. The Painting Center, Bowery Gallery, and A.I.R. Gallery are representative of the many co-ops located in New York City. The Atlanta Artists Center in Georgia ([atlantaartistscenter.org/](http://atlantaartistscenter.org/)) exemplifies the type of high-level regional co-op galleries that exist across the country.

**Should I have a website?** Having a website is really important in this day and age. Your website is usually the first stop for someone interested in your work. Crucial to this is proper photography, ease of navigation, and clearly organized categories. Peruse other artists' sites to figure out the aesthetics, how to handle things like videos, and how to best present the kind of work you do. Be selective in what you include. The Senior Seminar in the Studio Arts Program includes a session with a web designer each spring to help you get started. There are many online sites (e.g., [sitewelder.com](http://sitewelder.com)) with step-by-step instructions for setting up a personal website. Categories should include contact information, a bio or resume, an exhibition record, an artist statement, and images of the work.

**How professional do the images of my work need to be?** The quality of your images must be professional. They must be in focus, properly lit, well cropped, and color corrected as needed. Above all, they should give the viewer a true sense of what the work looks like. Two-dimensional work should fill the frame and be cropped at right angles. Often, artists also show details of the work. Installations and sculpture are usually shown from more than one vantage point, and again, details are often included. Installation shots are good to take as well, as they give the viewer a sense of scale. Each image should be labeled with your name, the title of the piece, date, dimensions, and materials.

**What about an M.F.A. and going to graduate school?** It is our recommendation that students delay grad school in the fine arts at least until they have an entirely new body of work beyond the Senior Project. It is important to establish why one wants to attend graduate school. Some want the degree in order to possibly teach. Others want a concentrated, intense studio environment, or the community that graduate school offers. Delaying the inevitable, of finding a means of employment or facing the real world, is not usually the best reason. It is important to find out if one naturally gravitates toward making art when faced with day-to-day living outside of school. Sometimes other interests take over, steering one in unexpected and often exciting ways. Graduate school is a singular opportunity, not to mention expensive, so testing the waters of living and making art, as well as understanding one's motivation, is important before deciding to go for an advanced degree.

If you do decide to attend graduate school, be sure to visit the school (or schools) before applying. Look through the list of faculty to identify artists with whom you would like to study. Check out the studios, the neighborhood, and the quality of the work being done. Most programs last two years, although there are several programs that take place over three summers (Bard's, for example, is considered a low-residency program and convenes in the summer). Bear in mind the cost, which can be considerable. Some graduate schools include teaching assistantships, in which students work with undergraduate professors. This is a great way to get teaching experience.

Graduate school is an absolute prerequisite for some professions, such as architecture. Obtaining a license to practice in certain fields can require a graduate degree and several years of working. Do the research.

**How do I find out about grants for artists?** There are numerous grants to apply for, though most are for artists who have been working outside of college for several years. Recent graduates are not usually awarded grants. Some grants are awarded annually; others have rolling deadlines. Some ask for evidence of financial need; others are based exclusively on the merits of ones work. Often, a project needs to be proposed, with a carefully crafted description and budget included as part of the application. Artist statements are usually part of the process of applying. Most applications are available online. There are numerous grants that are regionally based or that only solicit applications from minorities, women, or artists working with certain materials or ideas. Check with your local arts council as they often award grants, and visit the sites listed in the resources section below.

**Can you suggest some art competitions?** Some gallery and exhibition contests ask for an entry fee as part of the application process. Be careful not to be exploited as an artist and check out the organization before you submit a check with your application. You may find competition listings in the backs of art magazines, including *Art in America*, *Flash*, *Artforum*, and *ARTnews*, to name a few. Regional nonprofit organizations often issue calls for artists to submit work for juried shows. Make sure you are on the mailing lists of your local arts organizations.

If you are interested in public art commissions, you may want to explore the Americans for the Arts Public Art Network ([www.americansforthearts.org](http://www.americansforthearts.org)) and Forecast Public Art ([forecastpublicart.org](http://forecastpublicart.org)). MTA Arts for Transit ([web.mta.info/mta/aft/index.html](http://web.mta.info/mta/aft/index.html)) is a good example of a city-specific nonprofit organization that sponsors public art commissions.

**What about residencies for artists?** There are numerous art colonies and foundations, both nationally and internationally, where artists are invited to work away from home for extended periods. As with grants, these are usually for more mature artists, though some are for emerging artists. The Bellagio Center, MacDowell Colony, Vermont Studio Center, Virginia Center for the Creative Arts, and Yaddo represent some of the most prestigious residency programs for midcareer and mature artists. Younger artists may want to look for opportunities at Headlands Center for the Arts, Houston's Core Program, Skowhegan School of Painting & Sculpture, and the Wassaic Project.

Residency programs are highly competitive. Many residencies are free, with food, lodging, and studios provided. Some ask for help with cooking or gardening, and others have fees. Some make allowances for partners or spouses. All offer much-needed work time and space away from one's responsibilities. Applications usually require references, documentation of work, and a brief project description. You may want to explore Amazon for a list of books that highlight residency programs; other resources are listed below.

### *Resources for artists*

#### **Blouin Artinfo**

Blouin Artinfo is "the preeminent global source for up-to-the-minute news, information, and expert commentary on art, artists, and the business and pleasure of making, buying, and understanding art." It publishes an ongoing series of articles on artist resources, including grants, fellowships, and residencies. [www.blouinartinfo.com](http://www.blouinartinfo.com)

**Burnaway**

An Atlanta-based nonprofit dedicated to providing critical coverage of the arts in the Southeast. Burnaway also sponsors a mentorship program for emerging art writers.

*[burnaway.org](http://burnaway.org)*

**Nicholas Wilton**

Nicholas Wilton is an artist and art teacher who “speaks and writes extensively on the subject of creativity, purpose and inspiration.” His website offers all kinds of resources, including the article “The Most Important Thing You Can Do to Sell Your Art.”

*[www.nicholaswilton.com](http://www.nicholaswilton.com)*

**Pierogi Gallery**

This Williamsburg, Brooklyn, gallery shows contemporary work by emerging and established artists. Check out their website for information on how to apply for an internship. The site’s Online Flat Files include a wonderful stash of artists’ drawings.

*[www.pierogi2000.com](http://www.pierogi2000.com)*

**ResArtis**

A worldwide network of artist residencies with over 400 centers and organizations in over 70 countries

*[www.resartis.org](http://www.resartis.org)*

**The Alliance of Artists Communities**

An international association of artist residency programs—a diverse field of more than 1,500 organizations worldwide that support artists of any discipline in the development of new creative work

*[www.artistcommunities.org](http://www.artistcommunities.org)*

**Resumes**

Graduates of the Studio Arts Program at Bard should not underestimate their visual and material skills. All such skills should be clearly articulated in their resumes. Depending on what one is applying for, skill sets such as casting, woodworking, welding, color mixing, sewing, filing, web design, stretching canvases, and Photoshop or other computer skills might be listed.

There are numerous ways of organizing and listing one’s accomplishments and achievements. All artist resumes should have contact information, education, relevant work experience and skill sets, an exhibition record (usually divided into solo and group shows), and grants or fellowships received.



References should be listed on a separate page, and include the person's name, title, organization, telephone number, and e-mail address. Please review the last chapter in the guide for sample fine arts resumes. CDO can help you with your art or job-search resume.

*Encouragement and career advice from the faculty in the Theater and Performance Program*

Many Bard Theater and Performance students go on to pursue careers within the disciplines of theater and performance. Some continue with their theatrical training right away, and some immediately attend graduate school. Others choose to form their own theater companies with their peers and create collaborative work together. It is also common for Bard Theater graduates to spend some time working in the field before committing to a specialized area of study path. Some will ultimately decide to pursue careers as educators or academics.

At Bard, one of the Theater and Performance Program's primary goals is to encourage the innovation and creativity within you. These may be the most important resources you have as you begin to shape your future. Think about what you will need in order to create and sustain a viable career, one that nurtures both you and your talents. Consider what kind of theater you want to make, and let it inform your decisions. Keep both personal and creative goals in mind when you are faced with professional decisions. There are many paths toward a fulfilling life in theater. We encourage you to take an active role in shaping yours.

The following pages include suggestions for creating and sustaining a viable career in theater and performance. We also answer questions that are frequently asked of us by graduating students, and include a resource guide to help you as you find your way. There are many available resources for emerging artists, both in New York and in large and small cities throughout the United States, and there are many Bard alumni/ae who have gone before you. Reach out to them. They can be a valuable source of information and encouragement. And remember that your teachers at Bard are also theater artists in their own right: they have all gone through this process and will continue to be available for advice and encouragement as you make your way.

*See as much theater as you can.*

In the meantime, go to as much theater as you are able. Broadway theaters hire ushers, which is a good way to see shows without paying for them. The staff at off-Broadway theaters are also given opportunities to see plays. This is one of the best perks of working within a theater organization. In addition, go to previews of shows—they are cheaper. Keep your eyes open for theaters

“papering the house.” This happens when a theater wants to make sure it has a large audience, especially until the show builds good word-of-mouth. Once the play opens, tickets will be expensive. Go see theater in out-of-the-way places. See every kind of theater and performance you can. Get to know the field intimately. It will help you develop your own aesthetic.

### *Go to readings and developmental showings.*

In most cities there are theater organizations that are devoted to developing new plays and performance works, and attending presentations of these works are often free of charge. Make sure you are on mailing lists, especially for organizations that consider new play development an important aspect of their mission. Friend them on Facebook. As you develop a community of artistic friends in your chosen city, you will be invited to many of these events. They are a good way to learn more about how a play grows into a production, and there are often outstanding actors involved whom you get to watch for free.

### *Theater jobs, internships, and summer theater opportunities*

#### *Theater jobs*

Theater jobs can be a way to learn about the business from the inside out. Many not-for-profit and commercial theaters hire recent college graduates for entry-level administrative positions, often as assistants. This may be one step up from being an intern, but you get paid a real salary (although not always a living wage.) It is also a way to meet professionals in the field and investigate what jobs in theater might be compatible with you. Again, these jobs are often posted on theater news websites like [playbill.com](http://playbill.com) and [backstage.com](http://backstage.com).

#### *Internships*

Internships are a good way to gain experience and learn how theater companies and commercial producing organizations work. These positions are often advertised on theater websites such as [playbill.com](http://playbill.com). Most are administrative or technical in nature and you are often paid a weekly stipend for your work. The real compensation is the opportunity to see up close how the professional theater operates. Internships are also one of the best ways to meet people in the profession—both peers and, sometimes, mentors—and they can lead to entry-level jobs as staff move on to other opportunities.

#### *Summer theater opportunities*

There are usually several internship and apprenticeship opportunities at summer theater festivals. One of the most prominent is the Williamstown Theater

Festival, but there are many others. These are also advertised on theater websites. These positions pay little and interns work hard, but they often include more hands-on technical experience than working in a city office. It is a great way to learn the nuts and bolts of how a professional theater works, build a community of peers, meet professionals in the field, and learn from watching them work.

### *Continuing your training*

Stay in touch with your professors who work in the field. They will often hear of opportunities for people like you. While you are creating work and acting in, directing, and producing each other's and your friends' work, you might want to take classes in your discipline at a professional school. This is particularly true of actors, who often feel the need to keep their technical skills sharp and continue learning. Most theater cities have reputable professional schools, and they are easy to find. In New York City, for example, among the reputable schools are the Stella Adler Studio, The Acting Studio, the Barrow Group, HB Studio, and Michael Howard Studios. There are also many others. Try out a few before you commit to one. It's important that you find one that fits your style and aesthetics.

Many theaters also have an affiliated school or training program. In these schools you can often study directing and playwriting in addition to performing. For example, in New York City many of the above studios also provide playwriting and directing classes. Theaters such as Primary Stages and the Atlantic Theater offer acting, directing, and playwriting classes taught by artists working in the field. If you look around, you'll find many opportunities to continue studying and honing your craft.

### *Graduate school*

Many graduates consider this route as a way to continue training and expanding their theatrical horizons. However, there are a few important factors to consider in this regard. First, graduate school can be very expensive. Except for a few elite programs and some large universities, graduate programs in the theater arts (by which I mean acting, directing, and playwriting) can be very expensive and the financial aid meager. This is important to investigate, because if you want to work in the theater after you graduate, you may not want to incur a lot of student loan debt. Also, remember that the best programs are very competitive. Many theater artists spend a couple of years in the professional world before going on to graduate school. For many reasons, this may be a good idea.

## *Q & A: Career questions for the Theater and Performance faculty*

**Where should I live when I graduate and where can I find a compatible theater community within which I will be able to create work?** First you have to decide what's most important to you and what kind of theater you want to do. Recent graduates make a diverse range of decisions with regard to this question. There are many vibrant theater communities around the country (and in Canada and Europe). In addition to New York, Washington, and Boston, there are several small cities with strong theater communities. Chicago, Philadelphia, Minneapolis, and New Orleans are all locations where Bard graduates have successfully begun their theater careers. Students sometimes feel that since New York is the “capital” of professional theater in the United States, they need to move there immediately. While New York is a vibrant and exciting place to begin a career, it can also be a challenging place for a young artist to live. Many of our graduates have begun careers elsewhere. Some of these have eventually relocated to New York, but not all.

**How do I go about getting work?** Getting a job in theater after graduation depends on how you want to shape your career. It also depends on whether your interests are in playwriting, directing, performing, or producing/stage management/administration. When recent graduates begin their artistic careers, often their first paying job is not in theater, or they work in administrative aspects of the field. Sometimes theater graduates find internships with resident theater companies in the city where they have chosen to live. These are often unpaid or pay only a stipend. However, these opportunities can be invaluable, in terms of both networking and providing a sense of how the industry works. They can also be great for one's resume and an excellent way to meet professionals in the field, as well as peers who may become important friends and collaborators in the future.

Unless a recent graduate is financially supported by their family or by other means, they will need to get a “money job.” Many choose to work in industries that require little of you except that you show up, be pleasant, and perform the task at hand. These often include coffee shops, restaurants, word processing centers, etc. Some graduates can be very creative in the kind of work they find. Flexibility is often an important factor. The bottom line is that you will probably have to support your theater career for a while before it starts supporting you.

**What about resumes, websites, headshots?** The first and most important thing is to create work so that you have something to put on a resume. Please see the last chapter in the guide for sample resumes. Actors may want to have

a headshot taken to go along with their resume. This will ultimately be important as you begin to promote yourself and/or work with agents. However, this may take some time. The most important thing at first is to make work and get it seen, so that you can build a professional resume and profile. Then you might consider adding a headshot to your resume. Your peers will probably be able to guide you toward reasonably priced, reliable photographers, or you can find them through trade magazines and websites. Be sure to check them out before hiring them. Headshots are expensive, and you want to be confident in your photographer.

It is unusual for early career actors, directors, and playwrights to have websites. However, if you are a member of a group or a company, even if it is a loose-knit organization, you absolutely should develop a website. In fact, many early-career theater artists of all kinds formally establish companies of like-minded peers. It is much easier to both create work and promote it this way.

**Should I get an agent and how do I find one?** It depends on what area in theater you want to focus on. Actors are most likely to want an agent, but most agents won't consider taking you on until you have some credits under your belt. This is even truer regarding directing and playwriting. Most recent graduates of undergraduate theater programs do not attempt this right away. There are many other choices to make when you graduate and begin to pursue professional work. For example, what kind of work do you want to do? What is your aesthetic? Do you see yourself working in regional theater, experimental theater, the commercial theater including Broadway? Most recent graduates cultivate a group of friends and colleagues with similar aesthetic and professional ambitions, and many of them create work together. Once they have made work they are proud of, they might invite agents to come see it. Finding a community of like-minded people is very important. Theater is a collaborative art at its core.

### *Top career resources for artists entering the theater and performance world*

There are many organizations to assist theater and performance artists as they are beginning their careers. The following are service organizations that support performing artists throughout the United States:

#### **Fractured Atlas**

Fractured Atlas empowers artists, arts organizations, and other cultural sector stakeholders by eliminating practical barriers to artistic expression, so as to foster a more agile and resilient cultural ecosystem. A national organization that supports artists at every level of the cultural ecosystem—performing,

visual, literary, design, media—and arts organizations.  
[www.fracturedatlas.org](http://www.fracturedatlas.org)

### **Stage Directors and Choreographers Society (SDC)**

SDC is the theatrical union that unites, empowers, and protects professional stage directors and choreographers throughout the United States. Its mission is to foster a national community of professional stage directors and choreographers by protecting the rights, health, and livelihoods of all its members. SDC facilitates the exchange of ideas, information, and opportunities while educating the current and future generations about the role of directors and choreographers.

[www.sdcweb.org](http://www.sdcweb.org)

### **Theatre Development Fund (TDF)**

TDF is a not-for-profit organization created to provide support to theatrical works of artistic merit. It works to encourage and enable diverse audiences to attend live theater and dance productions.

[www.tdf.org](http://www.tdf.org)

### **The Actors Fund**

A nationwide human services organization that helps all professionals in the performing arts and entertainment.

[www.actorsfund.org](http://www.actorsfund.org)

### **The Alliance of Resident Theatres/New York**

An arts service organization dedicated to supporting the vibrant community of nonprofit theaters.

[www.art-newyork.org](http://www.art-newyork.org)

### **Theatre Communications Group (TCG)**

TCG, the national organization for the American theater, fosters communication among professional, community, and university theaters. It offers networking and knowledge-building opportunities through conferences, events, research, and communications, and provides advocacy and grants to theater companies and individual artists. It also publishes ArtSearch, a comprehensive, bimonthly guide to job listings that can also be accessed online for more up-to-date information.

[www.tcg.org](http://www.tcg.org)

### **Theater Mania**

Theater Mania provides theater news, reviews, and discount tickets for Broadway shows and other major theater markets across the country.

[www.theatermania.com](http://www.theatermania.com)

**The Field**

Founded by artists for artists, The Field is dedicated to providing strategic services to thousands of performing artists and companies in New York City and beyond. It fosters creative exploration, offers innovative management strategies, and helps artists reach their fullest potential.

*[www.thefield.org](http://www.thefield.org)*

**Volunteer Lawyers for the Arts (VLA)**

VLA is a not-for-profit organization that provides arts-related legal aid and educational programs about the legal and business issues that affect artists and arts organizations throughout the country. VLA serves the arts community through legal services, education, and advocacy.

*[www.vlany.org](http://www.vlany.org)*



*Encouragement and career advice from the faculty in the  
Written Arts Program*

**Ways to think about the writing life**

1. *Love.* If you have chosen to be a writer, the first requisite is simple: a love of language, not only the meanings it can make but also its entire suite of attributes—syntax, vocabulary, punctuation, grammar; sound and cadence; the texture of words, their weights and measures. This initial affection will carry you through nearly all the practical impediments that might seem to undermine, delay, or thwart your desire. This affection will make it possible for you to read with joy and discernment, not only your own work but also the work of those who preceded you, as well as that of your contemporaries.

2. *Subjects.* The second basic ingredient you need to be a writer is a set of interests that become what you know: things, places, people, ideas that will inform your writing. You might begin with an “I,” but the “I” needs to attach itself to others. (Rimbaud, you will recall, remarked, “I is another,” recognizing the artifice of all voices, including the first person singular.) In short, you need something about which to write. Perhaps you, like Thoreau, are interested in the nature of solitude, in nature and solitude, the ways in which humans manage their individual economies of time and space and work. Travel is an obvious way to gain knowledge as first-hand experience: a sense of how others move and speak, how the world looks and feels and tastes and sounds in the terrains of an unfamiliar elsewhere. These subject matters will change and evolve over time, and what you write will reflect those changes and evolutions.

3. *Other languages.* After college, you can still learn another language! Knowing another language or languages inevitably deepens your knowledge of your native language, as well as giving you access to another culture, past or present. Knowledge of Latin or Greek, for instance, would give you access to the etymological roots of many English words and their changing meanings through the history of use. Knowing another language means that you can become a translator from, or a teacher of, that language. The celebrated fiction writer Lydia Davis supported herself for many years by translating French writers into English.

4. *Traits.* Being a writer entails having certain traits that you need not have been born with but that you probably should cultivate. The first is patience.

The second is tenacity. A third might be curiosity. All writing makes a relationship between a self and a world. You need a capacity to revise, to see again, not only your own work but also your sense of the world in which you find yourself. This is what your imagination can contribute to the ways the world knows itself; you can make a difference, you can alter the status quo. You can change ideas about the beautiful and the good. You probably need to be attracted to a certain amount of risk and uncertainty. If you want a lot of material security in your life, then writing is probably not a good primary vocation choice.

5. *Careers.* Careers are usually conceived as one-dimensional; ideas of success are often understood as the result of a steady, incremental ascent. But writers, because they often choose a life of variousness, and thus to eschew notions of linear progress, often measure their careers differently, as more nuanced and indirect, sometimes not publicly measurable at all. The writing life is often one that is composed of horizontal plateaus and minor increments of attainment, both private and professional. You publish a poem or a story in a journal. You join a workshop and discover new avenues of exploration and critique. You apply for a residency and you are accepted. You meet someone at a party and she tells you she admires your work. You wake up in the middle of the night and the word you have been searching for comes to you. All of these are measures of success, moments in a career.

6. *Happiness.* What does it mean to be “a successful writer”? You need to think about this value, success, in relation to your idea of what constitutes happiness. Sometimes success and happiness are not aligned, not identical. If Western culture equates success with money and fame, and such celebrity with happiness, you may discover that this equation is not true for you.

7. *Habits.* Writing is, famously, a solitary pursuit. This means you have to find a way to protect your solitude for at least a few hours of a day or a week. You also need to know which hours are most productive for you. Some writers like to write at night; others like the early morning. These rhythms of invention and attention are important for you to know about yourself, as they will help you make good decisions about where and how you work to make a living.

8. *Earning a living.* As technologies change, opportunities for part-time or full-time work also change. Writers solve the riddle of how to support the writer’s life differently; there are no rules and no sure things. Places to find salaried work change. For one temporal cohort, it might mean working in a publishing house; for another, working on TV or film scripts; for another, learning how to develop websites or Internet content. Some jobs remain constant over

time: waiting on table and bartending, for example, or looking after young children. You might want to become an assistant to an established writer or artist, or learn a manual skill to balance your cerebral efforts; you might teach yoga or help on a community farm. Sometimes finding work that appears to have nothing to do with writing or writers can be creatively productive and stimulating.

9. *Location.* If you decide to take on one of these kinds of jobs, you might consider certain ancillary contexts. If, for example, you are going to wait on table to make ends meet, then you want to select a locale and a clientele that appeal to your writing self. Do you want to be in a city or in a small town? Do you want to be in a neighborhood where there are young people, a community of artists, or do you want to be at a swank resort among the privileged? Consider these mundane, practical aspects of your choice of work carefully. Even though we exist in a global virtual interface, where you live physically is still important.

10. *Graduate school.* In the last half-century or so, there has been a great increase in graduate programs for writers. Many universities now house such programs, in which the faculty is nearly always drawn from active writers: poets and novelists, playwrights and journalists. If you decide you want an M.F.A. or an M.A. (or even a Ph.D.), you should choose your school carefully. Look at the faculty, of course, and think, again, about setting: a small southern town or a large eastern city? Do you want to be in New York City? San Francisco? Chicago? Kansas City? Portland? Do you thrive in a setting with other aspiring writers? Does the workshop atmosphere nourish your process? Be advised, too, that continuing your academic training right out of college is not always preferable, as the practice of writing and the capacity to read literature critically are not necessarily the most efficacious routes to becoming a writer. You might need to give yourself some time to explore, to collect pieces of the world that inspire your work, and then go on to graduate school. You might want to take some time to read free of a syllabus, free from others' ideas of what you should read. Who knows by then, you might want to study astronomy, or law, and still become a writer. William Carlos Williams was a doctor; Wallace Stevens worked in insurance; Kafka was a lawyer.

11. *Publication.* Publishing a poem or story or article is, of course, one goal that never really changes: everyone who writes wants to be read. Gertrude Stein said, "I write for myself and strangers." These days, outlets for publishing are innumerable, both online and in print. There are hundreds of small presses, and many contests for first books. There are innumerable magazines that publish unknown writers.

12. *Community.* Your responsibility is to seek out a compatible place for your writing, where you would want your work to be included with the writings of authors you admire. This part of the writing life is essential; discovering a community, even a virtual one, of contemporaries whose work you read with delight and that in turn inspires you. Many young writers start their own magazines, which flourish for a time and then fold, or go on to become organs of distinction, publishing the early work of people who go on to become known to a wider world. Find peers you trust; consult those older writers whose work and person you admire.

13. *Other fields, other genres.* Many poets and novelists have contributed to critical writing about other art forms. You may want to find and pursue a particular field of interest or study that will accompany you on your journey to becoming a writer, just as Dave Hickey, for example, found art criticism. Hickey abandoned fiction, but his writings about art are imbued with a linguistic vitality, a precision and clarity not only about what he is looking at but also for the words and sentences he uses to show us what he sees and to tell us how he responds to it. The skills needed to write prose fiction came with him into the world of art criticism, and art criticism benefited. All good writing has certain shared characteristics. In some sense, it doesn't matter which genre your writing eventually inhabits. And you can certainly write in more than one!

14. *Teaching.* Teaching is a calling. Every writer does not need to become a teacher of writing to survive. This is something to keep in mind as you begin to make choices about what you are going to do to make a living while you are becoming a writer. Poets almost never earn enough from publishing and reading their poems to support themselves, so they, in particular, need to think about the other worlds they want to inhabit, both in terms of interest and in terms of community, worlds that will give economic support without compromising or depleting their aspirations.

15. *Consequences.* The writing life is one that asks you to be aware of the choices you make, both on the page/screen/stage and in the world, and of what the consequences of those choices are—for you, for your work, and for the life of the human mind, heart, and spirit.

### *Q & A: Career questions for the Written Arts faculty*

**My faculty has told me that I should publish my Senior Project. How would I go about doing so?** While publishing a Senior Project is not

unprecedented, it is an unusual occurrence. Most often, the greater benefit will result from going on to the next work of poetry, fiction, or nonfiction, and later revisit, if appropriate, the Senior Project. With six months or a year of distance, perspective will be fresh, so as to allow an unhampered revision.

However, if several professors agree that a particular project is so well conceived and crafted as to merit publication, one of them may even have a publisher in mind.

To publish one story or poem or essay is usually a more appropriate path for a still-evolving writer, and most young writers wait until after the completion of a graduate degree before attempting to publish a collection or a novel. Most M.F.A. programs (although they, too, rightly put art before commerce) are accustomed to furnishing students with resources of this kind. Although any writer who seeks out an M.F.A. program merely to “make connections” would not be attending in the right spirit, it is pragmatically the case that an M.F.A. student often gains access to a network of resources that can lead to publication and employment.

**Should I try to get a literary agent?** To seek out a literary agent right out of college is almost always premature, unless one wishes to apprentice oneself as an assistant for purposes of employment.

The period of life after obtaining an M.F.A. is a more appropriate time for a writer, whether of fiction or nonfiction, to consider such measures. But there are many small presses who prefer not to work through agents, and for most poets an agent is seldom necessary.

For those who do not seek a graduate degree, when a polished body of work has accumulated, it may well be possible to send work to presses without the mediation of an agent, unless the work is likely to have the potential for great commercial success.

There are a great many publications that a young writer can use as reference, to find out about grant opportunities, literary agencies, contests, etc. *Poets & Writers* magazine is one such publication. There are also mass-market guides to finding agents and publishers. One noncommercial book that is immensely useful is the one geared toward graduate study called the *AWP Guide to Writing Programs*, published by Dustbooks. This gives capsule descriptions of every M.F.A. program in the country, so that a writer intending to apply can obtain an overview.

### *Residencies, fellowships, grants, and contests for writers*

Once writers have a published body of work, they may look for residencies that will allow them time and space to work. Yaddo, MacDowell, the Provincetown Fine Arts Center, and the Vermont Studio Center are among the best known of these. Poets & Writers website has a searchable online database and Funds for Writers also provides a list of fellowships and residencies.

Some organizations provide financial grants to writers. The Write Life website offers various websites listing available grants. It also “helps writers create, connect and earn.” The Poets & Writers database provides the names of grant-giving organizations as well as number of writing contests.

Be aware that many writing contests require a submission fee (these contests often generate revenue for the sponsoring publisher), and that the award is not always financial. Sometimes the winner is simply honored with publication of his or her work. It can be advisable to familiarize yourself with the work of the contest judge(s) before submitting, in order to gauge whether the styles and forms of your own writing are likely to appeal.

### *Publishing beyond Bard*

Those who are ready to begin submitting their work to non-Bard publications will be able to find hundreds of indie literature magazines that accept no-fee submissions. Always be sure to read a journal's submission guidelines carefully before submitting, in order to be aware of upcoming themed issues, reading periods, and policies regarding simultaneous submissions.

The best way to know whether a given magazine will make a good home for your work is to read it. Many journals publish work on their websites; in addition, the Shafer House and Stevenson libraries make a number of literary periodicals available for students to browse. You can read annual anthologies such as the *Best American* or *Pushcart Prize* series to find prize-winning selections from current journals. And Twitter is an easy way to discover literary magazines. You can search for literary journals, then follow a few, and Twitter will recommend more for you to discover.

Here are a few sample sites that offer young writers a sense of what journals are out there as well as resources for joining the writing world and getting published:

[duotrope.com](http://duotrope.com) (after the free trial month, membership is \$5)

[www.everywritersresource.com](http://www.everywritersresource.com)

[lunaparkreview.com](http://lunaparkreview.com)

[www.newpages.com](http://www.newpages.com)

You may want to read John McNally's *The Creative Writer's Survival Guide: Advice from an Unrepentant Novelist*. "In the sections The Decision to Become a Writer, Education and the Writer, Getting Published, Publicity, Employment for Writers, and The Writer's Life, McNally wrestles with writing degrees and graduate programs, the nuts and bolts of agents and query letters and critics, book signings and other ways to promote your book, alcohol and other home remedies, and jobs for writers from adjunct to tenure-track."

### ***Top career websites for writers entering the writing world and finding jobs in the communications field***

- American Society of Magazine Editors, [www.magazine.org/asme](http://www.magazine.org/asme)
- American Society of Newspaper Editors, [asne.org](http://asne.org)
- Book Jobs, [www.bookjobs.com](http://www.bookjobs.com)
- Content Strategy Basics, [www.usability.gov/what-and-why/content-strategy.html](http://www.usability.gov/what-and-why/content-strategy.html)
- Ed2010 Magazine Jobs, [ed2010.com](http://ed2010.com)
- Funds for Writers, [www.fundsforwriters.com](http://www.fundsforwriters.com)
- Media Bistro, [www.mediabistro.com](http://www.mediabistro.com)
- New York Women in Communications, [www.nywici.org](http://www.nywici.org)
- Poets & Writers,, [www.pw.org](http://www.pw.org)
- Poets & Writers Residency Programs [www.pw.org/conferences\\_and\\_residencies](http://www.pw.org/conferences_and_residencies)
- Poets & Writers M.F.A .Programs Database, [www.pw.org/mfa](http://www.pw.org/mfa)
- Writers Relief, [writersrelief.com](http://writersrelief.com)

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## CDO SUBSCRIPTION SITES AND RESOURCES FOR THE ARTS AND JOB SEARCH

CDO subscribes to and recommends a variety of websites for your job search. Each art program chapter in the guide includes lists of resources and websites for artists, so be sure to read individual chapters to discover resources relevant to your art interests. Please note that login and password information changes annually.

Please e-mail [cdo@bard.edu](mailto:cdo@bard.edu) to get passwords for our subscription sites and a current list of general job search resources, or to request one of the comprehensive handouts of art resources created by CDO for each of Bard's art programs.

### *CDO subscription sites*

#### **College Central**

The CDO-hosted job and internship board features opportunities posted by employers who want to hear from Bard students and alumni/ae.

[www.collegecentral.com/bard](http://www.collegecentral.com/bard)

#### **Focus 2**

Explore your interests, skills, values, and possible career paths. Log in to your College Central account ([www.collegecentral.com/Bard](http://www.collegecentral.com/Bard)) and follow directions to register on Focus 2. Please follow up with a meeting with a CDO career adviser to review the results.

#### **New England Conservatory's Career Services Center**

Maintains a database of opportunities in music and arts administration.

E-mail [cdo@bard.edu](mailto:cdo@bard.edu) for current login and password information.

[necmusic.edu/bridge](http://necmusic.edu/bridge)

### *Art resources*

#### **New York Foundation for the Arts (NYFA)**

Provides concrete resources, fellowships, and a job board for working artists in all of the arts.

[www.nyfa.org](http://www.nyfa.org)

#### **The Artist Help Network**

Based on the Appendix of Resources in Carol Michels's classic handbook, *How to Survive and Prosper as an Artist: Selling Yourself without Selling Your Soul*. "The resources listed on this website focus primarily on subjects of inter-

est to visual artists. People working in the applied arts, arts administration, and arts-related fields will also find the site helpful.”

[www.artisthelpnetwork.com](http://www.artisthelpnetwork.com)

### *Websites for the job search and career research*

#### **Indeed.com**

Search any type of job anywhere in the United States.

[www.indeed.com](http://www.indeed.com)

#### **MediaBistro**

Find jobs in everything media related. The site includes a marketplace of listings for freelancers.

[www.mediabistro.com](http://www.mediabistro.com)

#### **O\*NET Online**

Research thousands of job titles, see related jobs, and find salary and hiring projections.

[www.onetonline.org](http://www.onetonline.org)

# SAMPLE DANCE RESUME

## Susan Cooper

NATIONALITY: American/USA (valid passport)  
VOICE: Soprano

HAIR: Brown  
EYES: Hazel

HEIGHT: 5' 2"  
WEIGHT: 100 lbs

### DANCE

Anna Sokolow Theater/Dance Ensemble	Soloist	New York, NY
The Equus Projects: Dancing with Horses	Dancer	New York, NY and touring
Seminal Solos: Revived historic solo dances (works by: Jane Dudley, Louise Kloepper, Anna Sokolow, Helen Tamiris, Hortense Lieberthal Zera, and more.)	Soloist	New York, NY and touring
Second Skin: 7 Solo Dances Performed by Ella Rosewood	Soloist	New York, NY
Beth Soll & Company	Soloist	New York, NY
Li Chiao-Ping Dance	Dancer	Madison, WI
Jin Wen-Yu Dance	Dancer	Red Hook, NY
Bard Senior Project	Soloist	Hudson, NY
Ulster Ballet Company	Soloist	Saugerties, NY

### THEATER/OPERA

The Pearl Fishers: Madison Opera	Dancer	Madison, WI
Rigoletto: Madison Opera	Dancer	Madison, WI
A Night At Cafe Momus: Madison Opera	Dancer	Madison, WI
West Side Story: Four Seasons Theater	Dance Capt.	Madison, WI
Cinderella	Cinderella	Menomonee Falls, WI
A Christmas Carol	Soloist	Menomonee Falls, WI
Ragtime	Soloist	Menomonee Falls, WI
The Music Man	Chorus	Menomonee Falls, WI
Joseph and the Amazing Technicolor Dream Coat	Chorus	Menomonee Falls, WI

### TRAINING

Bard College, Annandale-on-Hudson, NY - B.A., Dance

#### **Dance:**

Modern: Proficient in the styles of Merce Cunningham, Jane Dudley, Doris Humphrey, Heidi Latsky, Jose Limon, Anna Sokolow, Helen Tamiris and more.

Ballet/Pointe: Madison Ballet, Ballet University, Mark Morris Dance Group, Ashley Tuttle

Jazz: Luigi, Cathy Young, Bates Dance Festival

Tap: Derek Roland, Pamela Vlach

Ballroom: Waltz, Foxtrot, Swing, Merengue

Partnering, Improvisation, Choreography: American Dance Festival, Tapei National University of the Arts

Voice: Christine O'Mealy

### SPECIAL SKILLS

Reading music, singing and piano playing, and dancing en pointe

[susansample@gmail.com](mailto:susansample@gmail.com)

**777.777.7777**

[www.jandoedance.com](http://www.jandoedance.com)

77 77th St NE, Long Island City, NY 77777

# SAMPLE FILM AND ELECTRONIC ARTS RESUME

## JOSEPH SAMPLE

[joseph.sample@gmail.com](mailto:joseph.sample@gmail.com), cell: 845-325-1234  
<http://www.linkedin.com/pub/joseph-sample>

### EDUCATION

Bard College, Annandale-on-Hudson, NY – B.A. Film, May 2012

Senior Project: “*Analysis of present day media and video content in the art world*”

*Relevant Coursework:* Introduction to Video Production, Aesthetics of Film, Documentary Film Workshop, Video Installation, Video Production Workshop, American Innovative Narrative, Writing the Film, Landscape and Media

### TECHNICAL SKILLS

**Editing:** Workflow experience with footage from the Red MX/Epic, Canon 5D/7D, Panasonic HVX/HPX/AF100,  
**Operating Systems:** Final Cut Studio, Avid Media Composer, Adobe Suite and Microsoft Office

### RELATED WORK EXPERIENCE

Blizzard Entertainment – San Francisco, CA June 2014 – Present

#### *Video Editor and Content Writer*

Create marketing content for internet releases. Edit short film commercials and trailers. Collaborate on long form film content with writers and editors.

Freelance – San Francisco, CA September 2012 – May 2014

#### *Digital Imaging Technician, Assistant Editor - Clients: Time Warner Cable and Verizon*

Organized and backed up footage, performed sound-sync, timecode and transcoding for videos and commercials.

EMC Production Company – New York, NY Summer 2012

#### *Camera Operator, Development Intern*

Collaborated in the development and production of YouTube content with over 10 million total views.

Assisted production team in filming and performed market research.

Northern Fly Production – New York, NY Summer 2010

#### *Post Production Intern – Clients USA Network and Nickelodeon*

Assisted production on several commercial shoots. Provided client service assistance, loaded, dubbed and blacked tapes. Performed package pickup, delivery and various assignments as needed.

### THEATER PERFORMANCES

Summer Theater, New Island, NY

Hamlet – Actor

Summer 2010

Into the Woods – Assistant Director and Lighting

Summer 2009

### SKILLS AND INTERESTS

Language: Conversational Spanish

Interests: Trained in Voice and Guitar for 10 years, Playwriting and Film

Athletics: Captain of Bard College men’s soccer team, 2011 and 2012

## SAMPLE MUSIC RESUME

### **Sandra Smith: Horn**

1516 Bayview Street, Chicago, IL  
(312) 724-7631  
ssmith0102@gmail.com

#### **Education**

Bard College Conservatory of Music, Annandale-on-Hudson, NY  
B.M. – French Horn Performance May 2014  
B.A. Psychology May 2014

#### **Senior Requirements**

Performed senior recital in the Bard Conservatory of Music December 2013

#### **Horn**

##### **Private Instruction**

Bard College: Julie Landsman, Jeffrey Lang and Julia Pilant  
Former: Tibor Maruzsa, Andrew Bain

##### **Ensemble Experiences**

American Symphony Orchestra, Annandale-on-Hudson, NY July 2014  
Bard Conservatory Orchestra, Annandale-on-Hudson, NY September 2010- May 2013  
Hudson Valley Brass Quintet, Poughkeepsie, NY September 2012 - May 2013  
Hungarian National Opera Orchestra, Budapest Hungary June 2011

##### **Music Festivals**

Lake George Music Festival, Lake George, NY August 2014  
Tanglewood Music Festival, Lenox MA June 2014  
Bard Music Festival, Annandale-on-Hudson, NY July 2010 and 2011  
Great American Brass Band, Danville, KY June 2009

##### **Tours**

Bard Conservatory Orchestra  
Performed with orchestra for 2 weeks throughout China June 2012  
Toured with orchestra throughout Eastern Europe June 2013

##### **Teaching**

Woodstock Day School, Woodstock, NY September 2012- Present  
Teach one-on-one private horn instruction to seven students ages 10-15 years

Private Home, Red Hook, NY October 2011- May 2012  
Developed lessons and provided horn instruction to 14 year-old student with special needs

##### **Languages**

Hungarian (Native), English (Fluent), French (Proficient)

# JANE E. SMITH

[sample@gmail.com](mailto:sample@gmail.com) / 845-123-4567

123 West 45<sup>th</sup> Street, Apt. 6a  
New York, NY 10010

[janemsmithphotos.com](http://janemsmithphotos.com)  
[instagram.com/janemsmith](http://instagram.com/janemsmith)

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## EDUCATION

Bard College, Annandale-on-Hudson, NY  
B.A., Photography, May 2015 GPA: 3.7

*Senior Thesis: Rural Suburbia: An Exploration of the Hudson Valley's Contrasting Demography and Topography*

## AWARDS

PDNedu Student Photo Contest, Honorable Mention, 2015  
Hudson Valley Magazine Fall Foliage Photo Contest, First Place, 2014  
Pathways of the Hudson Valley Photo Contest, Second Place, 2013

## EXHIBITIONS

*Rural Suburbia*, Bard College, Annandale-on-Hudson, NY, April 2015  
▪ Designed and produced public gallery opening for year-long senior-thesis project in photography.

*Hudson Valley Harvest Festival*, New Paltz, NY, September 2014

▪ Shot, printed, and framed agricultural scenes for community exhibit.

*Moderation Show*, Bard College, Annandale-on-Hudson, NY, March 2013

▪ Presented 30 original prints, sizes 8" x 10" and larger for moderation into Bard's Photography Program.

## WORK EXPERIENCE

The Center for Photography at Woodstock  
*Digital Lab Intern*

Woodstock, NY  
Fall 2014 - Present

- Help facilitate day-to-day management of state-of-the-art digital imaging facility.
- Assist digital printing workflow on Mac based systems, monitor calibration and paper profiling.
- Support manager in promoting lab facilities, host open-house clinics, coordinate social media marketing.

Brooklyn Museum

Brooklyn, NY

*Photography & Imaging Intern*

Summer 2014

- Shot, selected and edited images of Museum events and activities for print and web publications.
- Quickly composed shots, overcame lighting challenges, and obtained releases from patrons.
- Scanned and edited images from negatives collection, uploaded to online collections and image repository.

Office of Public Relations, Bard College

Annandale-on-Hudson, NY

*Freelance Photographer*

Fall 2012 - Spring 2014

- Commissioned for various projects including music ensemble portraits, still life and landscape photography for college website, and headshots for student profiles.

Woods Studio, Bard College

Annandale-on-Hudson, NY

*Darkroom Monitor*

Fall 2011 - Spring 2012

- Prepared, mixed, and safely disposed of chemicals for use in darkroom.
- Assisted students in developing film, and producing accurate silver and chromogenic color prints.

## TECHNICAL SKILLS

- Adobe Photoshop CS5/CS6, Bridge, Lightroom, InDesign, SilverFast, CaptureOne
- Hasselblad/Canon/Nikon camera systems, Profoto studio lighting equipment
- Imacon/Creo/Epson scanners, Epson printers
- View Cameras, monorail and field
- Mac/PC Proficient, Experienced in Microsoft Word, Excel, and PowerPoint

## SAMPLE STUDIO ARTS RESUME

**Jesse Brown**  
279 7<sup>th</sup> Street  
Brooklyn, NY  
718-803-3426  
[jesseartist@gmail.com](mailto:jesseartist@gmail.com)  
[www.artist.com](http://www.artist.com)

### **Education**

2011 Bard College Annandale-on-Hudson, NY  
B.A., Studio Arts

### **Grants and Awards**

2014 Brooklyn Arts Council Regrant Program for Artists, Brooklyn, NY  
2013 Artists Space, Individual Artist Grant, New York, NY  
2011 Bard College Senior Studio Arts Award

### **Solo Exhibitions**

2014 *The Single Figure*, Concrete Utopia, Brooklyn, NY  
2011 *Portraits*, Bard College, Annandale-on-Hudson, NY

### **Group Exhibitions**

2015 *Nation III: Circle the Wagons*, Sideshow Gallery, Brooklyn, NY  
2014 *Jesse Artist and Sarah Brown* 103 Allen Street, New York, NY  
(curated by Jesse Artist and Sarah Brown)  
2013 *The Quiet Show*, Nothing Space, Brooklyn, NY  
2012 *Brucennial*, Bruce High Quality Foundation, New York, NY

### **Residencies**

2013 Elsewhere Residency, Greensboro, North Carolina  
2012 Skowhegan School of Painting and Sculpture, Madison, Maine

### **Bibliography**

Goings on About Town, Art. "Jesse Brown" *The New Yorker*, May 2014.

## SAMPLE THEATER AND PERFORMANCE RESUME

### **Jean Jones**

(646) 789-1901

Brooklyn, NY

sampleresume@gmail.com

#### **DIRECTING**

One Minute Play Festival

*PARABOLA* by Sarah DeLappe

*The Wolves* by Sarah DeLappe

*Your Hair is Longer....* by Sam Alper

*He Ate Quietly into the Wall* by Ariel Stess

*Time Flies* by David Ives

*Talk to me Like the Rain* by Tennessee Williams

*Gum* by Karen Hartman

*A Streetcar Named Desire* by Tennessee Williams

*Polaroid Stories* by Naomi Iizuka

New Georges, City Center II

FEM, Jack

Bookshop Workshop

Dixon Place Lounge

New Georges, New Ohio Theater

Williamstown Theatre Festival Workshop

Williamstown Theatre Festival Workshop

Bard College Senior Project

Bard College

Bard College Moderation Project

#### **ASSISTANT DIRECTING**

*Placebo* by Mellissa James Gibson dir. Daniel Aukin

*Happiness of Fish* by Dave Malloy dir. Rachel Chakvin

*Peerless* by Jihae Park dir. Lila Neugebauer

*The Agonist* by Ethan Lipton dir. Anne Kauffman

*The Exalted* dir. Anne Bogart

*Grand Concourse* by Heidi Schreck dir. Kip Fagan

*BAD NEWS i was there*, dir. JoAnne Akalaitis

*Spearing the Heavens* dir. Laura Savia

EVERYONE WAS SHOUTING YOUR NAME

*TARABULUS* by Greg Keller, dir. Oliver Butler

*Fire Dance* by Chiori Miyagawa, dir. Daniella Topol

*Tom Ryan Thinks he's James....* dir. Daniel Fish

*Broodmare* by Zoe Morris, dir. Johanna McKeon

Playwrights Horizons

Workshop, A.C.T. The Strand Theater

Workshop, Playwrights Horizons

Workshop, Playwrights Horizons

Workshop, (coming to B.A.M. Fall 2015)

Playwrights Horizons

River to River Festival

Staged Reading, Theater Row

600 HIGHWAYMEN, Prelude Festival 2012

Williamstown Theatre Festival, Fellowship

Bard College

Incubator Arts Project

Bard College

#### **OTHER**

Playwrights Horizons (September 2014- present)

Mabou Mines Suite Artist Residency (2013-present)

Lincoln Center Director's Lab (Summer 2013)

Williamstown Theatre Festival (Summer 2012)

Directing Resident

Artist Residency for New Saloon's *TROPES*

Director

Directing Intern

#### **EDUCATION**

B.A. Bard College, Annandale-on-Hudson, NY

Ana Itelman Prize for Directing

Theater (Directing) and Human Rights

Advisor: JoAnne Akalaitis



# SAMPLE THEATER AND PERFORMANCE RESUME

## Susan Brien

1+212-654-2211/jjanesample@gmail.com/New York, NY/ Height 5'8/Eyes:Blue/Hair:Brown

### PLAYS:

<i>femme pathos</i>	Lord of Form	Underground Zero Festival / NYC / dir. Lacy Post
<i>Ti Jean and His Brothers</i>	Bird	MA's Playhouse / NYC dir. Antonevia Ocho-Coutles
<i>50 Shades (of black and blue?)</i>	Woman	The Tank / NYC dir. Rania Jumaily
<i>How I Learned To Drive</i>	Female Greek Chorus	Richard B. Fisher Center for Performing Arts dir. Zia Morter
<i>Much Ado About Nothing</i>	Don Pedro	Oval House Theatre, London dir. Rania Jumaily
<i>Blue Kettle</i>	Mrs. Vane	Richard B. Fisher Center for Performing Arts dir. Daniel Fish

### ONE ACT PLAYS:

<i>Grounds of Playground Play</i>	Natasha	Littlefield / NYC dir. Lily Lamb-Atkinson
<i>(data)Cloud</i>	Hashtag	The Muse / NYC dir. Ann Marie Dorr

### PERFORMANCE ART:

<i>New York New York Happy Happy</i>	Guest	New Museum of Contemporary Art / NYC prod. Rhizome / Ed Fornieles
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### TV:

<i>High Maintenance</i>	"Stomp" auditionee	Vimeo / NYC
<i>My Crazy Love: Tina and Adrienne</i>	Paris Club Kid	Oxygen / NYC
<i>My Crazy Love: Beth and Noah</i>	Restaurant Patron	Oxygen / NYC

### SHORT FILMS:

<i>Good News/Bad News</i>	Woman	<i>The Cinema Series (I, II, &amp; III)</i> / NYC / dir. Meredith Danluck
<i>Cooties And Booties</i>	Girl	New York University dir. Riley Wurtz

### FEATURE FILMS:

<i>3sis.mov</i>	Natasha	Tivoli, NY dir. Amy Pedulla
<i>Hands of Stone</i>	Restaurant Patron	NYC / dir. Jonathan Jakubowicz
<i>Sorgenfrei</i>	Girl	Berlin Babelsberg Filme

### TRAINING:

**Bard College** / BA 2012, Theater: JoAnne Akalaitis, Jonathan Rosenberg, Jean Wagner, Lynn Hawley, Jim Calder, Zakkiyah Alexander, Jorge Ignacio Cortiñas, Elizabeth Smith, Daniel Fish, and Kaye Voyce

**Atlantic Acting School / Magnet Theater (Improvisation) / British American Drama Academy**  
**Stella Adler Acting Studio / Yale Conservatory for Actors**

### SPECIAL SKILLS:

Stage Combat: hand-to-hand / Improvisation / Clowning / Languages: German(fluent), French (conversational), Spanish (High School-level) / Voice: Alto / Dance: Modern Dance, Ballroom Dance / Instruments: Clarinet, Piano

SAMPLE WRITTEN ARTS RESUME

WENDY WRITER  
203 West Broadway  
New York, NY 10016  
212-777-7777  
samplewriter@yahoo.com

**EDUCATION**

B.A. May 2012, Written Arts, Bard College, Annandale-on-Hudson, NY

**AWARDS**

Aliki Perroti and Seth Frank Most Promising Young Poet Award, American Academy of Poets 2015  
Bard College Best Fiction Prize for the senior class of 2012

**PUBLICATIONS**

2010-present

Poems and fiction appear in: the *Brooklyn Rail*, the *Chronogram*, *Bard Papers*, and *Sui Generis*

**RESIDENCIES**

Ucross Foundation Wyoming 2014  
Andrews Forest Writer’s Residency Oregon 2015

**PROFESSIONAL WRITING EXPERIENCE**

Assistant Editor, *Mother Jones*  
New York, NY June 2013-Present

Write copy including sales and marketing materials  
Evaluate manuscripts and collect and assist with research  
Meet project deadlines with editorial accuracy

Web Publications Post Graduate Fellowship, PEN American Center  
New York NY June 2012-May 2013

Copy-edited entries for PEN Young Writers Series  
Created weekly posts for blog and assisted with social media

Staff Writer, *Bard Free Press*  
Annandale-on-Hudson, NY Spring 2011-Spring 2012  
Vetted articles, proofread revisions, and assisted in selecting poetry for issues

**COMPUTER SKILLS**

Experience with all major operating systems including Windows, Mac, and Linus  
Social media savvy with Twitter, Tumblr, Reddit, and Facebook  
Proficient in MS Word, Excel, and PowerPoint

## ACKNOWLEDGMENTS

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