ARTISTS THR!VE

Artists Thrive aims to raise the value of artists in every community, set conditions for improvement, and ensure that artists are thriving with support from every sector.

This growing initiative offers activities, practices, language, visions and values of what it means to succeed and thrive as an artist – and what it means to have a thriving arts sector and, eventually, thriving communities. More specifically, it is a set of interconnected and holistic resources that can guide us in improving our performance and, ultimately, the conditions in which artists can thrive. The goal of Artists Thrive is to change the narrative in the field and raise the value of artists in every community.

THINK OF ARTISTS THRIVE LIKE A NAVIGATION SYSTEM

Artists Thrive helps us see where we are in our work, where we want to go, what is important to measure, and how we can improve in ways that benefit everyone involved. **Artists Thrive is meant to be customized, adapted, and applied to many situations to support your work.** These tools can also be used again and again as a reference point for measuring how you, your organization, agency, department, community collaboration, partnership, or artist collective is advancing toward your goals over time.

THIS WORKSHEET FOCUSES ON THE <u>POWER</u> CATEGORY from
I WORK WITH ARTISTS and I AM AN ARTIST surveys.
See the entire survey at artiststhrive.org

THE ARTISTS THRIVE SPECTRUM
(A) Artists Give Up --- (B) Artists Struggle --- (C) Artists Survive --- (D) Artists Thrive

The final page provides space for you to create an ACTION PLAN. What that looks like is up to you.
We encourage you to post this where you will see it regularly. Revisit and update your plan as needed.
Consider sharing with an accountability partner or forming a support group (virtual or in-person).

NOTES

- The rows or categories are extensive, interrelated, and meant to underscore the overall ecosystem affecting artists.

- This is not a cumulative survey. Each question focuses on a different aspect of the category. You are encouraged to think about your experience and what you can do to improve conditions for artists to thrive.

- "We" in the rubric can refer to any group, organization, or network that works—or wants to work—with artists. We invite you to define your own "we" in the way that seems most generative for your work.

- If a rubric row doesn't apply to your work, ask: who else in my community might it apply to? And does the row allow me and them to thoughtfully and rigorously assess their work?

- We encourage you to start working with the rubric within your work, communities, organizations, public processes, practice, etc. The order of the rows can be changed based on your needs. You are welcome to modify the rubric for the task at hand.

WORKING WITH ARTISTS SELF-ASSESSMENT TOOL – POWER CATEGORY

Consciousness & Intention

☐ (A) We have no consciousness or intention to build open, culturally relevant and culturally competent programs and offerings based on shared power, the lived experience of the communities we are a part of, artist self-determination, and the expertise within the community.

☐ (B) We have a minimal level of consciousness and intention to build open, culturally relevant and culturally competent programs and offerings based on shared power, the lived experience of the communities we are a part of, artist self-determination, and the expertise within the community.

☐ (C) We have a growing level of consciousness, intention and action to build open, culturally relevant and culturally competent programs and offerings based on shared power, the lived experience of the communities we are a part of, artist self-determination, and the expertise within the community. We have an awareness and recognition of the many resources available to support this work, and a commitment to ongoing learning.

☐ (D) We have a high level of consciousness, love, and intention and a record of action to build open, culturally relevant and competent programs and offerings based on shared power, the lived experience of the communities we are a part of, artist self-determination, and the expertise within the community. We honor and generate the resources to support this work, and we commit to ongoing learning.

Capacity

☐ (A) Our approach reinforces structural inequities, systemic injustice, exclusionary conditions and implicit bias in programs and offerings, employment and/or community interaction.

☐ (B) Our lack of capacity (financial, personnel, organizational governance, partners, professional development, etc.) to translate our intentions to be open, equitable, and culturally relevant directly and indirectly perpetuates structural inequities, systemic injustice, exclusionary conditions and implicit bias in programs and offerings, employment and/or community interaction.

☐ (C) With adequate capacity (financial, personnel, organizational governance, partners, professional development, etc.) we have begun to translate our intentions to be open, equitable, and culturally relevant and we are taking steps to address and/or shift structural inequities, systemic injustice, exclusionary conditions and implicit bias in programs and offerings, employment and/or community interaction.

☐ (D) With high capacity (financial, personnel, organizational governance, partners, professional development, emotional spiritual, etc.) we are adept at translating our intentions to be open, equitable, and culturally relevant and we are leaders in removing structural inequities, systemic injustice, exclusionary conditions and implicit bias in programs and offerings, employment and community interaction.

Being in Community

☐ (A) We refuse to be in the community to learn and talk about matters of race, equity and diversity, and we build no feedback loops for change in relation to these matters.

☐ (B) We have limited capacity to be in the community to learn and talk about matters of race, equity and diversity, and we build weak feedback loops for change in relation to these matters.

☐ (C) We have growing capacity to be in the community to learn and talk about matters of race, equity and diversity, and we have defined feedback loops for change in relation to these matters.

☐ (D) We have robust capacity to be in the community to learn and talk about matters of race, equity and diversity, and our strong feedback loops for systems change in relation to these matters are under continuous improvement.

On a practical level, our programs and offerings…

☐ (A) fail to take into account the diversity of needs around geography, time of day, transportation, child care, affordability, learning differences, etc.

☐ (B) incorporate a limited range of options related to geography, time of day, transportation, child care, affordability, learning differences, etc.

☐ (C) often incorporate a growing range of options related to geography, time of day, transportation, child care, affordability, learning differences, etc.

☐ (D) consistently survey for and incorporate an expansive range of options and innovations related to geography, time of day, transportation, child care, affordability, learning differences, etc.

Understandings of artistic value and aesthetics

☐ (A) Our narrow and exclusive understandings of artistic value and aesthetics produce a narrow definition of 'artist' and create environments hostile to artists outside of that definition.

☐ (B) Our receptiveness to expanding our understandings of artistic value and aesthetics produces a broader definition of 'artist' and creates environments minimally more welcoming to artists outside that definition.

☐ (C) Our broad understandings of artistic value and aesthetics produce an expansive definition of 'artist' and create environments welcoming to a range of artists.

☐ (D) Our open, responsive understandings of artistic value and aesthetics produce evolving artist- and community-defined roles for 'artist' and environments inviting to the full range of artist practice.

The racial, gender, and sexual orientation diversity of the community…

☐ (A) is absent in our leadership, and there is no accountability to equitable outcomes.

☐ (B) is rarely reflected in our leadership, and there is minimal accountability to equitable outcomes.

☐ (C) is beginning to be reflected in our leadership and there is growing accountability to equitable outcomes.

☐ (D) is reflected in our leadership and there is full and shared accountability to equitable outcomes.

ARTISTS SELF-ASSESSMENT TOOL – POWER CATEGORY

Personal Voice

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

Advocacy

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

Sharing Resources

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

TAKE ACTION

We encourage you to post this where you will see it regularly. Revisit and update as needed.
Consider sharing with an accountability partner or forming a support group (virtual or in-person).

I'm committing to work on: _____

_____

Here's the action I am going to take:

In the next **DAY**:_____

In the next **WEEK**: _____

In the next **MONTH**:_____

What might keep me from doing these things? _____

_____

_____

Who or what can help me follow through? _____

_____

_____