

Welcome! **This survey is designed specifically for artists.**

## THINK OF ARTISTS THRIVE LIKE A NAVIGATION SYSTEM

Artists Thrive helps us see where we are in our work, where we want to go, what is important to measure, and how we can improve in ways that benefit everyone involved. Artists Thrive is meant to be customized, adapted, and applied to many situations to support your work. These tools can also be used again and again as a reference point for assessing and prompting value-driven action at all levels: individual, organizational, governmental unit, business, community collaboration, partnership, artist collective, etc. With Artists Thrive, you measure what matters to you, and you are guided toward continuous improvement over time.

## TIPS FOR JUMPING INTO ARTISTS THRIVE

- **Pick and choose** what's useful for you. Every row may not apply to you and you should feel free to customize it to make it your own.
- **Dive in where you want** and don't feel obligated to complete the assessment survey. If you need to stop midway, simply scroll to the end of the survey and make sure you bookmark the page to save your answers.
- **Bring a generous spirit.** This is a tool about growth and self-improvement, not judgement. Try using the tools to coach and incentivize yourself and your peers. Help each other reach the next level of improved performance.
- **Fill in gaps:** No single individual or organization can go it alone in changing conditions for artists to thrive. You can use the tools to identify the categories that you might lead on and those where you may need partners for support.

ARTISTIC LIFE				
	ARTISTS SILENCED	ARTISTS STRUGGLE	ARTISTS SURVIVE	ARTISTS THRIVE!
<b>Ability to Prioritize Creating</b>	I make little or no time to create.	I make limited time to create.	I have some ability to prioritize creating and that helps me achieve more balance within my overall life.	I prioritize creating as a central part of a well-rounded life.
<b>Creative Community Relationships</b>	I have very few conversations and interactions with a creative community, which leaves me feeling isolated.	I occasionally have conversations and interactions with a creative community, but they are inconsistent, so no deep connections are formed.	I often have meaningful conversations and interactions with a creative community that inspires and empowers me and others.	I have an ongoing and mutually beneficial relationship with my creative community that empowers everyone involved, promotes old and new connections, and leads to improved artistic opportunities.
<b>Creative Process</b>	I do not have structure for my process, often leaving me feeling stuck and unfulfilled.	I have some structure for my process, but I often struggle with the ebb & flow of my creativity and mind space.	I continually refine my process to allow for the ebb & flow of creativity and mindspace, which enables me to shift with intention to best support my work.	I have a deep process that I cultivate, trust and honor, which results in feeling content, fulfilled, and accomplished.
<b>Documentation</b>	I don't keep track of my work.	I keep a list of my work, but I don't have a formal system in place to keep track.	I have a list of my work, supported by other documentation that is accessible in case of emergency.	I have a robust inventory and rich documentation of my work that is regularly updated and accessible in case of emergency.

<b>COMMUNICATING AND CONNECTING</b>				
	<b>ARTISTS SILENCED</b>	<b>ARTISTS STRUGGLE</b>	<b>ARTISTS SURVIVE</b>	<b>ARTISTS THRIVE!</b>
<b>Cultivating An Audience</b>	I'm not sure if my work is reaching audiences and I don't know how or have the tools to cultivate new audiences.	I have a small following of people based on a narrow comfort zone where I can cultivate audiences and navigate outreach tools.	I have a growing number of followers, I manage outreach tools, and I am disciplined in cultivating audiences relevant to my work and mission.	I'm not sure if my work is reaching audiences and I don't know how or have the tools to cultivate new audiences.
<b>Presenting Work</b>	I rarely present my work because I don't know how to, or I lack access to presentation opportunities/venues.	I occasionally present my work when opportunities come to me. I have limited access beyond known venues.	I frequently present my work based on opportunities that come to me and through my efforts to educate presenters about my art and my community.	I consistently present my work based on opportunities that come to me and I choose those that are values aligned. I also cultivate new and innovative presentation avenues by proactively explaining and sharing my work, and often the work of other artists, with traditional and alternative presenters.
<b>Artistic Collaborations</b>	I rarely collaborate with anyone as I seek to share or advance my work.	I occasionally collaborate with others who are known to me as I seek to share or advance my work.	I often collaborate with others who are known to me or are from extended networks as I seek to share and advance my work and mission.	I very frequently and intentionally collaborate with others who are known to me or are from diverse and extended networks as I seek to actively share and advance my work. When it aligns, I also connect other artists to strong collaborators.
<b>Describing What I Do</b>	I have no language to describe my work and mission.	I have limited ways to talk and write about my work, and do so only when required to.	I utilize clear, authentic language about each new project and my overall vision. I am comfortable talking and writing about my work.	I create clear, authentic and evolving language relevant to each new project and my overall vision and values. I enjoy and am confident in talking and writing about my work and the work of other artists. I also connect my practice to larger conversations and experiences.

<b>COMMUNICATING AND CONNECTING - CONTINUED</b>				
	<b>ARTISTS SILENCED</b>	<b>ARTISTS STRUGGLE</b>	<b>ARTISTS SURVIVE</b>	<b>ARTISTS THRIVE!</b>
<b>Communication Avenues</b>	I rarely communicate with others about my art.	I occasionally communicate with people who already know my work, mostly around specific events and projects and only through communication channels that I have experience with.	I often communicate with a wide circle of audiences and partners, bringing them close to my process through a variety of existing and newer communication channels.	I very frequently and consciously communicate with expanding circles of existing and new audiences, bringing them close to my process through all relevant and emerging communication channels. When it is in alignment, I also cultivate communication channels that advance broader cultural sector interests.
<b>Expressions Related To Art And Social Change</b>	I rarely seek to express my work in terms of community, social, cultural, or civic change impacts and hardly ever focus on artistic qualities related to social change	I occasionally express my work in terms of community, social, cultural, or civic change impacts and sometimes focus on artistic qualities related to social change and opportunities to deepen relationships	I often express my work in terms of community, social, cultural, or civic change impacts and frequently focus on artistic qualities related to social change and opportunities to deepen relationships	I almost always express my work in terms of community, social, cultural, or civic change impacts and I am committed to focusing on and trying to advance artistic qualities related to social change and opportunities to deepen relationships, bridge differences, and amplify social justice

<b>MONEY</b>				
	<b>ARTISTS SILENCED</b>	<b>ARTISTS STRUGGLE</b>	<b>ARTISTS SURVIVE</b>	<b>ARTISTS THRIVE!</b>
<b>Money Management</b>	I have no money management skills or processes for my artistic practice or overall life.	I have limited money management skills and, periodically, often on a project-by-project basis, I use a simple process around debt, spending and saving.	I have adequate money management skills and access to skill development in this area. My personal finance process covers short to long term use of capital related to budgeting, saving, investing, spending, debt management and emergency preparedness associated with my artistic practice and overall life.	I have a healthy relationship to money and well-developed money management skills, including ongoing financial skill development and access to experts if and when I choose. My financial process covers short to long term use of capital related to budgeting, saving, investing, spending, risk assessment, debt management, emergency preparedness, and tax evaluation associated with my artistic practice and overall life. I also honor my inner wisdom in knowing when and where to adjust targets - all in ways that are consistent with my overall goals.
<b>Debt Management</b>	I have an unmanageable amount of debt and I have no plan to get out of it.	I have an unmanageable amount of debt, and I am developing a plan to reduce it.	I have a manageable amount of debt and a plan for paying it off and keeping it manageable.	I strategically acquire debt as needed and always have a plan for paying it off.
<b>Emergency Preparedness</b>	I don't have any savings, insurance, or other contingency plans for a life emergency.	I have some savings and insurance, but not enough to adequately prepare me for a life emergency.	I have adequate savings, insurance, and contingency plans in place for a life emergency.	I feel well-prepared for and have ample savings, insurance, and safety and contingency plans for life emergencies.
<b>Valuing my art &amp; time</b>	I do not know how to articulate a monetary value related to my art and time. When pressured to work with no compensation, I sacrifice my well-being to get my work out in the world.	I have a weak sense of monetary value related to my art and time and I am inconsistent in articulating and applying it. As a result, I usually default to unnegotiated pricing based primarily on what others have told me or what I am offered, even if it does not meet my basic cost of living.	I have a very good sense of monetary value related to my art and time. I try to build skills in this area and can regularly articulate and apply my pricing, including being capable of negotiations. As a result, I am paid at a rate that meets my basic cost of living and feel comfortable declining work that does not meet this threshold.	I have a strong sense of monetary value related to my art and time. I continually build skills in this area and with confidence, I consistently articulate and apply my pricing, including being adept at negotiations. As a result, I am paid at a rate that exceeds my basic cost of living, and I educate buyers as to why I decline work that does not meet this threshold. I also advocate for fair pay in the cultural sector and make strategic, mission-based choices to adjust my pricing or donate work in particular situations.

<b>MONEY - CONTINUED</b>				
	<b>ARTISTS SILENCED</b>	<b>ARTISTS STRUGGLE</b>	<b>ARTISTS SURVIVE</b>	<b>ARTISTS THRIVE!</b>
<b>Sources of Income</b>	No sources of my income align with my personal vision or goals.	Some sources of my income align with my personal visions and goals, but I am not fulfilled with the mix.	I have successfully shifted the ratio of my income so that a majority of it aligns with my personal vision and goals.	All of my income comes from sources that align with my personal vision and goals

<b>PLANNING AND CAPACITY</b>				
	<b>ARTISTS SILENCED</b>	<b>ARTISTS STRUGGLE</b>	<b>ARTISTS SURVIVE</b>	<b>ARTISTS THRIVE!</b>
<b>Defining Success</b>	I do not have a clear definition of success. I feel like it is out of my control and will either happen to me or it won't.	I define success largely based on external validations that reflect how others perceive my work and by comparing myself to my peers.	I define success for myself, specific to my practice, my mission, and my communities. I also celebrate self-defined success in other artists.	I work at my highest levels when my vision and priorities are values aligned, resulting in self-assured action and increased performance for myself and those around me. I also encourage and cultivate values-aligned actions by other artists and know that their success amplifies my own.
<b>Time Management</b>	I don't follow any process related to time management in my practice or overall life.	I occasionally follow a basic process to try to forecast, prioritize, and manage time in support of my practice and overall life.	I have a solid process that I regularly follow to forecast, prioritize, and manage time in support of my practice and overall life - and I also allow for some flexibility while still staying on track.	I have an advanced and joyful process that I consistently use to forecast, prioritize, and manage time in support of my practice and overall life. This process includes cultivating and honoring my inner wisdom on when and how to be flexible in accomplishing my vision.
<b>Systems of Support</b>	I don't have access to systems of support and feel like I have to do everything myself.	I do not have meaningful systems of support and usually only seek help when I'm stuck.	I have systems of support that complement my skill sets and enhance my art practice.	I have robust systems of support that advance my practice. I also engage in building new models for reciprocal exchanges, caring relationships, and actions that improve community capacity and support structures for artists, especially those who have encountered socially constructed barriers.
<b>Learning</b>	I rarely attempt to learn new skills and don't know where to find resources to help.	I occasionally attempt to learn new skills, but I often struggle to find resources to help.	I regularly seek to learn new and relevant skills, and I know where to find resources to help.	I continually seek to learn new and relevant skills, have access to helpful resources, and find joy in passing on to other artists the resources and skills that have helped me.

<b>PLANNING AND CAPACITY - CONTINUED</b>				
	<b>ARTISTS SILENCED</b>	<b>ARTISTS STRUGGLE</b>	<b>ARTISTS SURVIVE</b>	<b>ARTISTS THRIVE!</b>
<b>Opportunities and Resources</b>	I wait for opportunities and resources to come to me, and I say yes to almost everything without considering how my practice might be affected.	I go after opportunities and resources that line-up with what artists around me are doing and I say yes to almost everything without considering how my practice might be affected.	I seek and find access to a range of opportunities and resources, and I accept those that align with my vision for my practice.	I seek and create access to diverse opportunities and resources that bring the most fulfillment and value to my practice. I also engage in new ways of doing things that help me and other artists break new ground and expand our practices.
<b>Space, Equipment, Materials</b>	When I don't have immediate access to physical resources needed to create my work, I tend to stop creating.	When I don't have immediate access to physical resources needed to create my work, I often work sporadically as I search for and rely on examples by others who have secured resources.	When I don't have immediate access to physical resources needed to create my work, I usually keep working as I explore traditional and alternative ways to secure resources that best fit the situation.	When I don't have immediate access to physical resources needed to create my work, I continue to work as I explore diverse ways to secure and increase value-aligned resources, including new or unconventional connections and approaches that help me and other artists in near term and long-term ways.
<b>Planning &amp; Preparing for the Future</b>	I avoid thinking about the future, yet I know that I don't have what I need to face the unknown and recover from setbacks.	I think about the future and make plans on a project-by-project basis, but I do not have a clearly defined strategy for my overall practice. This leaves me vulnerable in the face of unknown factors and in my ability to be resilient during setbacks.	I look to the future through a clearly articulated strategic plan and vision for my practice. My plan includes measurable, actionable, and timely goals that help me face unknowns and bounce back after setbacks.	I embrace the future through a dynamic, strategic plan that reflects my vision for my practice. My plan is centered on clearly articulated measurable, actionable, and timely goals that are regularly adjusted for complex and changing conditions. My flexible plan prepares me to adapt to the unknowns of the future, welcome breakthroughs, and be resilient in the face of setbacks.

<b>PLANNING AND CAPACITY – CONTINUED</b>				
	<b>ARTISTS SILENCED</b>	<b>ARTISTS STRUGGLE</b>	<b>ARTISTS SURVIVE</b>	<b>ARTISTS THRIVE!</b>
<b>Legacy</b>	I have no thoughts or plans about my artistic legacy.	I sometimes think about my artistic legacy and have an informal plan, but it is not well-developed or communicated.	I spend adequate time thinking about my artistic legacy and I have developed a solid plan that I occasionally review and share with my support network.	I spend dedicated time thinking about my artistic legacy and I have a detailed plan that reflects my values. My plan may include other artists who have been integral to my work, and I regularly review my plan to build, refine and improve it. I also have a support network who has the ability to execute the plan.

<b>POWER (letting my voice grow in its own power)</b>				
	<b>ARTISTS SILENCED</b>	<b>ARTISTS STRUGGLE</b>	<b>ARTISTS SURVIVE</b>	<b>ARTISTS THRIVE!</b>
<p><b>Racism, Barriers, and Biases</b>  <i>How do artists assess and address internal and external impacts of racism, barriers, and biases?</i></p> <p><i>Factors may include, but are not limited to, culture, heritage, race, class, gender, age, size, geographic location, sexual orientation, etc.</i></p>	<p>When I encounter racism, barriers, or biases in my work, I have no supports for it to push my art.</p>	<p>When I encounter racism, barriers, or biases in my work, I have some awareness of the effects on me and my community, but there is high discomfort and low safety to learn, ask questions and find ways to push my art.</p>	<p>When I encounter racism, barriers, or biases in my work, I have a growing awareness of the multiple and complex effects on me and my community. I often try to seek or create comfortable spaces where folks can learn and ask questions that ultimately enable me to push my art. With awareness of what might happen, I may also choose to risk my own position and power to call out what is happening in ways that support antiracist and anti-oppressive concepts that relate to the moment I am in.</p>	<p>When I encounter racism, barriers, or biases in my work, I am acutely aware of the multiple and complex effects on me and my community. I take action to be in or create comfortable spaces where folks can learn and ask questions that ultimately enable me to push my art. With awareness of what might happen and based on my values and commitment to education and action on these matters, I often risk my own position and power to call out what is happening in ways that can advance antiracist and anti-oppressive concepts that relate to the moment I am in.</p>
<p><b>Finding &amp; freeing my voice</b></p>	<p>I am inhibited in conveying my voice. I feel boxed in and completely affected by the assumptions of others in ways that blocks my expression of new perspectives.</p>	<p>I am often challenged to convey my voice. I feel constrained and I am often affected by the assumptions of others in ways that hinders my expression of new perspectives.</p>	<p>I am usually able to let go and convey my voice. I regularly release the assumptions of others, step into myself, and express what is coming through my art</p>	<p>I am liberated in conveying my voice, I completely release the assumptions of others, transcend boundaries, stand fearlessly in my truth, let my voice grow in its power, and fully express my unique perceptions and perspectives.</p>
<p><b>Supports and Tools for Building Equity</b></p>	<p>I have no supports, tools and/or the will to help address the social forces that perpetuate inequitable systems.</p>	<p>I have limited supports, tools and/or personal bandwidth to help address the social forces that perpetuate inequitable systems.</p>	<p>I have an expanding set of supports, tools and energy to speak my truth and help address and act on the social forces that perpetuate inequitable systems.</p>	<p>I have robust supports, tools, self-agency and energy to speak my truth and engage in and build peer networks to help advance equitable and inclusive systems.</p>

<b>POWER (letting my voice grow in its own power) - CONTINUED</b>				
	<b>ARTISTS SILENCED</b>	<b>ARTISTS STRUGGLE</b>	<b>ARTISTS SURVIVE</b>	<b>ARTISTS THRIVE!</b>
<b>Influencing Systems</b>	Advocacy and organizing are not important to me as an artist.	Advocacy and organizing are a minimal part of my experience as an artist, and most of my actions are about self-advocacy.	Advocacy and organizing are an important part of my experience as an artist, and my actions include self-advocacy, arts sector coalition building, and cultural sector policy strategies.	Advocacy and organizing are a central part of my experience as an artist, and my actions focus on self-advocacy, building power in and beyond the cultural sector, being willing to lead and/ or follow on cultural sector policy strategies, and building a public leadership pipeline in the arts.
<b>Resources</b>	I don't share resources or opportunities with other artists.	I sometimes share resources and opportunities with a small network of artists like me.	I often share resources and opportunities, and I strive to address long standing inequities in terms of access to resources in the arts.	I am committed to sharing and increasing equitable access to resources and opportunities in the arts. I also seek to engage with or be a part of developing new sources of capital, mutual aid, or other supports that advance the cultural sector.

<b>SELF-CARE (resilience, wellness &amp; well-being)</b>				
	<b>ARTISTS SILENCED</b>	<b>ARTISTS STRUGGLE</b>	<b>ARTISTS SURVIVE</b>	<b>ARTISTS THRIVE!</b>
<b>Work-Life Integration</b>	I am very dissatisfied with my work-life integration. My work schedule almost always prevails, and my artistic energy is chronically depleted.	I am dissatisfied with my work-life integration. My work schedule usually prevails, and my artistic energy is very low.	I am often satisfied with my work-life integration. My work schedule is manageable, and my artistic energy usually sustains me.	I am very satisfied with my work-life integration. My work schedule is optimal, and my artistic energy is high.
<b>Work-Life Recharge/Change</b>	I rarely feel that I can focus on taking time to recharge and I have lost touch with my power to change things.	I occasionally feel like I can focus on taking time to recharge and I have some notion about my power to change things.	I often feel able to focus on and take time to recharge and I am aware of my power to change things.	I am highly aware of my power to change things and feel able to focus on and choose fulfilling flows of energy, commitments, and recharge time. I model this integration in ways that help others create their optimal work/life integration.
<b>Work-Family Integration</b>	In trying to meet my needs for family and my artistic practice, I yield one to the other. This happens at the detriment of my overall welfare and ability to engage in quality relationships	In trying to meet my needs for family and my artistic practice, I strive to try to “have it all.” But in choosing, I often compromise my welfare and ability to engage in quality relationships.	In trying to meet my needs for family and my artistic practice, I sometimes feel pulled. But overall, I am able to navigate between the two in ways that support my welfare and ability to engage in quality relationships.	I prioritize and integrate my needs for family and my artistic practice in ways that align my personal and professional goals. By doing so, they reinforce one another, improve my welfare, and enhance my ability to engage in high quality relationships.
<b>Physical Wellness</b>	I don’t prioritize my physical wellness and I am unaware of how this may affect my artistic expression. I have no role models that can support me in this pursuit.	I strive to make time to care for my physical wellness, but often yield this time when things get hectic, which often has detrimental impacts on my artistic expression. I have some ideas or models for improvement.	I dedicate regular time, attention and care around my physical wellness in ways that boost my artistic expression. I can model this for others.	I am intentional and have an expanding practice of care for my physical wellness in ways that regenerate and ignite my artistic expression. I can model this for others and support them in this pursuit.

<b>SELF-CARE (resilience, wellness &amp; well-being) - CONTINUED</b>				
	<b>ARTISTS SILENCED</b>	<b>ARTISTS STRUGGLE</b>	<b>ARTISTS SURVIVE</b>	<b>ARTISTS THRIVE!</b>
<p><b>Emotional Well-Being</b> <i>(a state of evenness, centeredness or groundedness)</i></p>	<p>I don't prioritize my emotional well-being and I am unaware of how this may affect my artistic expression.</p>	<p>I strive to make time to care for my emotional well-being, but often yield this time when things get hectic, which often has detrimental impacts on my artistic expression.</p>	<p>I dedicate regular time, attention and care around my emotional well-being in ways that boost my artistic expression.</p>	<p>I am intentional and have an expanding practice of care for my emotional well-being in ways that regenerate and ignite my artistic expression. I model this in ways that can support others in this pursuit</p>
<p><b>Spiritual Well-Being / Connection To Something Greater Than Myself</b> <i>(what makes you feel expanded and opens you to healing and bigger ways of making meaning in the world)</i></p>	<p>I don't prioritize my spiritual well-being and I am unaware of how this may affect my artistic expression.</p>	<p>I strive to make time to care for my spiritual well-being, but often yield this time when things get hectic, which often has detrimental impacts on my artistic expression.</p>	<p>I dedicate regular time, attention and care around my spiritual well-being in ways that boost my artistic expression.</p>	<p>I am intentional and have an expanding practice of care for my spiritual well-being in ways that regenerate and ignite my artistic expression. I also model this in ways that can support others in this pursuit.</p>
<p><b>Sensing with the body</b> <i>(bodily experience and processes to understand our own emotional experience, and the experiences of others; being present in the moment; bodily wisdom and mind-body connection through touch, sensation, movement, etc.)</i></p>	<p>I rarely listen to and take cues from my body. This prevents me from being present for myself and others. It is very difficult to uncover and focus on what is important to me.</p>	<p>I sometimes listen to and take cues from my body. This occasionally helps me be present for myself and others. It is often difficult to uncover and focus on what is important to me.</p>	<p>I often listen to and take cues from my body. This generally helps me be present for myself and others. I can usually uncover and focus on what is important and in alignment with the highest version of myself.</p>	<p>I almost always listen to and take cues from my body. This continuously helps me be present for myself and others. I consistently uncover and focus on what is important to me and find what aligns with the highest version of myself.</p>

## SELF-CARE (resilience, wellness & well-being) - CONTINUED

	ARTISTS SILENCED	ARTISTS STRUGGLE	ARTISTS SURVIVE	ARTISTS THRIVE!
<b>Regrounding in the body</b>	When I experience moments of disconnection or overstimulation, I rarely know how to regroup in my body and creative expression.	When I experience moments of disconnection or overstimulation, I occasionally know how to regroup in my body and creative expression.	When I experience moments of disconnection or overstimulation, I frequently know how to regroup in my body and creative expression.	When I experience moments of disconnection or overstimulation, I almost always know how to regroup in my body and creative expression.
<b>Mindful Inquiry</b> <i>(paying attention to, questioning, and being curious and nonjudgmental about the thoughts and beliefs that create stress and stand in the way of physical, emotional and spiritual well-being)</i>	Stressful thoughts almost always lead me to assumptions, judgments, and a need to hold on to my beliefs in ways that do not serve me. I resist stopping to question the thoughts or to get curious about my reactions.	Stressful thoughts often lead me to assumptions, judgments, and a tendency to hold on to my beliefs in ways that do not serve me. I occasionally stop to question the thoughts and to get curious about my reactions.	Stressful thoughts sometimes lead me to assumptions, judgments, and a tendency to hold on to my beliefs in ways that do not serve me. I usually stop to question the thoughts and to get curious about my reactions.	Stressful thoughts rarely lead me to assumptions, judgments, or a need to hold on to my beliefs in ways that do not serve me. I almost always stop to question the thoughts and to get curious about my reactions.
<b>Mindful Inquiry Impacting Artistic Expression</b>	I struggle to move toward changing my relationship with the thoughts and it is rare when I make conscious choices over how my thoughts affect my artistic expression.	I am moving towards changing my relationship with my thoughts, but I have work to do. In these times, stress starts to fade away and I can make some conscious choices over how my thoughts affect my artistic expression.	I am changing my relationship with my thoughts. As I do this, stress starts to fade away and I feel empowered to make conscious choices over how my thoughts affect my artistic expression.	I consciously change my relationship with my thoughts. As I practice this, stress fades, I am empowered to make conscious choices, and I open a space for love, peace and connection that regularly adds vibrancy to my artistic expression.

<b>SELF-CARE (resilience, wellness &amp; well-being) - CONTINUED</b>				
	<b>ARTISTS SILENCED</b>	<b>ARTISTS STRUGGLE</b>	<b>ARTISTS SURVIVE</b>	<b>ARTISTS THRIVE!</b>
<p><b>Compassionate Resilience</b> <i>(being deeply aware and responsive versus being impulsive and reactive)</i></p>	<p>I rarely meet challenges from a place of self-awareness, and it is very difficult to uncover and focus on what is important to me. My choices hardly ever support my well-being.</p>	<p>I sometimes meet challenges from a place of self-awareness, yet it is often difficult to uncover and focus on what is important to me. My choices only occasionally support my well-being.</p>	<p>I regularly meet challenges from a place of self-awareness, and I can usually uncover and focus on what is important and in alignment with the highest version of myself. My choices frequently support my well-being.</p>	<p>I almost always meet challenges from a place of deep self-awareness. I consistently uncover and focus on what is important to me and find what aligns with the highest version of myself. My steady and intentional choices almost always support my well-being.</p>
<p><b>Mindfulness Into Action</b></p>	<p>I rarely choose to utilize my artistic expression to engage in collective action and well-being.</p>	<p>I occasionally choose to utilize my artistic expression to engage in collective action and well-being.</p>	<p>I usually choose to utilize my artistic expression to engage in just, collective action, well-being, and liberation.</p>	<p>I continuously choose to utilize my artistic expression to engage in conscious solidarity toward just, collective action, well-being, and liberation.</p>