PERFORMING & VISUAL ARTS COLLEGES

CONSERVATORY OR COLLEGE? DECIDING WHAT'S RIGHT FOR YOU

PLUS:
PREPARING TO PRESENT YOUR WORK
HUNDREDS OF ARTS PROGRAMS
Keep Making
Keep Dreaming
Keep Thinking

For more than 130 years, the Minneapolis College of Art and Design (MCAD) has been shaping the meaning of art and design education. Whether you are a high school student checking out your options, a transfer student looking for a change, or a working professional exploring ways to advance your career, an MCAD education will move you from where you are to where you want to go.

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MCAD continuously partners with community organizations looking to tap into creative talent, so all students graduate with real-world work experience.

Our graduates include entrepreneurs, executives, and creatives working at companies like Disney, Pixar, Nickelodeon, Cartoon Network, Comedy Central, and Sony Pictures.

Request more information and find out about our numerous campus events at mcad.edu/admissions or call us at (612) 874-3760.

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Today, social media can make a new performer go viral in a split-second, emerging technologies allow artists to create entire immersive worlds, and easy-to-use video tools let artists experiment and develop their work in ways undreamed of just a few years ago. For an aspiring artist, it can be an exhilarating challenge to figure out where and how to pursue their dreams.

That’s where TeenLife and the National Association for College Admission Counseling (NACAC) can help.

Our 2019 Guide to Performing & Visual Arts Colleges is the official program of the 26 college fairs NACAC is sponsoring nationwide this fall. (Find a fair near you on Page 8). Founded in 1937, NACAC has 16,000 members dedicated to helping students make informed choices about post-secondary education.

The guide, both in print and online, is a map for the tricky twists and turns of finding the right kind of school for you, nailing auditions, assessing career options, and all the other things that make applying to arts programs particularly complicated.

If you’re hungry for more, go to www.TeenLife.com. Our website can help you find a summer arts program, an independent portfolio coach, or a test-prep expert – whatever it is that you need to find your place in the spotlight. Break a leg!

Marie Schwartz
CEO and Founder, TeenLife Media
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The National Association for College Admission Counseling (NACAC) is honored to host 26 Performing & Visual Arts College Fairs in cities around the country this year. At these events, students have the opportunity to speak with representatives from colleges, universities, conservatories, festivals and other educational institutions with specialized programs in the arts. Since 1993, NACAC's Performing & Visual Arts College Fairs have reached more than 27,000 students and parents.

Register at nacacnet.org/pva to make the most of your time at a specific fair, print out a badge, and ensure that colleges can follow-up with you. This guide lists the performing and visual arts disciplines offered at each college and university — use it to explore your options. When you arrive at the fair, pick up a map to find the schools and on-site interactive sessions.

Good luck in your college search!

Pia Brown
Director of National College Fairs, Programs and Services
NACAC

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For passionate learners interested in blending the liberal arts with the creative and performing arts in the Pacific Northwest, Puget Sound is a collaborative community where students and professors partner to reach new and unexpected heights.

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Piano Performance & Pedagogy  
Theatre  
Theatre Design  
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Vocal Performance  
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2020 CONSERVATORY AUDITION DATES
Feb. 1, Feb. 17, March 6
Application Deadline Dec. 1

For full audition/application information, visit conservatory.umkc.edu Admissions | 816-235-2900 cadmissions@umkc.edu

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Image: Amy Marsh, BA (Hons) Photography
## 2019 Performing & Visual Arts College Fairs

Considering a degree in music, dance, theater, graphic design or other arts-related discipline? The Performing & Visual Arts College Fairs, sponsored by the National Association for College Admission Counseling (NACAC), are the place to start. The 26 fairs, held throughout the United States, help parents and students learn about disciplines, auditions, financial aid, portfolios and all the entrance requirements that are specific to arts education. Some have break-out workshops about admissions and careers.

Check this list and then go to www.gotomypvafair.com to register for a fair near you.

### September

**Portland, OR**  
Monday, September 16  
6:30 – 8:30 p.m.  
Portland Art Museum – Mark Building

**Seattle, WA**  
Tuesday, September 17  
6:30 – 8:30 p.m.  
Fisher Pavilion – Seattle Center

**San Francisco, CA**  
Thursday, Sept. 19  
7 – 9 p.m.  
Santa Clara Convention Center  
**Workshop:** 6 to 6:45 p.m.  
Navigating Performing and Fine Arts Admissions (Grand Ballroom H)

**San Diego, CA**  
Saturday, Sept. 21  
1 – 3 p.m.  
University of San Diego – Hahn University Center  
**Workshop:** noon to 12:45 p.m.  
Navigating the PVA Fair and What You Need to Know (Room UC 107)

### October

**Minneapolis, MN**  
Tuesday, Oct. 1  
7 – 9 p.m.  
Minneapolis Institute of Art  
**Workshop:** 6 to 6:45 p.m.  
Portfolio/Audition Prep (Wells Fargo Room)

**Kansas City, MO**  
Thursday, Oct. 3  
6:30 – 8:30 p.m.  
Union Station Kansas City – Grand Plaza

**Interlochen, MI**  
Sunday, Oct. 6  
1 – 3 p.m.  
Interlochen Center for the Arts  
**Workshop:** noon to 12:45 p.m.  
Selecting and Funding The Right College for You (DeRoy Commons)

**St. Louis, MO**  
Monday, Oct. 7  
6:30 – 8:30 p.m.  
Webster University – Grant Gymnasium  
**Workshop:** 5:45 to 6:20 p.m.  
College Admission Tips and Career Advice for the Performing Arts Student (Sunnen Lounge, University Center)

**Cleveland, OH**  
Saturday, Oct. 12  
1 – 3 p.m.  
John Carroll University – Dolan Science Center  
**Workshop:** noon – 12:45 p.m.  
Navigating Admissions and the Performing and Visual Arts Fair (Room: TBD)

**Las Vegas, NV**  
Monday, Oct. 14  
7 – 9 p.m.  
Las Vegas Academy of the Arts  
**Workshop:** 6 to 6:45 p.m.  
Ins and Outs of Admission to a Performing and Visual Arts College (Room: TBD)
Denver, CO  
Tuesday, Oct. 15  
7 – 9 p.m.  
The University of Denver – Daniel L. Ritchie Center for Sports & Wellness  
**Workshop:** 6 to 6:45 p.m.  
College Admissions 101 for the Performing and Visual Artist (Gottesfeld Room)

Houston, TX  
Wednesday, Oct. 16  
7 – 9 p.m.  
Rice University – The Shepherd School of Music  
**Workshop:** 6 – 6:45 p.m.  
The Application Process (Duncan Recital Hall)

Dallas, TX  
Thursday, Oct. 17  
6:30 – 8:30 p.m.  
Dallas Market Center – Freeway Hall

Austin, TX  
Sunday, Oct. 20  
1 – 3 p.m.  
St. Edward’s University – UFCU Alumni Gym  
**Workshop:** noon to 1 p.m.  
Talent Development Tips: A Key to College Admissions, Scholarships and Personal Fulfillment (Trustee Hall Room 104)

Phoenix, AZ  
Monday, Oct. 21  
6:30 – 8:30 p.m.  
Phoenix Convention Center  
**Workshop:** 5:30 – 6:15 p.m.  
Navigating Performing and Fine Arts Admissions (West 212B)

Indianapolis, IN  
Tuesday, Oct. 22  
7 – 9 p.m.  
Butler University – Efroymson Family Gym  
**Workshop:** 6 to 6:45 p.m.  
Why It’s Better OK to Major in the Arts (Room: TBD)

Chicago, IL  
Thursday, Oct. 24  
7 – 9 p.m.  
UIC Forum  
**Workshop:** 6 to 6:45 p.m.  
Cultivating Your College Career in the Performing and Visual Arts (Room D)

Ft. Lauderdale, FL  
Sunday, Oct. 27  
1 – 3 p.m.  
Nova Southeastern University – Rick Case Arena at Don Taft University Center  
**Workshop:** noon to 12:45 p.m.  
Learning through Leading: Using Performing Visual Arts Majors as a Springboard to Leadership Success (Club Room)

Atlanta, GA  
Monday, Oct. 28  
7 – 9 p.m.  
Cobb Energy Performing Arts Centre  
**Workshop:** 6 to 6:45 p.m.  
Careers in the Creative Arts (Theatre Lobby)

Charlotte, NC  
Tuesday, Oct. 29  
7 – 9 p.m.  
The Park Expo and Conference Center

NOVEMBER

Washington, DC  
Sunday, Nov. 3  
1 – 3:30 p.m.  
Duke Ellington School of the Arts  
**Workshop:** noon to 12:45 p.m.  
Career in Performing Arts Panel (Room: TBD)

Philadelphia, PA  
Monday, Nov. 4  
7 – 9 p.m.  
Pennsylvania Academy of the Fine Arts  
**Workshop:** 6 to 6:45 p.m.  
Navigating Performing and Fine Arts Admissions (Room: TBD)

Boston, MA  
Tuesday, Nov. 5  
6:30 – 8:30 p.m.  
Emmanuel College – Jean Yawkey Center  
**Workshop:** 5:30 to 6:15 p.m.  
College Choices in the Visual and Performing Arts (Room: TBD)

New York, NY  
Tuesday, Nov. 12  
6:30 – 9 p.m.  
Javits Center  
**Workshop:** 5:30 to 6:15 p.m.  
The Careers and the Arts (Room 1D04)

 Nepac National College Fairs Performing and Visual Arts

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LCAD’s multidisciplinary BFA program in Extended Reality Design (XRD) includes the immersive technologies of both virtual reality (VR) and augmented reality (AR). As a student of LCAD’s XRD program, you will develop the skills necessary to apply AR/VR technologies in a myriad of different entertainment and enterprise solutions across multiple industries.
For students who want to major in the visual or performing arts, there are three choices: a music or art conservatory; a university or liberal arts college with a strong arts department; or a university with its own conservatory.

Each option offers something slightly different, so it’s important to know your goals before you decide.

“It really comes down to how serious you are about your craft,” said Abby Siegel, a college counselor based in New York City. “If this is something that you really want to pursue as your career, and you’re not interested in liberal arts and the sciences, and you have the talent, then maybe a conservatory is going to be the right thing.”

At the Cleveland Institute of Music, Jerrod Price, associate dean of admissions and enrollment, advises students that a campus visit is a necessary part of the process in deciding what kind of school to attend. In addition to touring the campus, he recommends talking in depth to students and faculty because even university music schools can differ quite a bit. He also advises students to get to know the professors who will be their private instrument instructors.

“They are going to be very influential in guiding and mentoring you during your college years, so you want to make sure it’s a good fit,” he said. “You want someone who is going to push you, someone who is going to make you better, and someone who has a great reputation for helping students secure employment. Look at the track record of the teachers, and really get to know them.”

**CONSERVATORY**

Conservatory might appeal to you if you are very focused on professional skills and don’t care whether a school offers lots of extracurriculars that have nothing to do with your craft. Conservatory students tend to be less interested in activities such as sports, student government or Greek life, Siegel said. They are centered on the arts.”
Price has also found that to be true.

“Our students are very, very focused on high musical achievement,” Price said. “That doesn’t mean our students don’t like to have fun. It’s just a little different from someplace like Indiana (University), where going to a basketball game is part of the culture.”

**CONSERVATORY AND UNIVERSITY COMBO**

Many conservatories have partnerships with universities so they can offer more diverse academic courses. For example, the Cleveland Institute of Music, a conservatory, partners with Case Western Reserve University. Students can even do a dual major if they are willing to do the hard work. But conservatories focus on professional training in the arts, so students should be certain that is the path they want. Students who want to switch to non-arts majors after they arrive at a conservatory may have to transfer to another school.

That isn’t true of universities that have conservatories on campus, such as the University of Hartford, which has The Hartt School, a performing arts conservatory that focuses on music, dance and theater, and the Hartford Arts School, which is centered on the visual arts. Hybrid schools like the University of Hartford can offer the best of both worlds.

“There are a lot of wonderful opportunities for students to be part of the wider campus community when they come to the Hartt School,” director of admissions Megan Abernathy said. “Any school that is set up like us is going to have that. There are Division 1 sports to take advantage of and all the clubs and activities.”

At Hartt, general academics are taught within the respective department at the university, so students take English with professors in the English department and science in the science departments.

Abernathy advises students it is easier to transfer out of the conservatory than it is to transfer in because the conservatory requires eight semesters of music lessons and ensemble work, which means four full years. The schedule for a bachelor of music or fine arts generally tends to be two-thirds the major and one-third general education courses with very few electives. When students transfer out, their music classes count as electives for another major, but there isn’t as much wiggle room with electives for students transferring in.

“Students embarking on their undergraduate career have the unique opportunity to study what they are passionate about, and they shouldn’t be afraid of that, and they shouldn’t be afraid to try,” Abernathy said. “There is a lot of self-discovery in college and a lot of strong mentorships that come from the one-on-one working relationship with a dedicated faculty member.”

**LIBERAL ARTS SCHOOLS**

A conservatory within a university offers the intensity of the conservatory with the broader sense of college life, but some students find that to be a challenging balancing act. For students who want to continue their study of music or art but don’t want it to be the entire focus, Siegel recommends a traditional school with a strong arts department in their area of interest.

“If you really want a more rounded experience or are interested in studying other subjects, I would say look at a BFA program or a competitive BA program like the one at Northeastern,” she said. “A lot of students are serious about their art, but they want a more traditional college experience.”

Wherever you go, be assured that arts students can develop skills that transcend many careers. For example, Abernathy said, a bachelor’s degree in music is one of the most-accepted degrees for many graduate schools, including medical and law schools.
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B.A. Theatre
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How did you discover your passion for music?

My first exposure to playing an instrument came from watching my cousin play the piano for our family’s church services. He taught me how to play “Mary Had a Little Lamb” and I was hooked! I asked my parents to get me an electric guitar on display at our local supermarket. I received the guitar for my 10th birthday and still have it. That was when I realized I couldn’t live without playing as many instruments as I could get my hands on!

Why did you pick Berklee College of Music?

I knew that if I was going to study music in college, it had to be at a college that I could learn how to write for and produce every instrument that I heard in my head as I wrote songs. I wanted to study at a college that looked fun!

What’s your favorite part about performing/creating at Berklee?

Berklee admits students every year who play nearly every instrument. I’ve met banjo players, opera singers, hip hop/rap vocalists, and Cuatro virtuosos! At any time, students can strike up a “jam” and improvise to make music that sounds unlike anything you can imagine.

What’s the hardest part about performing/creating at Berklee?

Berklee attracts the most talented young musicians in the world. You make the most out of every opportunity to play with someone who is better than you and learn from them. Once you open up, ask questions and enjoy the music that everyone else is making, the challenge is absorbing all of the knowledge fast enough!

What has been your favorite part of Berklee?

As a black female student who is a piano principal studying Contemporary Writing and Production, well… there aren’t a lot of students like me at any college! At Berklee though, I never felt like I couldn’t pursue what I’m passionate about. I’ve inspired and encouraged other students like me to do the same; that’s truly empowering.

How do you think Berklee will help in what you want to do next?

The projects and homework I’m assigned every week imitate the type of professional work that I’ll be doing in the modern music industry, which in my case is writing, production and performing. I feel confident that I could write a pop song, or write background music for a commercial; my Berklee education has helped teach me versatile skills.

Where do you imagine yourself in 10 years?

I see myself using my Berklee degree by writing, producing and performing hit songs that people all over the world can listen to and enjoy!

Berklee partnered with Harvard Law School to operate a pro-bono entertainment law firm called “Harvard Law School Recording Artists Project.” I’ve been a student legal adviser for three years now and I work with attorneys and Harvard law students to represent artists, producers and record labels. This inspired me to apply to law school and I hope to be a point of contact for my Berklee friends who have legal questions about their music careers!

Berklee College of Music: LEA WASHINGTON

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For more than 100 years, the DePaul University School of Music has been dedicated to excellence in music teaching and performance. Students study and perform in the stunning new state-of-the-art Holtschneider Performance Center with a distinguished faculty including members of the Chicago Symphony Orchestra, Lyric Opera of Chicago and the most prominent music educators, composers, producers, jazz and chamber musicians who make their home in Chicago. In addition to performance degrees, there is a robust musical studies department with majors in composition, music education, performing arts management and sound recording technology.
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THIS IS YOUR CHANCE.
How did you discover your passion for acting?

I was always involved in the performance extracurricular activities growing up, but it wasn’t until senior year in high school that I was 100% sure. My school had double booked our theater for the regular senior musical dates, and the only dates available conflicted with the IB exams, so the teachers who were usually in charge of the production were busy prepping the AP projects. I was essentially told, “If you want to put on the show, you’re going to have to do it yourself.” And we did. We divided everything between eight people and managed the set design, light design, rehearsal schedule, musical arrangements, box office - everything. I was in charge of choreography and assisted with costume design. With finals and the production, on good days I slept four hours, but I don’t remember ever feeling more alive, happy, and complete. On closing night I remember standing in front of the mirror after the last show, and that’s when it clicked. “This is it. This is what I want to do for the rest of my life.”

What’s your favorite part about performing/creating?

It’s a tie between inspiring others and being inspired. I love being in a room filled with creative people and seeing one idea turn into something tangible. Also, the possibilities. You’re usually given an idea or a movement, but then it’s up to you to tell a story through it.

What’s the hardest part for you about performing/creating?

You can do a step or deliver a line in so many ways, and you have to try them all until you figure out the “right” one. You have to remind yourself to be patient throughout the whole process, and come to peace with the fact that things will change, probably up until opening night or shoot day.

Why did you pick this particular summer program/college?

It was a combination of the demanding curriculum and the faculty. Every single teacher at AMDA is a current working professional. At AMDA you’re not just going to learn about dancing, singing and acting, you’re going to have classes that give you the full 360 experience of what putting on a show or a film entails. From learning how to say your name at an audition to understanding how to network in the age of digital marketing, every class you take at AMDA is geared towards making you not just a better performer, but a better professional as well.

How do you think this program will help in what you want to do next?

I am learning from professionals who are currently working on projects I want work on, and with people I want to work with. When you combine the knowledge you are receiving with all the different opportunities you have to practice and improve your craft, it’s almost like you are already out in the professional world before you graduate. The adjustment period between graduation and landing your first professional job is very minimal.
THE CATHOLIC UNIVERSITY OF AMERICA

Benjamin T. Rome School of Music, Drama, and Art

cua-arts@cua.edu | 202-319-6335
How did you discover your passion for design?

Our passion for product design surfaced after we both spent a year at Syracuse University and were exposed to engineering, architecture, and the arts. There is a perfect blend of design and problem solving in industrial and interaction design that satisfies our creative spirit.

What is your favorite part about design?

Getting to see our solution/product help people and be implemented in their day-to-day lives. It is extremely satisfying to be able to hold your final product in your hand and know you have helped create a solution to a creative problem.

What is the hardest part for you about design?

Watching a product that you have put a lot of time and effort in fail--although this is a crucial part of the design process and can many times be the turning point in your project that sets you in the right direction. Even though it might be the hardest part, fail early and fail often in order to have the best solution.

What has been your favorite part of the industrial and interaction design program at Syracuse University?

Realizing after Invent@SU (Syracuse University’s immersive invention accelerator program) that this major gave us the perfect tools to set us up for our entrepreneurial path. Industrial and interaction design is a long process of teaching you how to be ready to solve any problem presented to you in the most effective way, and you don’t realize it until you are expected to perform in a real-world situation. Everyone we have talked to is very surprised at how well we have been able to handle the problems that are thrown our way.

How do you think the industrial and interaction design program will help in what you want to do next?

It has already proved to be a great help in creating the product we have now [Liberating Intravenous (L-IV), an award-winning wearable and portable IV system]. We know how to have conversations with engineers, designers, and manufacturers in order to get our company [MedUX] moving. We are currently working hard on the business and entrepreneurial aspects of our venture, but we are excited to get back to designing when we start our next product!

Where do you imagine yourselves in 10 years?

We hope to have a series of inventions that have been brought to market and are well integrated in society. We don’t want to stop inventing! The world will never not have problems that need to be solved, and we hope to be well recognized for solving them.
Our undergraduate programs span the disciplines of art, design, transmedia, drama, music, and communication and rhetorical studies. Add a focus on the student experience and all the benefits of a prestigious research university, and it’s easy to see why we’re the right college for you.

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The Kathrine G. McGovern College of the Arts trains emerging artists for careers in the visual and performing arts and arts education. Our students have the opportunity to explore the city of Houston, Texas — the nation’s fourth-largest city — while studying in a supportive, collaborative environment just minutes from downtown.

We believe in the power of the arts to positively impact our communities, our cities and the world. Here, we will help you make your mark.
Preparing for
THE BIG AUDITION

Whether you dream of studying contemporary dance, singing opera, or playing sold-out piano concerts, auditions are a constant – and nerve-wracking – reality.

We spoke with people who’ve been on both sides of the audition experience to find out how to get ready for an audition so you can showcase your skills, have a little fun, and maybe even score a gig (or college acceptance).

BE PREPARED

Crossing your fingers and hoping for the best just isn't enough.

“A solid game plan will give you confidence and help you make a great first impression,” said Deborah Lifton, a visiting associate professor of voice at the University of Hartford’s The Hartt School. She’s helped students get ready to audition for over 20 years.

“Much of your success in an audition lies in details that have nothing to do with your level of natural talent – the repertoire you’ve chosen, how you’re dressed, how you enter the room and announce your piece, how you give a tempo to your accompanist, how you handle questions from the panel.”

Role-playing before an audition is a great way to prepare, according to Montana Tucker, a singer, actress and dancer with more than 2.4 million followers on Instagram.

“Practicing auditioning in front of your parents or friends will help you get used to being put on the spot,” she said. “They might ask you different questions that you aren’t prepared for or ask you to do a song a different way or do your lines a different way. That happens in auditions, so you have to be ready to think on your feet and go for it.”

Treat each audition as an opportunity to learn something new.

“Set a goal that is not about getting the part, but about expanding in your craft and your art form,” »
said Meg Brooker, an assistant professor of dance at Middle Tennessee State University. For example, an auditioning dancer could try exploring movement from a new perspective.

**IT’S OK TO BE NERVOUS**

Auditions can be scary.

“I think if people say they aren’t nervous, that’s a lie,” said Tucker.

“Everyone gets nervous in their own way. I’m more nervous in a more intimate setting, like an audition, than being on stage performing in front of thousands of people.”

Set yourself up mentally, by whatever relaxation technique works for you, to control what you can in the audition room.

“If you focus on how to give a performance that you can feel proud of, every audition becomes a chance to perform,” said Lifton. “And remember to have fun. It’s your party out there!”

**LEAVE A GREAT IMPRESSION**

How you dress matters at an audition.

“You don’t have to dress like you’re going to a black-tie affair, but you need to dress like you care about the audition,” said Beki Baker, chair of the Lipscomb University theater department.

“Look like you want to be there, like you want them to cast you, and like you have planned for this moment.”

Always be polite and respectful to the directors, the people running the audition and the other performers.

An audition is a chance to build your network, said Brooker. “One audition may not be the break you are looking for, but it might be the opportunity to meet someone who will remember you in the future,” she said.

Individuality and uniqueness count.

“I’m always looking for people who really own who they are and aren’t looking to be somebody else,” said Baker. “I can tell how well they know themselves as an artist by what they select to prepare and what they present in the room.”

**DON’T LET IT GET YOU DOWN**

Sometimes it just doesn’t work out.

“There have definitely been times when I felt like I blew an audition, and most of my friends in the industry have gone through that,” said Tucker.

If you feel that you auditioned well but weren’t chosen, it might not have anything to do with your audition, she said.

“It’s usually because they’re looking for something specific – your hair’s different, or your body shape is different, or your height is different from what they were looking for,” she said.

“If that moment didn’t work out for you, it’s because it wasn’t meant to be. I’ve learned over the years that if something doesn’t work out, it means something greater and bigger is coming. There’s always going to be another moment for you.”

Then again, sometimes it does work out.

“I have a BFA in theater performance, so I’ve had the range of experiences,” said Baker.

She recalls one disappointing college audition. “I just really felt like I wasn’t prepared, to be honest, but then I still got called back and ended up getting the lead. You just really don’t know what’s going to happen.

“But of course, I shook myself down and said, ‘Next time, don’t put yourself through that. Next time come in ready to do this.’ There’s so much you can’t control, but you can control your preparation.”
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Whether it’s creating architectural models using a 3D printer or building multimedia experiences with virtual reality, technology has given artists entirely new mediums to explore. If you’d like to be a creative professional, you have more options than ever. Let’s look at five careers that blend technology and art.

1. MULTIMEDIA ANIMATOR

Behind your favorite 3D animated films like Toy Story or The Incredibles, there’s a team of talented multimedia animators. These artists design complex characters and scenes using specialized software. Then, they manipulate light, color, texture, shadow, and transparency to give the illusion of motion.

Although there are several degree programs for computer animation, you could also study fine art or graphic design to keep your options open.

Just remember you’ll need a solid portfolio to get in the door, so it’s a good idea to practice using popular 3D animation software. You can do this through an internship or on your own projects.

While many multimedia animators work in the film industry, they’re also employed by technology companies, video game designers, and ad agencies. According to My Next Move, jobs for multimedia animators should grow a healthy five to nine percent through 2026.

2. VISUAL EFFECTS ARTIST

Visual effects artists bring together live-action footage, animation, and other effects into a single, realistic scene. Their role could span the entire process from creating concepts to editing elements into the final frame.

According to design school CG Spectrum, if you want to be a visual effects artist, choose a school with instructors actively working in the film and
broadcast industry. They're more likely to know the latest software and digital production art techniques. Plus, they'll have connections to get you started.

You'll mostly find full-time jobs for visual effects artists in a few major cities like New York, Chicago, Los Angeles, Vancouver, and Toronto. However, many artists work remotely, either as freelancers or for a studio. And jobs in the field are expected to grow. After all, consumers have an insatiable desire for amazing visual effects in TV and movies.

3. AUGMENTED REALITY DESIGNER

Augmented reality (AR) is a cutting-edge technology that layers computer-generated images over live video. Creating an AR experience has many steps, from developing 3D models to programming the technology for image tracking and depth sensing.

Although AR is mostly associated with games (remember Pokémon Go?), it’s poised to add value in virtually every industry, from medicine to manufacturing. In fact, according to Inc.com, AR is now one of the tech economy’s biggest players, set to reach $100 billion by 2020.

Since AR is still new, you won’t find a clear educational path for designers. However, the Savannah College of Art and Design offers an Immersive Reality degree, the first of its kind. There will certainly be more programs to follow. In the meantime, you could major in computer science or graphic design and get an AR internship to break into the field.

4. 3D PRINTING DESIGNER

3D printing is the process of making three-dimensional solid objects from a digital file. Imagine designing something on a computer, and then watching it appear, layer by layer, in real life. This innovative technology creates everything from product prototypes to medical devices. 3D printing designers use CAD software (which stands for computer-aided design) to convert product designs into digital blueprints for the printer.

Many 3D printing designers enter the field through engineering or architecture, which also uses CAD software and has embraced 3D printing. At present, specialized degree programs are few but look for schools that include 3D printing labs or research centers — Additive Manufacturing Today lists 76 such schools.

The 3D printing market is growing rapidly. Industries as varied as fashion, education, and aviation are finding new applications for the technology. In fact, Deloitte reports that the 3D printing market has more than doubled since 2014.

5. WEBSITE DEVELOPER

After talking about special effects and futuristic 3D creations, websites might seem a bit outdated. But website developers are as relevant as ever. According to the US Bureau of Labor Statistics, jobs in this area will grow a whopping 15 percent through 2026, much faster than other occupations.

A website developer creates an online presence for a product, organization, or person, from the look and feel, to functionality and features. Sometimes, the role is split between design and development. Website designers deal with the front-end, focusing on appearance and user experience. Website developers build the back-end code. If you intend to do both, you’ll need to understand coding languages like Java, Python, and HTML, design software like Photoshop, and content management systems like Wordpress.

Website developers are needed across all industries. You could work for a digital marketing agency, within an organization’s IT department, or on freelance talent platforms like Upwork.
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Choosing to study visual or performing arts after high school is not an easy road. In addition to all the usual application requirements, you’ll have to put your art up for inspection and dissection. It is, without a doubt, nerve-wracking. And to make matters worse, you can’t even know what admissions officers are really thinking. Or can you?

We spoke with admissions professionals from arts programs to get the inside scoop on what they are really looking for when they evaluate potential students. So read on for a glimpse inside the thinking of the men and women who will help decide your future.

**DEVELOPING YOUR SKILLS MATTERS**

Yes, you probably knew this one: How good you are at painting, performing, or playing can make a difference. Though perfect technical skills are not necessarily required, schools like to see that you have some abilities in your chosen field and that you are eager to get even better.

At Laguna College of Art and Design, the admissions office encourages students to include a personal sketchbook in their portfolio. The sketchbook lets decision-makers get a wide-ranging idea of an applicant’s strengths and weaknesses, but it also demonstrates the candidate’s willingness to hone his craft, said admissions director Chris Brown.

“If you don’t apply what you learn in the classroom, outside the classroom, you’re never going to get any better,” he said. “We like to see that our students spend their free time practicing their craft.”

**HAVE A VISION**

Particularly when it comes to visual arts, admissions wants to see ideas and concepts at play in your work, said Jennifer Saluti, director of recruiting and admissions at the College of Visual and Performing Arts at Syracuse University. Show that you are thinking about the message behind »
your art or exploring your own interpretations of themes.

“Whether they can perfectly execute an idea technically is less important than the idea,” Saluti said.

When assembling your portfolio, avoid technical exercises you did as assignments, no matter how well executed. They simply don’t show off your personal engagement with your art in the way admissions officers like to see.

SEEK FEEDBACK — AND USE IT

Remember: You are applying to these schools because you want to grow as an artist or performer. So use the application process as a chance to show how well you can listen to advice and adapt your approach.

“We are interested in students who are eager to learn and develop their craft and skills,” said Joseph Anderson, chair of the department of theatre arts at the University of Wisconsin. “There is a certainty of failure if someone comes in thinking they have all the skills they need and don’t see much need for improvement.”

For performing arts auditions, make sure you arrive ready to listen rather than just show off. Admissions officials will look for how you react to direction — do you get defensive? Ignore it? Listen thoughtfully? — and how you incorporate their ideas into the rest of your performance.

Visual arts applicants should seek out National Portfolio Day events and portfolio development programs, in which trained professionals will critique their work, offering insights into what can be strengthened and how best to present their body of art.

DON’T FORGET ABOUT THE BIG PICTURE

Even if you’ve decided dance is your destiny or cello is your calling, many arts programs are part of larger colleges and universities, and you will therefore need to earn admission to the institution as well as the program you desire.

What does that mean? First, don’t slack off in the classroom: Academic performance will be an important factor in your application, even if you are a mini-Monet.

Second, use essay and supplemental questions in your main application to paint a comprehensive picture (pun totally intended) of yourself as a student and an artist. Some students, Saluti said, have a tendency to write Common Application essays that bear no relation to their goals as an artist. It is better, she said, for an application to tell a coherent story that can impress university and department admissions officers alike.

DON’T HESITATE TO ASK

Have more questions about what admissions is looking for? Just ask.

Admissions officers may be the gatekeepers at the school of your dreams, but they are not your adversaries, Saluti promises. Admissions staffers are generally happy to help aspiring students better understand how to put together a strong application. Sharing information can help both admissions and the students figure out if the school is the right fit, which benefits everyone.

“I would always encourage students to use us as a resource,” Saluti said. “We really act as guidance, and try to help in any way we can to make the process easier for students.”

Though art school is sometimes stereotyped as an easy way to fritter away your college years, nothing could be further from the truth, Brown said. Studying art involves a deep commitment that goes well beyond the classroom, he said.

Art school candidates, therefore, should use their applications to make the case that they have the talent, vision, persistence, and open-mindedness to dedicate themselves to their art.
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How did you discover your passion for music?

I am a professional multi-instrumentalist, and my primary instrument is the great highland bagpipes. Here at Texas Tech, I play oboe, harp, accordion, Irish whistles, shawm, clarinet, banjo, and a variety of world bagpipes from Scotland to Bulgaria. My fervor for the folksy started early in my life. I was born into a musical family and became infatuated by the great highland bagpipe as a toddler after seeing it on TV. While I did not grow up around Celtic music or the other traditional musics of the world, I actively searched for ways to read, listen, and learn about them.

What’s your favorite part about performing?

My favorite part about what I do is introducing my audiences to something they’ve never experienced before. Very rarely will the average American audience have any familiarity with something such as Sephardic folk music, or exposure to instruments like the theremin or didgeridoo. It is a great joy to introduce people to something wonderful, and most of the time you can see it on their faces (often joy, although sometimes a bit of confusion!). It’s an experience of sharing, learning, and communicating for me and my audiences.

What’s the hardest part for you about performing?

The most difficult challenge I faced was playing foreign musics without other musicians. I am fortunate to have had communication and instruction (directly and indirectly through recordings/videos/albums) from many great musicians from across the world.

Why did you pick this particular college?

Texas Tech appealed to me because of the incredible Vernacular Music Center. The VMC is an organization of ensembles and opportunities for musicians of all backgrounds to experience and perform vernacular (folk) musics and dances from across the world. It is a true gem of Texas Tech, and is one of very few programs like it in the nation. Texas Tech is extraordinarily fortunate to have the VMC. I encourage everyone to attend any of the events for a truly unique performance experience!

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What has been your favorite part of this college?

I am deeply grateful for the opportunity to learn and grow here at Texas Tech. In addition to the classical training, I am especially thankful to have the VMC programs which have allowed me to thrive in the root elements of my musical passions. The ensemble experiences will serve as encouraging examples of fine musicianship as I continue my musical career later in life.

Where do you imagine yourself in 10 years?

Within the next ten years, I see myself still performing music with people of all different backgrounds and cultures. The communicative qualities of music allow anyone to speak with their neighbors in a beautiful and universal language, and Texas Tech has gifted me the opportunity to do just that.
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In an era when social media likes feel tantamount and almost everyone wants to “go viral,” it’s easy to believe that the key to becoming a successful artist is to gain legions of followers. The most telling indicator of future success, however, is what can’t be seen—namely, behind-the-scenes planning that can fuel a strong following and lasting work. Below are a few of the top foundational skills three experts say artists must master to build and sustain a career.

Like many artists, after Anthem Salgado graduated from college with a degree in visual arts, he piece-mealed his income, working as an illustrator, photographer, performance artist, and arts administrator before the financial crisis of 2008. When the recession left him unemployed, he was inspired to study the business skills necessary to create a sustainable career in the arts. By 2010 he had successfully developed a profitable business model and launched ART OF HUSTLE, a company that teaches creatives and entrepreneurs how to build their own sustainable careers.

THE MISSION MINDSET

According to Salgado, the first step artists must take to create a profitable business is to move away from thinking that their careers will take off once they are selected for a particular program, residency, or project. Instead, he believes they should think of themselves »
as “artistic directors” of their own “micro arts organizations.” This empowerment essentially puts them in the driver’s seat of their careers.

Actor Richard Lawson agrees. He teaches his acting students the importance of creating a “career bus” and taking the driver’s seat. As a working actor for more than four decades and the co-founder of the WACO Theater Center in Los Angeles, Lawson embodies what he teaches: An artist is only as strong as their business plan.

Lawson encourages artists to create a “declaration of independence” that outlines their values, vision, and intent to pursue their craft independent of the larger industry. He admonishes his students to cultivate the mindset that, “I’m creating my own game, and Hollywood is Plan B of my career.”

BUILDING THE BRAND

Experts also agree that artists should give in-depth thought into developing, understanding, and communicating their brand. Having “a realistic idea of who you are in the art world and as an artist or maker” is critical, says interdisciplinary performance artist Allison Wyper, Artists Knowledge Manager for the Center for Cultural Innovation.

Lawson echoes that creatives must be crystal clear about the kind of art they plan to sell in the marketplace: Am I selling and marketing a Mercedes? A Toyota? A hybrid? Denzel Washington, for example, sells his ability to portray a handsome leading man—a Mercedes—on camera.

Wyper says you must have a “clear vision for what you want your life and your career to look like.” Do you want to open your own studio? Dance on Broadway? How will you know if you’re driving in the right direction if you haven’t mapped out your route in advance?

Equally important is understanding who will support your art. Wyper encourages creators to ask themselves, “Who are the people that my work matters to?”

She says the answer will help artists strategize when advertising shows, building a following, and seeking funding.

FUNDING YOUR JOURNEY

Lastly, experts agree financial acumen must undergird creatives’ artistic skill.

Aspiring artists must have consistent income that finances their work. It can come from selling art, applying for grants, or monthly support via a platform like Patreon. It has to exist, though, because if there’s no financial engine, the career bus can’t run.

Salgado encourages artists to pay attention to the work that “makes all other things possible.” For example, if teaching art pays well and enables you to slowly create pieces for exhibition, then it’s a great economic engine. The same is true if you’ve written several successful grants for your art and can do the same for other artists. The key is to do what enables you to create over the long haul.

“We have to be responsible for knowing where our money is coming from and going, and doing our taxes, and making sure that we have our insurance,” advises Wyper.

Initially this process will entail learning about taxes, investments, and contracts, but eventually you will need an accountant, lawyer, and financial advisor on your bus. Understanding money management is critical to your success as a thriving artist-preneur.

Free and reasonably priced business resources artists are available from numerous organizations, including Freelancers Union, Actors Fund, and the Center for Cultural Innovation. These organizations can teach you the business of the arts and network you with other creatives looking to do the same.

Wyper always reminds her clients: “There’s more than enough sources out there for us all to have them, and it’s going to be easier if we work together to try and make sure we can all take part.”
The James Pearson Duffy Department of Art and Art History is a division of Wayne State University’s College of Fine, Performing and Communication Arts, educating the next generation of visual artists, designers and art historians. Wayne State University is a premier urban research university offering more than 350 academic programs through 13 schools and colleges to more than 28,000 students.

For more information visit art.wayne.edu.
How did you discover your passion for acting?

The reason I became an actor is because there are a plethora of things that I need to say, and I simply do not have the words to say it. For as long as I can remember I have always been a person of extreme emotion and empathy, always trying to understand and identify with the motivations of someone else’s actions. My first “aha” moment happened while watching the film Antoine Fisher. That movie impacted me on a level I had not anticipated. The dynamic between Derek Luke and Denzel Washington evoked something in me that had not resonated within me until that moment. Also, the relationship between Derek Luke and Viola Davis forced me to take a look at my relationship with my parents. I did not know it at the time, but that was the start of my journey into acting and my eventual studies at Neighborhood Playhouse.

What’s the hardest part for you about performing?

Being an athlete, I would say I approach acting the way I do sports, which can get in my way because as an athlete, I want to "get it right" all the time, be perfect. In acting, that does not exist, which to me was the hardest part to accept – having to submit to the idea that you are not going to "get it right" or "perfect" but instead be as prepared as possible.

Why did you pick this particular college?

I chose a Conservatory over a university because I wanted to go to an institution that specialized in acting and everything else that involves the craft. I had already finished three years of college, and I grew tired of that scene. My mind and body were ready to take the next step and do something that I actually wanted to, which was attend a theatre based program. I was introduced to The Neighborhood Playhouse by an uncle who is an actor in Los Angeles. His exact words to me were "If I could go back in time, I would attend The Neighborhood Playhouse." That was all I needed to hear. During my time there I felt at home. The faculty was fantastic and I was among talented and like-minded classmates who had the same goals and aspirations as I did. The training speaks for itself; the school is legendary. There is a classic aura in that building, and once you come in contact with it, it sticks with you. You simply have to experience it for yourself. If you cannot already tell, I am quite proud to be a graduate of The Neighborhood Playhouse.

How do you think this program will help in what you want to do next?

Since graduating, I have worked in two equity off-Broadway plays and was nominated for a Clive Barnes award. I also booked two television pilots and won Best Actor at one of the best Independent Television Festivals. The pilot was then picked up for distribution recently, and I will be shooting that sometime in the near future. The second pilot I booked was for TNT. As far as representation, I signed with a manager within three weeks of graduating and am also signed with one of the top five agencies in the business. I say all of that to acknowledge The Neighborhood Playhouse because without the training, none of this would be possible.
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Thinking about a job in video or film production, but not sure what career options are open to you? Well, here’s a short exercise that might help you answer that question.

Make a list of every type of motion imagery you saw, on any screen, device or visual display, live or recorded, from the time you awoke yesterday morning to the time you went to sleep last night. Start with the devices, then add categories and what you watched. Include everything you can remember – from your smartphone to the movie theater and everything in between (gas pump video, electronic games, billboards, everything). You may need more than a couple of minutes.

Now, imagine what your day would have been like if you had gone that entire time without looking at one single video screen or visual display on any device or media delivery system. Do you think it’s possible to do that? And even if you could, would you have been able to function normally?

I’m betting your answers are short: “No, and No.” Video is an integral part of our lives; it’s not going away. Here’s why:

• 90 percent of information the brain absorbs is visual, according to the Visual Storytelling Institute, a trade and training association.
• Video will account for 82 percent of all internet traffic by 2021, says a Cisco white paper.
• 60 percent of U.S. businesses say they spend more than a quarter of their marketing budget on video; 64 percent of those surveyed said they create video content in-house, according to a study reported in Forbes.

• Streaming media and subscription services now reach more subscribers than cable TV companies, according to a June 2017 Fortune article.

Virtually every business and industry that makes, sells or provides goods or services is using video.

Innovative digital and visual technologies are opening up new ways to create and deliver content in entertainment and the arts, science, medicine, education, research and just about every other sector of our society.

SOMEBODY HAS TO CREATE THAT CONTENT.

Although your interest in video production may have been influenced by movies and television, the reality of building a career in big-time entertainment is daunting and often discouraging. Production jobs are project-based, and competition is fierce. And when a project ends, everyone is back in the job market. So while there are opportunities in entertainment, it’s difficult to break in, the path to success is challenging, and career stability is tenuous at best.

Meanwhile, the total number of people employed in the entertainment industry pales in comparison to the number working in video production in other industries.

There are many other options that will give you a chance to work in any phase of production: creative, pre-production, production or post-production. Many of the core production roles in visual media are essentially the same as in entertainment: writer, producer, director, cameraperson, lighting, sound, editing and so on. So if you want a career in video production, and would like the opportunity to »
try different roles, consider, for example, working in corporate video.

**WHAT IS “CORPORATE” VIDEO?**

“Corporate video” is a generic term for all forms of visual media created by companies to communicate directly to employees and/or to select external audiences. Generally it does not include customer-facing marketing communications like commercials, print advertising, promotional events or brand-marketing campaigns, which are traditionally produced by advertising or public relations agencies for a fee.

Corporate video offers more production opportunities than any other sector of the production industry. There are as many as 30 to 35 types of internal or external corporate video, ranging from short website messages to full-scale documentaries to streaming live events, according to Gydes.com, a video marketing consulting site. Internal video is used for orientation, human resources programs, policy announcements, training, product information, research, meetings, financial and business reports and more.

External videos are created for business-to-business (B2B) and business-to-consumer (B2C) audiences for marketing and sales, product launches, trade shows and exhibits, user groups, recruiting, websites, community relations and other selected audiences. Some companies have even begun creating, producing and distributing sponsored entertainment videos of their own to attract potential clients.

In recent years, as the cost of high-quality cameras and editing software has come down, many corporations have opted to develop their own internal production capabilities and studio facilities and to hire their own production staff. Access to more affordable equipment has also led to the growth of smaller independent production companies, many specializing in producing video directly for corporate clients. The increase in the use of video has also created more job opportunities for freelance creative and technical people.

**WHERE TO START**

As you consider a career in production, find out as much as you can about the different roles. Watch the production credits at the end of a program or film. Make a list of the different job functions and browse the internet for basic descriptions. There are lots of sites to explore on line, of course. Production companies explain what they do, developers of editing software describe new functionality, industry and trade publications feature the latest technical and production trends.

It’s important to become familiar enough with an industry to help understand what you’re best-suited for. But nothing beats hands-on experience. Volunteer at your local cable television station. If your school has its own television station or studio, take advantage of it. Research your own community to find local professional associations or schools that offer classes. Contact a local production company, explain that you’re considering a career in production, and ask for an “educational” interview. And of course, you should use your smartphone, video camera, and computer to create your own mini-productions.

No experience is wasted. Whatever production knowledge and basic skills you learn are easily transferable to the next job.

**THE FUTURE**

With all the transformative changes in marketing communications, there are no longer one-size-fits-all strategies. As consumers demand better content in videos, companies are allocating more of their advertising and marketing dollars to video content that can be viewed on multiple platforms. That demand will lead to more opportunities in creative and content development and in corporate video production.

And one more recommendation: If you want a career in any communications sector, not just a job, work on improving your own communication skills, including your writing skills – essential for a successful career in any industry.
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What has been your favorite part about MCAD?
With MCAD and the classes that they offer, you get a lot of leeway as to figuring out how you are as an artist and how you want to figure that out into your works.

How do you think the program will help you in what you want to do next?
It’s made me appreciate the little things more. I used to be more or less the type of person who would kind of just run through things and try to get things done quickly and as fast as possible. I’ve really taken the time to kind of realize that slow and steady really does win the race; because if you really want to work hard and really want to be successful you have to take your time with things. Not even just in aspects of art, but also just being alive as a human in general.

How did you discover your passion for creating?
It’s been something I’ve wanted to do for most of my life. I remember when I was a kid I was always into comic books. I was always doodling in my sketchbooks and drawing ninjas and superheroes.

What is your favorite thing about creating?
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As the parent of a young artist, you’ve invested time, money and energy into your teen’s artistic career. You’ve paid for lessons, attended competitions and lavished your child with praise.

But have you prepared your performing or visual arts student for financial success, besides advising on a Plan B? If you want to help your teen build a strong financial future that supports a career in the arts, follow these four tips.

1. Help your child understand the financial realities of any chosen field.

Any teen who aspires to become a professional artist must understand the financial nuts and bolts of how professionals in that field make a living.

How many years do they typically work? What is the average annual income? What percentage of professionals in the field work full time? Do they supplement their income with a day job?

Researching this information with your child will be preparation for the financial realities of becoming a professional in that field.

“The reality is that most people are making like $20,000 a year as an artist. It’s rare for artists to make a middle-class income,” says Amy Smith, who teaches tax preparation workshops for artists and is the founder of Headlong and the Headlong Performance Institute, a Philadelphia-based performance training center for dance and theater artists.

Miata Edoga, the president and founder of Abundance Bound, a financial education company for actors, artists and creative entrepreneurs, echoes Smith’s assessment. Less than 15 percent of union members in SAG-AFTRA qualify for insurance in any given year, she said.

A small paycheck, however, isn’t automatic doom for artists, according to Edoga.

The actor-entrepreneur believes that knowing the numbers helps artists create a winning game plan in a topsy-turvy industry. “We chose a roller-coaster career,” says Edoga. “We have to know that’s what we chose.”

2. Teach your child how to manage money now.

If you want your teen to experience financial security in the future, then you should teach financial management skills now.

Edoga says that kids should be developing financial systems in high school or earlier. “Can you imagine kids being 17 and us giving them the keys to the car with no practice?

“We don’t do that; we make them practice. With money, we forget to make them practice.”

Los Angeles actress Malika Williams wishes she had practiced money management in high school.
school, before the stakes were high. Although Williams has experienced success as an actor, including spots in national commercials and a recurring co-star role on “The Fosters,” she’s struggled to stay afloat financially.

She believes that learning about money management sooner would’ve helped. “In my family, we just didn’t talk about money out loud. It was very veiled.”

Not talking about money coupled with not making enough money as an actor left Williams in a precarious situation for several years until she realized that she needed a long-term financial plan.

In 2017, she enrolled in financial literacy classes at The Actors Fund, a national nonprofit that helps with the challenges of life in the arts, such as housing, healthcare and career planning. There she learned the message Edoga teaches her clients: Financial education gives you the freedom and the balance to actually pursue your career from a place of power.

3. Help your child cultivate additional skills to use in the marketplace.

Developing other talents and interests enables multiple streams of income and provides additional arenas where your child can grow professionally.

Edoga advises parents to help their kids research other paths. “The more that we can encourage kids to explore other income-producing avenues, the less they will depend on waiting on tables.”

Smith adds that it’s important for artists to find a day job that provides benefits besides just giving them a paycheck and flexibility, especially when planning for long-term financial success. She encourages artists to explore other paths that will generate revenue and a sense of accomplishment.

“There are jobs that feed your personal mission or creative soul a little better than others. It’s helpful to understand what you really care about as a person and an artist, so that you can seek out a day job that checks those boxes for you.”

4. Teach your child entrepreneurship.

While some professional artists make a living from their art plus a day job, many artists have embraced entrepreneurship and call themselves “artist-preneurs.”

These artist-preneurs are building businesses around their art and in fields unrelated to the arts.

"I want parents (of artists) to help their children understand that they are entrepreneurs,” says Edoga. “That’s the choice that they are making—to be an entrepreneur.”

Williams opted into entrepreneurship following a string of unsatisfying jobs that left her telling herself, “The perfect job doesn’t exist. I need to create the perfect job.”

After assessing her skills, interests and experience, Williams recognized that her work experience equipped her to empower people, while a decade of theater training qualified her to teach others how to exude confidence in front of crowds.

In 2017, Williams established The Center for Women’s Voice, a coaching and consulting business to help women improve their communication skills. It’s the “perfect job” for Williams, her opportunity to create a legacy outside of acting.

Smith believes that artists are inherently gifted to establish businesses. “One of our strengths is being inventive and creative,” she says, noting that there are myriad ways for artists to marry artistic and financial success.

“The idea of there being a model, one way to do it, has kind of disappeared.”

Successful artists – whether they are artist-preneurs or artists with fulfilling day jobs – have found ways to excel inside and outside of the arts. These artists are happier and richer because of it, and their parents are, too.
Massey University’s College of Creative Arts, located in the heart of New Zealand’s capital city, Wellington.

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Massey University participates in the U.S. Federal Student Aid Direct Loan programme.
Portfolio preparation is an art form in itself.

But you can learn to refine it at one of more than three dozen National Portfolio Day events, held annually across the United States, Canada and overseas.

These college fair-style events, held in conjunction with the National Association of Schools of Art and Design (https://nationalportfolioday.org), bring together many college representatives in one venue to provide one-on-one critiques before art students actually apply to colleges.

The best time to attend a portfolio day is during junior year, before you begin the college application process, says Barry Beach, an arts-school admissions adviser based in San Rafael, Calif.

"These professionals want to see who (the students) are, what their future college plans are, and what their fears and concerns are," he says. "They also want to review a student’s work and show them how they can make it better."

That’s the point of attending junior year: having time to incorporate feedback into your artwork or to develop a missing skill before your portfolio is submitted with a college application.

Beach, a graduate of the Rhode Island School of Design in Providence, R.I., says that portfolios should include the best of your most recent work, but not too much. It is better to go with "quality over quantity" – 12 great examples rather than 20 that are only OK, he says.

And don’t be dazzled by the prestigious schools.

"The mistake that a lot of students make is standing in line for three hours to speak to someone from RISD for 10 minutes. ... There are many other top art schools that will have shorter lines and will provide excellent feedback," says Carl Lopes, a Cape Cod studio artist who, for 20 years, was visual arts director for the Art and Applied Technology Department at Barnstable High School in Hyannis, Mass.

Up to 60 schools can be represented at a portfolio day, so students need a strategy, he says.

He advises arriving early and knowing exactly what schools you want to target.

He also advises students that college representatives want to gain a sense of who the student is as a person.

"Students should also bring their sketchbooks, which are like a personal journal," says Lopes. "This gives admissions representatives a sense of what inspires the student and shows them a bit of their personality."

Anna Pating, 19, a student at the Pratt Institute in Brooklyn, N.Y., was nervous when she showed her portfolio to college admissions representatives, but they provided her with a solid outline of what they wanted to see during the application process. »
"Each school wanted to see a variety of raw artwork, but they were really different when it came to things like creative work," she says. “Some schools, like RISD, wanted to see things set up very traditionally, and they had little interest in creative pieces, while Pratt representatives were happy to see a variety of creative pieces.”

Pating, from San Francisco, was the first in her family to attend art school and worked with Beach during her senior year. Having an expert to guide her through the art-school application process was important, she says, since her family was unfamiliar with the process.

"It can be really overwhelming when you are applying to a bunch of schools that all want different things, and it can be really stressful," Pating says.

1. Include 12 to 15 quality pieces of work.
2. Be open to a variety of colleges.
3. Get feedback from different kinds of programs, such as fine arts and animation.
4. Take notes.
5. Attend in your junior year.
6. Talk to representatives from digital programs.
7. Save all your artwork from freshman through junior year.
8. Include pieces based on your own initiative.
9. Include pieces stemming from visual discoveries – a drawing, for example, of that old sneaker in a corner of your messy room.
10. Get feedback from teachers before portfolio day.
11. Be open to criticism.
LOOKING FOR A GREAT VISUAL OR PERFORMING ARTS PROGRAM OR SCHOOL?
The National Association for College Admission Counseling (NACAC) is sponsoring 26 fairs in cities and towns nationwide this fall. These fairs are a great place to connect with undergraduate, graduate and summer programs in music, theater, dance, graphic design, film production, arts management, gaming and more. The following schools are exhibiting at one or more NACAC fairs this year (see page 8). Those with listings highlighted in blue are advertisers.

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Majors: D,F,M,MT,T
www.amda.edu
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Majors: F,MT,T
www.aada.edu

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Majors: F,G,P
www.artcenter.edu

ANDERSON UNIVERSITY: SOUTH CAROLINA SCHOOL OF THE ARTS
Location: Anderson, SC
Majors: D,F,G,M,MT,P,P,T,V
www.schoolofthearts.com
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ARTS UNIVERSITY BOURNEMOUTH
Majors: D,F,G,MT,P,T,V
www.aub.ac.uk

ASHLAND UNIVERSITY
Majors: G,M,MT,P,T,V
www.ashland.edu

AUBURN UNIVERSITY COLLEGE OF LIBERAL ARTS
Majors: D,F,G,MT,T,V,O
cla.auburn.edu

AUGSBURG UNIVERSITY
Majors: F,G,M,MT,T,V
www.augsburg.edu

AUGUSTA UNIVERSITY
Majors: F,G,M,MT,T,V
www.augusta.edu

D: Dance  F: Film
G: Graphic Design  M: Music
MT: Musical Theater
P: Photography  T: Theater
V: Visual/Fine Arts  O: Other
AUGUSTANA UNIVERSITY
Majors: M,T,V
www.augie.edu

BALDWIN WALLACE UNIVERSITY: CONSERVATORY OF MUSIC
Location: Berea, OH
Majors: M,T,O
www.bw.edu/schools/conservatory-music
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www.bsu.edu/admissions

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www.simons-rock.edu

BELMONT UNIVERSITY
Majors: D,G,M,MT,P,T,V
www.belmont.edu

BENNINGTON COLLEGE
Majors: D,F,G,M,P,T,V
www.bennington.edu

BERKLEE COLLEGE OF MUSIC
Location: Boston, MA
Majors: M
www.berklee.edu
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BOISE STATE UNIVERSITY
Majors: F,T,V
admissions.boisestate.edu

BOSSON CONSERVATORY AT BERKLEE
Location: Boston, MA
Majors: D,M,MT
bostonconservatory.berklee.edu
Founded in 1867, Boston Conservatory is the oldest performing arts conservatory of its kind in the nation. Internationally renowned, the multidisciplinary conservatory offers fully accredited graduate and undergraduate degrees in dance, music, and theater and presents more than 600 performances each year by students, faculty, and guest artists.

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Majors: F,M,T,V
www.brooklyn.cuny.edu

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Majors: D,F,MT,P,V
www.buffalostate.edu

CALIFORNIA JAZZ CONSERVATORY
Majors: M
cjc.edu

CALIFORNIA STATE UNIVERSITY-CHICO
Majors: M,T,V
www.csuchico.edu

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Majors: F,FM,M,T,V,O
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admission.enrollment.cmu.edu

CARTHAGE COLLEGE
Majors: D, G, M, MT, T, V
www.carthage.edu

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www.catawba.edu

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Majors: M, MT, T
www.centralmethodist.edu

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www.cmich.edu

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Majors: M
www.cwu.edu

CHAPMAN UNIVERSITY
Majors: D, F, G, M, MT, P, T, V
www.chapman.edu

CHRISTOPHER NEWPORT UNIVERSITY
Majors: D, M, MT, P, T, V
www.chapman.edu

CIRCLE IN THE SQUARE THEATRE SCHOOL
Majors: T
www.circlesquare.org

CLEVELAND INSTITUTE OF ART
Majors: G, P, V, O
www.cia.edu

CLEVELAND INSTITUTE OF MUSIC
Majors: M
www.cim.edu

CLEVELAND STATE UNIVERSITY
Location: Cleveland, OH
Majors: D, F, G, M, P, T, V
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www.ccis.edu
Majors: G, M, P, V

COLUMBIA COLLEGE CHICAGO
Majors: D, F, G, M, MT, P, T, V, O
www.colum.edu

COLUMBIA COLLEGE HOLLYWOOD
Majors: F, G, P, V
www.columbiacollege.edu

COLORADO STATE UNIVERSITY
Location: Fort Collins, CO
Majors: D, M, T, V, O
smtd.colostate.edu and art.colostate.edu
Colorado State University's School of Music, Theatre & Dance and Department of Art & Art History offer a wide range of professional and liberal arts undergraduate degrees in art, music, theatre, and dance. Our goal is to build the skills and knowledge needed by future generations in education, performance, research, therapy, composition, innovation, and creative production and design.

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www.collegeforcreativestudies.edu

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Majors: G, M, MT, P
www.strose.edu

D: Dance  F: Film  G: Graphic Design  M: Music  MT: Musical Theater  P: Photography  T: Theater  V: Visual/Fine Arts  O: Other
COLUMBUS COLLEGE OF ART & DESIGN  
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**Majors:** F  
www.compass.edu

CONCORDIA UNIVERSITY CHICAGO  
**Majors:** G,M,MT,T,V  
www.cuchicago.edu

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DELAWARE COLLEGE OF ART AND DESIGN
Majors: V
www.dcad.edu

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Majors: M
music.depaul.edu
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DEPAUW UNIVERSITY
School of Music
Majors: M
www.depauw.edu/music

DREXEL UNIVERSITY: WESTPHAL COLLEGE OF MEDIA ARTS DESIGN
Location: Philadelphia, PA
Majors: D, G, M, P, T, V, O
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www.ecu.edu/admissions

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www.esu.edu

EAST TENNESSEE STATE UNIVERSITY
Majors: F, G, P, V
www.etsu.edu

EASTERN ILLINOIS UNIVERSITY
Majors: D, F, G, M, MT, T, V, O
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EASTERN UNIVERSITY
Majors: D, M
eastern.edu

EDINBURGH NAPIER UNIVERSITY
Majors: F, G, M, P,
www.napier.ac.uk

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Majors: G, M, T, O
www.elmhurst.edu

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FIVE TOWNS COLLEGE
Majors: F, G, V, O
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flashpoint.columbia college.edu

FLORIDA STATE UNIVERSITY-COLLEGE OF MUSIC
Majors: M, MT
music.fsu.edu

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Majors: D,M,T
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smtd.umich.edu

UNIVERSITY OF MINNESOTA-MORRIS
Majors: D,M,T,V
www.morris.umn.edu

UNIVERSITY OF MISSOURI
Majors: F,G,M,T,V
admissions.missouri.edu

UNIVERSITY OF MISSOURI-KANSAS CITY: CONSERVATORY OF MUSIC AND DANCE
Location: Kansas City, MO
Majors: D,M
conservatory.umkc.edu
The UMKC Conservatory of Music and Dance is internationally recognized as a center for artistic excellence, innovation and engagement within our communities. In rehearsals, in class and on stage, our students interact with a gifted faculty and with leading visiting artists.

UNIVERSITY OF NORTH CAROLINA AT GREENSBORO
Majors: D,M,T,V
www.uncg.edu

UNIVERSITY OF NORTH CAROLINA: SCHOOL OF THE ARTS
Majors: D,F,M,T,O
www.uncsa.edu

UNIVERSITY OF NORTH GEORGIA
Majors: G,V
www.ung.edu

UNIVERSITY OF NORTH TEXAS
Majors: M
www.unt.edu

UNIVERSITY OF PLYMOUTH
Majors: D,G,T,V
www.plymouth.ac.uk

UNIVERSITY OF PUGET SOUND
Location: Tacoma, WA
Majors: M,T,V
www.pugetsound.edu
University of Puget Sound is an independent liberal arts college with 50+ areas of study, including Studio Art/Art History and Theatre Arts, as well as a renowned School of Music. Scholarships range from $13,000 up to full tuition, room, and board.

UNIVERSITY OF REDLANDS
Majors: M,T,V
www.redlands.edu

UNIVERSITY OF SAN FRANCISCO
Majors: D,G,M,T
www.usfca.edu

UNIVERSITY OF SIOUX FALLS
Majors: M,T,V
www.usiouxfalls.edu

UNIVERSITY OF SOUTH CAROLINA: SCHOOL OF MUSIC
Location: Columbia, SC
Majors: M
www.sc.edu/study/colleges_schools/music
The University of South Carolina School of Music has established a national reputation for artistic and scholarly excellence offering more than 20 music undergraduate and graduate degrees. Heavily reduced tuition rates are available for out-of-state students who earn music and/or academic scholarships from the university.

THE UNIVERSITY OF SOUTH DAKOTA
Majors: D,F,G,M,MT,T,V
usd.edu

UNIVERSITY OF SOUTHERN CALIFORNIA: SCHOOL OF DRAMATIC ARTS
Location: Los Angeles, CA
Majors: D,M,MT,T,V
dramaticarts.usc.edu
One of the top ranked drama schools in the world and recognized as a leader in performing arts education, the USC School of Dramatic Arts blends artistic training in a conservatory environment with all the academic advantages of a highly distinguished major research university.
UNIVERSITY OF SOUTHERN MAINE
Majors: D,M,MT,P,T,V
usm.maine.edu/admit

THE UNIVERSITY OF SYDNEY
Majors: G,M,V
sydney.edu.au

UNIVERSITY OF TEXAS AT ARLINGTON
Majors: F,G,M,MT,P,T,V
www.uta.edu

THE UNIVERSITY OF THE ARTS
Majors: D,F,G,M,MT,P,T,V,O
www.uarts.edu

UNIVERSITY OF THE PACIFIC
Majors: F,G,M,P,V
go.pacific.edu

UNIVERSITY OF THE WEST OF ENGLAND, BRISTOL
Majors: G,F,V
www.uwe.ac.uk

THE UNIVERSITY OF TEXAS AT AUSTIN
Majors: D,G,M,T,V
bealonghorn.utexas.edu

UNIVERSITY OF TOLEDO
Majors: F,T,V
www.utoledo.edu

UNIVERSITY OF THE PACIFIC
Majors: D,G,M,P,V
go.pacific.edu

UNIVERSITY OF WASHINGTON
Majors: D,G,T
www.washington.edu

UNIVERSITY OF WASHINGTON: SCHOOL OF MUSIC
Majors: M
music.washington.edu

UNIVERSITY OF WEST GEORGIA
Majors: M,T,V
www.westga.edu

UNIVERSITY OF WISCONSIN-EAU CLAIRE
Majors: G,M,T,V
www.uwec.edu

UNIVERSITY OF WASHINGTON: SCHOOL OF MUSIC
Majors: M
music.washington.edu

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UNIVERSITY OF WISCONSIN-LA CROSSE: DEPARTMENT OF THEATRE ARTS
Location: La Crosse, WI
Majors: MT,T
www.uwlax.edu/theatre-arts
Ranked No. 4 as best public university in the Midwest by U.S. News and World Report, UW-La Crosse is a Liberal Arts institution with a student population of 10,500 undergrad and graduate students. Theatre Arts offers an invigorating approach to theatrical training with six separate areas of emphasis - Performance, Design/Technical, Musical Theatre, Stage Management, Arts Administration, and General Theatre Studies.

WAYNE STATE UNIVERSITY: JAMES PEARSON DUFFY DEPARTMENT OF ART & ART HISTORY
Location: Detroit, MI
Majors: V
art.wayne.edu
The James Pearson Duffy Department of Art and Art History is educating the next generation of visual artists, designers, and art historians. WSU is a premier urban research university, in the heart of Detroit, offering more than 350 programs to more than 28,000 students.

WESTFIELD STATE UNIVERSITY
Majors: M,T,V
www.westfield.ma.edu

WESTMINSER COLLEGE
Majors: D,F,M,T
www.westminstercollege.edu

WESTMONT COLLEGE
Majors: M,T,V
www.westmont.edu

WILLIAM CAREY UNIVERSITY
Majors: M,T,V
www.wmcarey.edu

WILLIAM PATerson UNIVERSITY
Majors: P,O
www.wpunj.edu

WILLIAM WOODS UNIVERSITY
Majors: D,F,G,M,MT,P,T,V
www.williamwoods.edu

WINTHROP UNIVERSITY
Majors: D,G,M,MT,P,T,V,O
www.winthrop.edu

WOODBURY UNIVERSITY
Majors: F,G,V
www.woodbury.edu

WRIGHT STATE UNIVERSITY
Majors: D,M,MT,T,V
www.wright.edu

YOUNG HARRIS COLLEGE
Majors: M,T
www.yhc.edu

YOUNGSTOWN STATE UNIVERSITY
Majors: M,T,V
www.ysu.edu
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- Modern

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- Dance Pedagogy/Education
- Dance Studies
- Performance
- Pre-Athletic Training
- Studio Management

Arts & Entertainment Management

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- Musical Theatre
- Technical Theatre
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