



**CONTEMPORARY OPPORTUNITIES IN
VISUAL ART AND ARTISANAL HANDICRAFT**

M O D U L E 2

INTRODUCTION OF MODULE 2

It wasn't until around 1400 that people began to draw a line between art and craft. In Florence, Italy, a new cultural ideal that would later be called Renaissance Humanism was beginning to take form.

The art versus craft debate is an attempt to resolve the definition of "art" and the definition of "craft." The debate hinges on an ever-evolving understanding of the perception of what is considered art. The central question is how to determine whether the craft is art. A craft may be defined as a skill at making useful items, whereas art is a symbolic expression of ideas, emotions, and experiences.

According to Rosey Greenlees, executive director of the Crafts Council in the United Kingdom, "Contemporary craft is about making things." Craft objects tend to be utilitarian. The primary purpose of a craft is a function, serving a distinct purpose. Craft is the transformation of raw materials into a finished product. The fundamental purpose of a craft is to fulfill a need.

Art has been described as the creation of something that represents human expression. Music, sculpture, painting, and dance are generally accepted as art. Art is a symbolic expression of emotions and ideas. Dr. Robert J. Belton of the University of British Columbia lists a few of the qualities of art: to beautify, to express, to redefine reality, to illustrate, to adorn, and to record. The fundamental purpose of art is to fix in a tangible form idea, emotions, and experiences.

Western cultural bias toward art and craft is apparent by the use of term "fine art." Fine art is that which is created for the purpose of the experience, to communicate an experience, and to elicit an emotional response from the viewer. Some view art as having little or no practical application in terms of doing work or meeting a need. Practical craft items are often conduits for artistic expression. A well-crafted blanket, basket, or pot serves the practical purpose for which they were created devoid of embellishment. Craft can be art when used as a conduit for expression of emotions and communication of ideas.

PRINCIPLES OF RECOGNITION OF THE ARTIST IN EUROPE

Most European countries apply the combination of professional education and evaluation by colleagues (Austria, Cyprus, Denmark, Spain, Greece, Hungary, Ireland, Latvia, Lithuania, Romania), less often solely evaluation by colleagues (Estonia, Finland, Portugal, United Kingdom, Sweden).

In only three cases a combination of administrative decision and evaluation by colleagues (Germany, France and, Luxembourg) and in two only administrative decision (Belgium and Netherlands) (INFORMATION FROM WHITE BOOK, LA MAISON DES ARTISTES)

The goal of the *Module 2. Contemporary Opportunities in Visual Art and Artisanal Handicraft* is to provide relevant and timely information and resources to women artists and artisans, to present different contemporary opportunities in the art network and market, and to learn how to approach them. Trainers can present this Module as a whole or use its parts that are most relevant to their audiences.

The development of this Module has been undertaken by partners Kotryna Dzilavjan, Dailininku Sajungos Galerija (Lithuania) and Diana Medrea-Mogensen, We Are Entrepreneurs (Denmark). The rest of the partners contributed to video content development and their valuable comments as well as translation into the national languages.

CORE TOPICS ADDRESSED

- National Art Landscape
- Artists' Portfolio Development
- Contemporary Opportunities
- Modern trends in visual arts
- Production (scalability, key performance, materials, types of products)

LEARNING OUTCOMES

Students will be able to better understand the role of art institutions (such as art schools, associations, and galleries) and how to approach them.

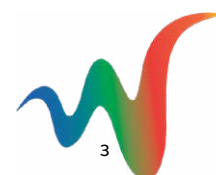
METHODOLOGY OF LEARNING

Module 2 uses so-called *learning by doing* training methods. The main aim of the course is **to provide female adult students with a set of practical tools**, including in-class exercises, discussions on real cases, interactive and individual activities, homework, and site visits, within a shared theoretical framework and with a set of expected learning outcomes

The module consists of 48 contact hours and homework to do individually. Contact hours of the module may evenly be distributed during a period of 12 weeks, e. g. 4 contact hours one day per week, with the rest of the week, left for homework tasks and consultations in the group and individually with the lecturer/mentor.

ORGANIZATION

Participants of the piloting workshops engaged in a variety of blended learning sessions and activities amounting to a maximum of 12 weekly face-to-face or online meetings per partnering country.



A suggested weekly training scheme

- Lecture (theoretical part): 90 min
- Interactive sessions/site visits for practical training: 120 min
- Questions and Answers on specific cases/sharing: 30 min
- Homework: *on a weekly basis*
- Individual consultation and assessment: up to 90 min

WISE evaluation helps to

- Assess and demonstrate the effectiveness in achieving the participant's learning objectives.
- Empower and motivate participants along their learning pathway.
- Assess the effectiveness of teaching and its strategies, methods, and techniques.

The evaluation tool is composed by:

- Acquisition of knowledge
- Ongoing evaluation through face-to-face discussion about the previous training session at the beginning of the next training session
- Post-training assessment of the competence
- Trainees' satisfaction (feedback using an online evaluation form/qualitative interviews).

Competences:

At the end of the *Practical Training Course In Contemporary Opportunities in Visual Art and Artisanal Handicraft* participant is able to:

1. Understand and individually use basic tools and platforms of e-commerce, thus How to create practical representational tools such as an artist's portfolio.
2. The ways of using career opportunities that the contemporary art network and the market may offer.
3. Doing practical tasks for developing practical skills.

Lesson 1: National Art Landscape

Introduction to lesson 1:

The two creative areas – professional art and non-professional art (e. g. artisanal handicraft) – are considered to be the opposites in the art practice in many respects. Professional artists are mostly focused on high artistic quality and experimental work, which is also affected by the art market at large, while non-professional creation is mostly associated with folk culture, rural areas, and/or hobbyist activities.

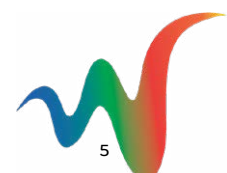
This lesson is designed to provide knowledge on the different characteristics, problems, and issues of these areas, but also to find out if there is some common denominator between them, especially in terms of opportunities available for artists. This lesson also provides a brief overview of the current situation of art in European Union, focusing on opportunities that might be open both with institutional support and/or independent strategies.

Explanation of lesson 1:

To start the lesson, a short description is given of what it means to be a woman artist in Europe. It is supported by the “Study on the Social and Creative Conditions of Artists”¹ conducted in Lithuania in 2021 and containing some important insights into the current situation:

1. The research reveals a statistically adequate situation of gender equality among artists in Lithuania. Women artists are better educated than men, making up a larger share of the cultural workforce, where the gender pay gap is lower (12.1%) than overall (14.4%). However, despite better education, Lithuanian women are much less likely to achieve high results in art and culture and usually occupy secondary, non-prestigious, lower-paid, and “invisible” positions.
2. In the Lithuanian art field, women slightly exceed the number of male artists, as well as a little more than half of them in the field of fine arts.
3. The largest number of artists per thousand inhabitants resides in Vilnius (capital) city and county.
4. An analysis of the income distribution of artists shows that men earn more than women. Women value their working conditions worse than men.
5. According to age groups, 25–34-year-old artists rate their working conditions the worst.
6. Young artists face specific creative challenges and social risks when entering the labor market, which can negatively affect their creative careers and contribute to early dropouts. Young artists tend to have fewer resources to cope with the challenges, with little social capital at their disposal. The study states that the support system for Lithuanian artists is not very favorable for young artists, as the majority of funds are distributed using indirect support instruments – project financing, the beneficiaries of which in Lithuania can only be legal entities. Dominant representatives of the arts also have more decision-making power, they are more established in the institutions that provide support, and their views are better represented in expert commissions. All this undermines the opportunities for young creators to establish themselves among artists and successfully participate in the art market.

¹ “Study on the Social and Creative Conditions of Artists”/ Conducted by the National Association of Cultural and Creative Industries and the Institute of Future Society. Vilnius: 2021. Available for downloading here: <https://www.kulturostyrimai.lt/uncategorized/menininku-socialines-ir-kurybines-bukles-vertinimas/>



PRACTICAL TASK

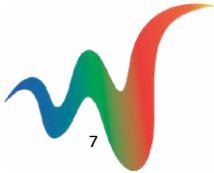
Name	I am a female artist
Type of the activity	Group work
The aim of the activity	To strengthen knowledge about what it means to be a female artist
How many people the activity is suited for	Groups at least of 4
The time requirement of the activity	Up to 20 min.
Other requirements for the activity (space, equipment, etc.)	Small sheets of paper, pens/pencils, portable board
Process	<ol style="list-style-type: none"> 1. Discuss what it means to be a female artist 2. List the advantages and disadvantages of being a female artist 3. Present the outcomes
Benefits	How deepen knowledge about what it means to be a female artist can add additional value in business and (or) personal life.
Home work	Name the limiting stereotypes about you. Think about what you can do to change the situation.



PRACTICAL TASK

Name	Under the mask
Type of the activity	Individual work
The aim of the activity	To deepen knowledge about oneself
The time requirement of the activity	Up to 20 min.
Other requirements for the activity (space, equipment, etc.)	Sheets of paper, pens/pencils
Process	<ol style="list-style-type: none"> 1. Firstly, think about how you would like to be seen. 2. Write 5 to 8 short descriptions on the left. 3. On the right, write 5-8 descriptions of how you fear appearing to people. 4. Compare the two lists. What does it reveal about your tendencies and fears? What description do you fear the most and what would you like the most? 3. Has anyone surprised you?

<i>Under the mask</i>	
How I would like to be seen	How do you see me?



This study also pays some attention to non-professional art areas, although not in as much detail:

- 1. Non-professional practice develops creativity, mobilizes communities, and is important for the self-expression of individuals. In most cases, the meaning of non-professional creative activity is not a result but a process.
- 2. Non-professional culture affects professional culture, as it fosters creativity, helps to understand the culture itself, and stimulates the demand for products of the cultural and creative industries.
- 3. With current technologies, a product of non-professional creation can also achieve a commercial result.
- 4. According to the authors of the study, all artists can act according to the mechanisms of state-sponsored, commercial and non-professional creation – they often intertwine with each other.

However, practice shows that it is more difficult for non-professional, self-taught artists to take advantage of various opportunities in the field of art, and this is in many cases due to the inability to fully use the benefits of educational and institutional support, with some of the most important aspects being: attending school/academy, membership in associations, collaboration with galleries, active participation in art/exhibition life, etc. In the text that follows we will briefly introduce the review of this institutional system.

The lesson also provides knowledge about the institutional system that might help an artist to better cope with the issues mentioned above. The main agents of this system are art schools, art associations, and galleries/art centres.

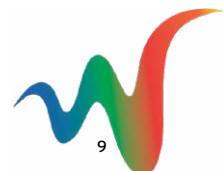


PRACTICAL TASK

Name	Assessment of lesson 1
Type of the activity	Individual work
The aim of the activity	To deepen knowledge about oneself as an artist and personal position in the institutional system
The time requirement of the activity	Up to 20 min.
Other requirements for the activity (space, equipment, etc.)	Sheets of paper, pens/pencils
Process	Fill in the table provided below by ticking an appropriate position. Depending on the self-assessment result, name the limiting factors that might prevent from professional success (see additional task).

Criteria of Self-assessment	Range of Self-assessment			
	Perfect	Good	Satisfactory	Non-satisfactory
Understanding the issues and problems of being a professional woman artist.				
Understanding the issues and problems of being a female artisan.				
Understanding the network of art institutions and their functions.				
Understanding the benefits of participation in the institutional system of art/craft organizations				





LESSON 2: ARTISTS' PORTFOLIO DEVELOPMENT

Introduction to lesson 2:

When looking for new career opportunities, especially in (but not limited to) the professional art field, it is necessary for an artist to create a portfolio of their works. In addition to exhibitions, it is the most important tool for representing one's work, especially important for novice artists.

An artist's portfolio is an edited collection of an artist's best artwork intended to showcase their style or method of work. A portfolio is used by artists to show employers their versatility by showing different samples of current work. Typically, the work reflects an artist's best work or depth in one specific area of work. Historically, portfolios were printed out and placed into a book. With the increased use of the internet and email, however, there are now websites that host online portfolios that are available to a wider audience.

Explanation of lesson 2:

1. How to create a digital portfolio: it can be created using the usually available text processors and photo editing programs on the computer and then distributed in pdf format. Or, one can take advantage of dedicated online platforms that allow creating an online portfolio, later shared via hyperlinks.

Among the most popular such platforms are [Behance](#) (free), [Adobe Portfolio](#) (30-day free trial), [Morpholio](#) (minimal in-app purchasing of specially requested features), [Fabrik](#) (14-day free trial), [Squarespace](#) (14-day free trial), [Dunked](#) (10-day free trial), [Krop](#) (free trial), [Minimal Folio](#) (at a small cost) and others. Hyperlinks leading to an online portfolio may be very easily placed in emails, websites, and social networks.

2. The most important aspects and tips for creating a portfolio that should be considered:

- The addressee, their expectations, and requirements. The content or scope of the portfolio may vary depending on the purpose for which it is created and to whom it is displayed. It might be designed for admission to a higher education institution, as a supporting material to a competition entry, or an exhibition proposal.
- Clear and organized content. An artist's portfolio usually consists of such sections: ABOUT (artist's bio, photo, list of exhibitions and achievements, contact info), CREATIVE CONCEPTS or THEMES (the main creative vision or currently developed topics), SELECTED WORK (photos of most important or currently developed works). It is worth grouping photos according to different creative periods, artistic themes, or techniques.
- Style and quality. The design of a portfolio should be thoughtful and seamless; simple, uncluttered, and at the same time reveal the artist's personality and creativity. It's worth looking for portfolio examples online and trying out some inspirations. Illustrations/photos should be of high-quality, carefully selected and convey real colours or shapes with accurate and informative captions.
- Fluency. Brief texts are more appreciated, as long as they reveal the most relevant and valuable experience and creative concepts. Spelling mistakes and typos should never be overlooked. If the artist's writing skills are weaker, a proof-reader would be a must. Same standards should apply for translations into foreign languages, usually into English.
- Regular updates. It should also be borne in mind that portfolios should be regularly updated and reviewed. In the long run, a portfolio should no longer contain information about less significant achievements or less relevant works.

PRACTICAL TASK

Name	Building the portfolio
Type of the activity	Individual work
The aim of the activity	To develop practical skills to create the portfolio
The time requirement of the activity	Up to 30 min.
Other requirements for the activity (space, equipment etc.)	Sheets of paper, pens/pencils
Process	<ol style="list-style-type: none"> 1. Think about what examples of your creative work you could include in your portfolio. 2. Justify our choice. 3. Present the outcomes.
Benefits	A qualitatively created portfolio will add value to the created works and to the author of the works
Extra information	Examples of portfolio created using different platforms
Home work	Try to create your own e-portfolio and present it in forum



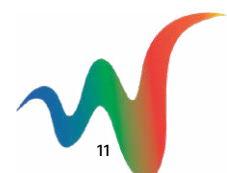
Kūrybos ir meno moterų verslumo skatinimas

WISE WOMEN GO PORTFOLIO

2022-04-02 | Vilnius

Lektorė Skaidrė Vainikauskaitė-Tomaševičienė
Asocijuotasis partneris Ieva Tulaitė

For more see our video trainings [#WISE Women Women Go Portfolio](https://www.youtube.com/watch?v=c-94y7xdBAg) <https://www.youtube.com/watch?v=c-94y7xdBAg>



PRACTICAL TASK

Name	Assessment of lesson 2
Type of the activity	Individual work
The aim of the activity	To deepen knowledge about oneself as an artist and personal position in the institutional system
The time requirement of the activity	Up to 20 min.
Other requirements for the activity (space, equipment, etc.)	Sheets of paper, pens/pencils
Process	Fill in the table provided below by ticking an appropriate position. Depending on the self-assessment result, name the limiting factors that might prevent professional success.

Assessment of lesson 2:

Criteria of Self-assessment	Range of Self-assessment			
	Perfect	Good	Satisfactory	Non-satisfactory
Understanding the most common formats of a digital artists' portfolio				
Knowledge of some most popular online portfolio platforms				
Understanding the most important aspects and structure of a portfolio				
Ability to create a portfolio using specialized platforms				



LESSON 3: CONTEMPORARY OPPORTUNITIES: GALLERIES, ASSOCIATIONS, ART RESIDENCIES, ART FAIRS, COMPETITIONS

Introduction to lesson 3:

In this lesson it is relevant to emphasise that while knowing your options and aiming for them is important, hunting for opportunities in the contemporary art world is a hard and patient work, which is also unfortunately not always fruitful. Competition between artists in Lithuania and around the world is intense, so not always it is possible to find one's place in the art market or to be represented by art galleries or independent art curators.

Secondly, the options discussed below are primarily designed for professional artists (but not limited to). This is because non-professional artists usually do not meet the requirements of the professional art field, such as a degree in arts, at least minor experience, refined artistic skills, ideas, etc. As mentioned in the introduction, in rare cases the lines between different creative practises might be blurred, but it is more the exception than the rule. Therefore, this lesson will be mainly useful for the professionals, with some singled-out options for non-professionals.

For artists seeking to start or accelerate their careers, it is strongly recommended to try to establish contacts with certain institutions that can make a greater or lesser contribution to supporting and disseminating the artist's work both locally and internationally. We will discuss the types and benefits of these institutions in this lesson.

Explanation of Lesson 3:

DEFINITIONS

Art gallery: a building where works of art can be seen by the public; a place where works of art are shown and can be bought².

Pop-up gallery: a temporary gallery / exhibition that runs for a day to a month or more, often held in a non-traditional space like a storefront or an artist's studio.³

Art centre: a place which serves as a focal point for artistic activity or interest; a building or group of buildings devoted to art, music, drama, etc.⁴

Art association: an organisation of persons having a common interest in art and its many various forms, a group of its members who create art and share networking opportunities, organise exhibitions, auctions, conferences, etc.⁵

Art residency: an artist-in-residence programme and other residency opportunities for artists and other creative professionals to stay and work elsewhere temporarily. Residencies offer conditions that are conducive to creativity and provide their guests with context, such as working facilities, connections, audience, etc.⁶

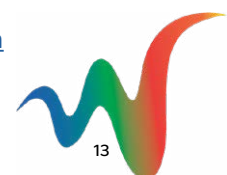
2 Cambridge English Dictionary [online]: <https://dictionary.cambridge.org/dictionary/english/art-gallery>

3 Everything You Need to Know about Pop-Up Galleries / Artsy.net / <https://partners.artsy.net/resource/pop-up-galleries/>

4 Lexico / https://www.lexico.com/definition/art_centre

5 What Is an Art Association? <https://www.joinit.org/blog/what-is-an-art-association>

6 What are Residencies? <https://www.transartists.org/en/what-are-residencies>



Art fair: a booth-style convention show that hosts various galleries, collectives, curators, and independent artists to show artwork to local and international collectors for purchase. They typically last for 4-6 days and are held in major cities around the world.⁷

Art competition: a physical or online event allowing artists to display their work among their peers, have it reviewed by esteemed judges, and receive exhibition opportunities and monetary incentives⁸.

Collaboration with galleries / art centres

In today's world art galleries vary according to their size, locations, importance, aspirations and goals. Galleries can be physical, mobile (pop-up) or online. Galleries, in relation to an artist, play the role of a curator, patron, manager and/or dealer. Typically, each gallery has some sort of a slowly varying and quite short list of represented artists. Galleries closely follow the art world, looking for new talent, so it is always worth at least trying to present your work to gallery curators. For novice artists, it is recommended to explore local galleries at first. After gaining some experience, artists find themselves more confident to establish international contacts too.

Here are some tips for approaching galleries:

- Write an email with your portfolio attached (or a hyperlink) to galleries with a brief introduction. Do not hesitate to ask for information, e. g. possibility of collaboration or holding an exhibition in the future. It is not recommended to print out the portfolio on paper and bring/send it to galleries, in terms of ecology and the challenge of storing hardcopies in the modern world.
- Follow the activity of the galleries, museums and art centres you like, and do not miss the opportunities they offer. Many of these institutions are consistently looking for new talent and calling for artists for various exhibitions and projects. Each individual call usually has its own requirements, but they are quite similar: artists are asked to fill in an entry form, present their creative ideas / concepts, and add photos of their work. If you do not find the information you are interested in on the websites of these institutions, do not hesitate writing/calling and asking for more details. Suggested actions: Follow on social media, subscribe to newsletters, visit them regularly and build relationships with the staff.
- When organising exhibitions or previews, personally invite gallerists, curators, art critics, and other art experts to attend. Contacts of art institutions and their representatives are usually public and easily accessible online.

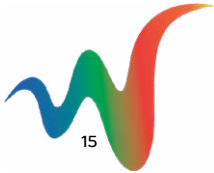
⁷ Ashley Garner. What is an Art Fair? / Tribeca Printworks / <https://www.tribecaprintworks.com/what-is-an-art-fair/>

⁸ All about Art Competitions / <https://www.artistsnetwork.com/art-business/understanding-art-competitions-importance/>

How to Set Up an Art Exhibition <https://www.youtube.com/watch?v=xBpIpqvZk8g&t=1s>



How To Have A Solo Art Show <https://www.youtube.com/watch?v=pUHKi1Ed8fY&t=20s>



PRACTICAL TASK

Name	My first visit to gallery
Type of the activity	Individual work
The aim of the activity	To develop practical skills to know better the galleries and make a possible contact
The time requirement of the activity	Up to 3 hours.
Other requirements for the activity (space, equipment, etc.)	Sheets of paper, pens/pencils
Process	<ol style="list-style-type: none"> 1. Take a look at the galleries operating in your country and plan a visit to the one you like. 2. Plan a visit to the gallery. 3. Prepare questions that interest you. 4. After going to the gallery, look for an opportunity to chat with gallery representatives who could answer your relevant questions.
Benefits	Getting to know galleries more deeply and making contacts will make it easier to present yourself and your creations to galleries
Home work	Write a cover letter with a portfolio of your work for the gallery. Submit your letter in forum.



Kūrybos ir meno moterų verslumo skatinimas

WISE WOMEN GO ART GALLERY

2022-02-26 | Vilnius

Lektorė Skaidrė Vainikauskaitė-Tomaševičienė
Asocijuotasis partneris ©Galerija RA | Rūta Eidukaitytė

See also our video trainings on Youtube #WISE Women Go Art Gallery <https://www.youtube.com/watch?v=VfLHXRUFLE&list=PL37Y0c1xX3agc6qGOWDoDLbLcaIjk8orP&index=7&t=1s>

Art Associations

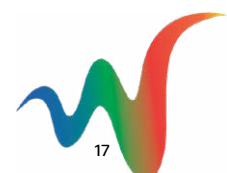
In numerous countries around the world, artists unite into creative associations, societies, unions, and trade unions – majority of them designated to professional artists, and some – for non-professionals. These associations are not only engaged in representing the rights of their members, solving social and even financial problems, but also taking care of the promotion of their work. Associations protect their members' copyrights, organise art projects, exhibitions, conferences and other events. They are interested in expanding and renewing, so they actively and regularly (e. g., once a year) announce the admission of new members. Requirements may vary, but usually artists are required to present their portfolio, certificates of education, information on professional experience, and recommendations. Active participation in the activities of associations may expand the range of contacts and opportunities, as well as provide with a strong sense of community and some certain social and legal benefits.

Art Residencies

Artist-in-residence programs exist to invite artists, art critics and curators to reside within the premises of an institution. Artist-in-residence programs give artists the opportunity to live and work outside of their usual environments, providing them with time to reflect, research, or produce work. During a residency, artists can explore new locations, different cultures, and experiment with different materials.

The network of artist-in-residence programs is very wide. There are hundreds of them around the world, they may be available both for professional and non-professional artists. Diving in the wide network of residences is facilitated by special internet platforms, the most famous of which are [ResArtis](#), [Residency Unlimited](#), [TransArtist](#), and others. Some residencies might be not free of charge, but usually selected artists are provided with full board, accommodations, and curatorial assistance. It is a common practice for selected artists to apply for grants intended for artist-in-residences programs.





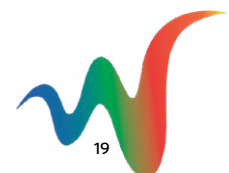
PRACTICAL TASK

Name	Art residencies in my country
Type of the activity	Individual work
The aim of the activity	To develop practical skills to know better the art residencies
The time requirement of the activity	Up to 8 hours, including homework
Other requirements for the activity (space, equipment, etc.)	Sheets of paper, pens/pencils
Process	Take a look at art residencies in your country and apply for your exhibition opportunities
Benefits	A deeper acquaintance with art galleries will provide an opportunity to evaluate possible cooperation in the presentation of works
Home work	Write an application to an art residence



Competitions for Artists

If you are interested in opportunities in the field of art, it is worth exploring the ongoing local or international artist competitions. Both participation and a possible winning may give a boost to one's career, enhance the artist's creative experience and symbolic capital, and increase the financial value of his/her work. There are many such art competitions in the world, but it is still important to make sure that they are respectable, based on the highest standards of quality and transparency, and are judged by a panel of art experts. It is also worth looking carefully at those competitions where the artist is asked to pay a participant fee, which undermines confidence in the prestige and goals of such events.



PRACTICAL TASK

Name	I am taking part in the competition
Type of the activity	Individual work
The aim of the activity	To develop practical skills how to take a part in the competition
The time requirement of the activity	Up to 8 hours, including homework
Other requirements for the activity (space, equipment, etc.)	Sheets of paper, pens/pencils
Process	<ol style="list-style-type: none"> 1. Take a look at different ongoing local and international competitions. 2. Try to apply for a competition that suits you.
Benefits	A deeper acquaintance with different competitions will provide an opportunity to present an artist and the artworks
Homework	<ol style="list-style-type: none"> 1. Fill out the application for a competition. 2. Share your experience in forum.



Art Fairs

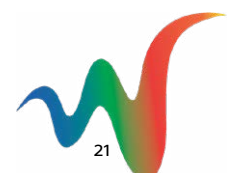
Over the last couple of decades, art fairs have become an important and interesting element of the international art arena. They, again, are very diverse – local, international, representing different fields of art, encouraging young artists, etc.; some are very famous and quite difficult to reach, others are more democratic and inclusive.

However, the distinguishing feature of most fairs is that they are closely related to the gallery system, as it is the galleries that apply and present their artists there. Therefore, in the absence of collaboration with galleries, art fairs may seem unattainable. In fact, there is also a range of art fairs where artists can present themselves individually, e. g., [Superfine Art Fair](#), [Roy's Art Fair](#), [Start Art Fair](#), etc.

Despite the many positive features (contacts, opportunities, ability to earn money and build fame), fairs do not escape criticism either: participation is very expensive and the risk of not selling one's works is high enough – in financial terms, fairs rarely pay off, especially in the case of novice artists and small galleries.

SOME EXTRA TIPS FOR NON-PROFESSIONAL ARTISTS

- If you are not eligible to apply to most of the creative professional art associations, join the societies of artisans and art lovers. They might not be strong and authority organisations in the institutional sense, yet uniting like-minded people can lead to great initiatives and ideas (e. g. joint exhibitions, social and educational projects), as well as may provide a strong sense of community and empowerment.
- Making full use of independent, individual opportunities and the tools of entrepreneurship – self branding, modern trends, promoting your work, using social networking (more on in Lesson 5).
- Collaboration with professional artists: there are many cases when skilled/talented non-professional artists collaborate with professional ones (artists, designers etc.). Sometimes they implement artistic designs – in terms of technique and skills, such as embroidery, knitting, felt making, weaving etc. And sometimes it may be a full artistic partnership and collaboration, not limited to technical execution. Collaboration with professional artists may help blur the lines between the two creative areas and bring opportunities not available before.



PRACTICAL TASK

Name	Purchase art online
Type of the activity	Individual work
The aim of the activity	To develop practical skills purchase art online
The time requirement of the activity	Up to 2 hours.
Other requirements for the activity (space, equipment, etc.)	Sheets of paper, pens/pencils
Process	1. Visit Start Art Fair 2. Analyse how works e-commerce platform.
Benefits	A deeper acquaintance with different competitions will provide an opportunity to present an artist and the artworks
Home work	1. Think is it possible to create e-commerce platform for your artwork. 2. If it is possible, design the structure of your e-commerce platform.

Note to trainers: provide participants with information on local groups/small societies formed by and supporting non-professional artists, artisans, hobbyists, etc.

Assessment of the lesson 3:

Criteria of Self-assessment	Range of Self-assessment			
	Perfect	Good	Satisfactory	Non-satisfactory
Understanding the function and benefits of working with galleries and how to approach them				
Understanding the criteria and benefits for joining art associations				
Understanding the format of art residencies and opportunities to apply				
Understanding the format of art competitions and their benefits				
Getting better insight into art fairs and possibilities to participate				
Ability to write and introduction e-mails, application etc. to galleries, Art Residencies, Associations, Art Fairs, Competitions				

LESSON 4: MODERN TRENDS IN VISUAL ART

Introduction to lesson 4:

This lesson is designed to learn about some major modern trends in visual art in the recent years. The lesson revolves around several important conceptual approaches to modern/contemporary art rather than different artistic movements or styles. The goal is to better understand what the contemporary audience appreciate and search for in modern art and how modern art is reacting to the changing natural, social, political and cultural circumstances of our time.

Explanation of lesson 4:

1. The lesson consists of a presentation of some major artistic trends of the most recent years, practical creative activities and site visits. The lesson will discuss the following trends, examples and definitions:
2. **NFT (non-fungible tokens) / crypto art:** NFT stands for non-fungible token. They are unique and non-interchangeable units of data that are stored on a secure digital ledger (blockchain). An NFT tracks the creator of the digital artwork, its market value, and its ownership.⁹
3. **Street art:** street art is related to graffiti art in that it is created in public locations and is usually unsanctioned, but it covers a wider range of media and is more connected with graphic design.¹⁰
4. **Socially engaged / activist practices:** socially engaged practice describes art that is collaborative, often participatory and involves people as the medium or material of the work.¹¹
5. **Environmental art:** environmental art, also known as ecological art, encompasses several different forms and practices that engage with, and represent the environment.¹²
6. **Digital art:** digital art, once called computer art or new media art, refers to art made using software, computers, or other electronic devices.¹³

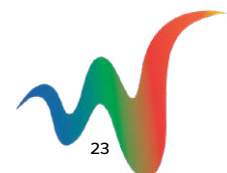
9 My Modern Met. Best of 2021: Top 12 NFT Artists and Crypto Art Projects / <https://mymodernmet.com/nft-artists-2021/>

10 Tate. Street Art / <https://www.tate.org.uk/art/art-terms/s/street-art>

11 Tate. Socially Engaged Practice / <https://www.tate.org.uk/art/art-terms/s/socially-engaged-practice>

12 The Art Story. Environmental Art / <https://www.theartstory.org/movement/environmental-art/>

13 Eden Gallery. What is Digital Art / <https://www.eden-gallery.com/news/what-is-digital-art>



PRACTICAL TASK

Name	Why not to be trendy
Type of the activity	Individual work
The aim of the activity	To develop practical skills to put modern trends to personal artworks
The time requirement of the activity	Up to 1 day.
Other requirements for the activity (space, equipment, etc.)	Sheets of paper, pens/pencils etc.
Process	<ol style="list-style-type: none"> 1. Discuss the modern trends of visual art. 2. Go deeper through the features of the modern trends of visual art. 3. Think about what trend can be suitable for artworks you create.
Benefits	Deeper knowledge of modern trends of visual art will add an additional value for your artworks and will develop digital competencies
Home work	<ol style="list-style-type: none"> 1. Create a sketch / design for an artwork, based on a chosen modern trend of visual art / or an actual implemented work of art if possible. 2. Present your artwork in group.

Criteria of Self-assessment	Range of Self-assessment			
	Perfect	Good	Satisfactory	Non-satisfactory
Understanding the importance of modern trends of visual arts				
Knowledge about modern trends of visual arts				
Ability to decide what modern trends of visual arts is suitable for my artwork				

LESSON 5: PRODUCTION (SCALABILITY, KEY PERFORMANCE, MATERIALS, AND TYPES OF PRODUCTS)

Introduction to lesson 5:

This lesson is designed to learn about scalability: how to increase performance and decrease costs in making art. The goal of this lesson is to increase profitability through increasing revenue and/or decreasing costs.

Explanation of lesson 5:

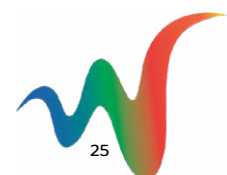
This lesson consists of a brainstorming for art scalable, key performance indicators and explanation of how to fill performance log.

BRAINSTORM HOW TO MAKE YOUR ART SCALABLE:

- Re-use and re-cycle of materials
- Production in bulk (mass production)
- New hire (cooperation)
- New products
- Time, skills, materials, shipping, packaging are limited resources to manage the best way possible.
- Performance measurement

KEY PERFORMANCE INDICATORS:

- Performance is the activity required for a certain task.
- It can be labelled depending on the expected result: good/bad, positive/negative, optimal/on point. The vocabulary varies, but the meaning stays the same.
- Performance higher than planned is good.
- Performance less than planned is bad.
- Performance can be good or bad depending on the established goals.
- Performance can and should be measured
- What activities, results and resources can be measured in your own company or project? (name 3)
- Do you regularly measure these?
- Measuring performance is challenging because you are occupied with other tasks, mostly concerning production and sales.
- Failing to measure performance can lead to waste of time, skills, resources, materials, and all those elements that you need in order to scale your business.



PERFORMANCE LOG:

Use the log to monitor all activities around production so you can understand that resources you have, how you use them, and to identify how your operation can be scaled up. It is a boring task, but you can do it.

	Product(s)	Unit(s)	Materials (all)	Time spent on production	Price sold	Sales and shipping costs	Profit
1	Whool scarf	1	3 whool yarn 3mm in pink Crochet hooks Lables	1 week	25 euros	5 euros (e-shop + shipping) 1 euro FB ads	15 euros
2							
3							



PRACTICAL TASK

Name	My personal performance log
Type of the activity	Individual work
The aim of the activity	To develop practical skills to fill personal performance log
The time requirement of the activity	Up to 45 min.
Other requirements for the activity (space, equipment, etc.)	Sheets of paper, pens/pencils.
Process	<ol style="list-style-type: none"> 1. Choose 5 artworks you created. 2. According to the example (table below) fill in the table.
Benefits	Detailed operational planning is set to achieve maximum operational efficiency.



PERFORMANCE GOALS:

After you have your performance log (depending on your operation, fill it in for 1 month, or until you complete all the products you have, or other circumstances that will give you a good picture of your performance) identify what areas can reduce costs and/or increase your revenue.

Can you create 2 or more products at once? Can you create a simpler/faster product to sell at a cheaper price in higher volumes? Can you buy materials in bulk and save money? Can you set up a production line? Are there other clients you can target? Can you find cheaper sales channels? Do you need to spend less on marketing?

Reflect over how these NEW activities can impact your results.

Create WHAT WHY HOW goals to reach better results.

WHAT – WHY – HOW GOALS:

What	Why	How
What is the new activity?	Why is this activity beneficial for your company?	How will you implement and monitor this activity?
New product (ceramic mugs) to produce in bulk in line production.	I can sell them at a lower price to cost-sensitive customers, or I can offer them to a hotel/restaurant for a good price, or I can create a stock of customizable products that I do not need to produce from scratch, or....	I will make a simple design, reserve 2 days at the beginning of each month to focus on this production, I will send them as presents to local cafes with an offer of supply and/or collaboration to be sold in their establishment, etc. I will keep a log of how this product performs in the next 6 months, then re-evaluate.

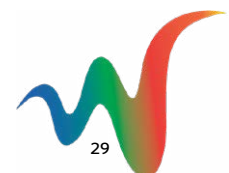
KEY PERFORMANCE INDICATORS:

KPIs are performance measurements that are linked to your company strategy and goals.

A practical workshop on the Balance Score Card (1.5 hours)

Assessment of the lesson 4:

Criteria of Self-assessment	Range of Self-assessment			
	Perfect	Good	Satisfactory	Non-satisfactory
Understanding the definition of scalability				
Understanding the ways of making your art scalable				
Understanding key performance indicators				
Understanding the structure of performance log				
Understanding performance goals				
Ability consistently fill in the performance log				





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