



# RESOURCES FOR TEACHING ARTISTS

## Artistic

### Creativity

\*Bayles, David. ***Art & Fear***. New York: Continuum Press, 2001. *Art & Fear* was written by two friends who have been artists for most of their lives. Both have their feet rooted in the real world and have keen insights into what enables individuals to produce good art and to continue to produce good art, and what stumbling blocks stop many individuals. These insights are of value to artists in any medium, and are likely to be of value to many individuals who don't think of themselves as artists. From an Amazon customer review.

Csikszentmihalyi, Mihaly. ***Creativity: Flow and the Psychology of Discovery and Invention***. New York: Harper Perennial, 1997. Based on interviews with 91 internationally recognized creative people--among them Nobel physicist John Bardeen, writer Denise Levertov, jazz musician Oscar Peterson, and electronics executive Robert Galvin--this book offers a highly readable anatomy of creativity. Csikszentmihalyi argues that creativity requires not only unusual individuals, but a culture and field of experts that can foster and validate such work. From *Publishers' Weekly*. <http://www.publishersweekly.com/index.asp>

Grudin, Robert. ***The Grace of Great Things: Creativity and Innovation***. New York: Mariner Books, 1991. In this second book in Robert Grudin's triptych of philosophical essays about the art of living his focus is not so much on the mystery of where innovative genius comes from--though he has quite a bit to say about that knotty subject--as on the role that's played by large and small varieties of creativity in our everyday lives. Above all, he is determined to convince us that, even at the humblest level, creative labor is a key to happiness. From Richard Farr.

Hyde, Lewis. ***The Gift: Creativity and the Artist in the Modern World***. New York: Vintage, 2007. By now a modern classic, *The Gift* is a brilliantly orchestrated defense of the value of creativity and of its importance in a culture increasingly governed by money and overrun with commodities. An illuminating and transformative book, and completely original in its world view *The Gift* is cherished by artists, writers, musicians, and thinkers. From Amazon.

Jackman, Ian (Ed). ***The Artist's Mentor, Inspiration from the World's Most Creative Minds***. New York: Random House Reference, 2004. What inspires a person to create? How does an artist see the world? What happens during a "eureka moment?" Drawing on interviews and autobiographical writings of more than 100 painters, photographers, sculptors, and film and video artists, Jackman gets to the heart of what makes art. Here, Michelangelo, Frida Kahlo, Jean Renoir, Pablo Picasso, and many other visual artists describe the creative process. Recommended by Amy Goldbas, [amygoldbas@hotmail.com](mailto:amygoldbas@hotmail.com) Connecticut.

Maisel, Eric. ***A Life in the Arts***. New York: Tarcher, 1994. "Maisel, a psychotherapist who specializes in helping artists and performers, dissects the motivations, attitudes, rewards and punishments of the creative life better than anything else I've read. It goes into great detail on topics such as talent, isolation, moods, and stardom. He also includes a transition program for moving out of a professional art career." Recommended by Hillary Rettig, Massachusetts. <http://lifelongactivist.com/>

Orland, Ted. *The View from the Studio Door: How Artists Find Their Way in an Uncertain World*. Image Continuum Press, 2006. Orland argues that art-making, theory and practice are always intertwined. Timeless philosophical questions (*How do we make sense of the world?*) address the very nature of art making, as well as gritty real-world questions (*Is there art after graduation?*) that artists encounter the moment they're off the starting blocks and producing work on a regular basis. Recommended by Amy Goldbas, [amygoldbas@hotmail.com](mailto:amygoldbas@hotmail.com) Connecticut.

Pressfield, Steven. *The War of Art: Break Through the Blocks and Win Your Inner Creative Battles*. New York: Warner Books, 2003. "Everyone I know who's read this book says it has changed his or her life. This is not just a book for artists; it's for anyone with an ambitious goal. On top of its many other virtues, it's also a short, pithy and entertaining read: you can finish it in an afternoon." Recommended by Hillary Rettig, Massachusetts. <http://lifelongactivist.com/>

\*Tharp, Twyla. *The Creative Habit: Learn It and Use It for Life*. New York: Simon & Schuster, 2005. Tharp shows how and why artists must actively seek and nurture inspiration. The dancer/choreographer draws on personal experiences to guide readers into cultivating habits that give birth to success. She recounts the experiences of artists from other disciplines, including painting and cinematography. From *School Library Journal*. <http://www.schoollibraryjournal.com/>

Zander, Benjamin and Rosamund Zander. *The Art of Possibility*, Penguin, 2002. In a manual for turning life's obstacles into possibilities, the Zanders introduce "tools" for transformation, drawing on their experiences with musicians, students and patients in therapy. From *Publishers Weekly*. Recommended by Amy Goldbas, [amygoldbas@hotmail.com](mailto:amygoldbas@hotmail.com) Connecticut.

## Dance: Organizations

**Dance/USA**, a national service organization for professional dance, seeks to advance the art form of dance by addressing the concerns of professional dance. Its members include professional dance companies, artists, presenters, service organizations, individuals, and other organizations. Their Public Communications program produces the semi-annual *Dance/USA Journal* and a *Member Bulletin*, listing funding opportunities, job positions, and other resources. Additionally, Dance/USA provides professional development and networking opportunities through seminars and workshops at their semi-annual Council Meetings, biennial national Roundtables, and regional forums. [www.danceusa.org](http://www.danceusa.org)

**National Dance Association** promotes and supports creative, artistic, and healthy lifestyles through services and programs in dance and dance education. It provides leadership for teachers of dance; develops and disseminates information in dance pedagogy and resources in curriculum and program development, professional development, and teacher preparation; and advocates practices that promote healthy lifestyles through dance curriculum, programs, and workshops. Its website includes related publications, an event calendar, and a sign-up for a list-serve. [www.aahperd.org/nda](http://www.aahperd.org/nda)

\***The National Dance Education Organization** <http://www.ndeo.org/> is dedicated to promoting standards of excellence in dance education. It provides the dancer, educator, and administrator a network of resources and support, a base for advocacy, and access to programs and projects that focus on the importance of dance. NDEO forges alliances with over 150 federal and state agencies, and arts and education associations to support quality dance education at local, state, and national levels.

## Dance: Other Resources

Berger, Jennifer Garvey. *Dancing on the Threshold of Meaning: Recognizing and Understanding the Growing Edge*. <http://aeq.sagepub.com/cgi/content/short/41/3/125> The Staged Self-Directed Learning Model proposes that learners advance through stages of increasing self-direction and that teachers can help or hinder that development. Good teaching matches the learner's stage of self-direction and helps the learner advance toward greater self-direction. Specific methods are proposed for teaching students at each stage, although many different teaching styles are good when appropriately applied. Several pedagogical difficulties are explained as mismatches between teacher style and learner stage, especially the mismatch between a student needing direction and a non-directive teacher. Recommended by Elaine Sisler, Massachusetts.

**Creative Movement Ideas** (commercial site) <http://www.creativekidsonthemove.com/> This organization has implemented different aspects of movement in each of the 45 lesson plans described in its book, *Kids on the Move*. These lessons can be incorporated into any weekly theme and, if used as recommended, can cover an entire year. The authors have included a glossary for technical terms and photographs for a better understanding of positions. Ideas for creative monthly handouts for parents and caregivers are provided. Recommended by Christina, Massachusetts.

Gilbert, Anne Green. *Teaching the Three Rs through Movement Experiences: A Handbook for Teachers*. New York: Macmillan Publishing Co., 1976. A resource that brings the often overlooked kinesthetic realm into the classroom. Lessons are easy to implement and adapt into any subject area. They can be easily taught by someone with no dance experience, and quickly referenced for last minute lessons and time filler activities. They give students an excellent understanding of the material as well as making it interesting and exciting for them. From Amazon customer.

Lowden, M. *Dancing to Learn: Dance as a Strategy in the Primary School Curriculum*. London: The Falmer Press, 1989. "I love this book because of the illustrations and how integration is approached—great for classroom teachers, not just dancers." Recommended by Bonnie Duncan, Massachusetts [bonnie.d@comcast.net](mailto:bonnie.d@comcast.net).

## Film: Organizations

**The Association of Independent Video and Filmmakers** serves local and international film and video makers—from documentarians and experimental artists to makers of narrative features. They provide informative seminars and networking events, trade discounts, access to group health and production insurance, a public resource library, and information services including advice and referral for independent filmmakers and media artists. The Association also produces *The Independent Film & Video Monthly*, a publication dedicated to issues facing the independent media field. [www.aivf.org](http://www.aivf.org)

**Film Arts Foundation** is a nonprofit leader in the media arts field, providing comprehensive training, equipment, fiscal sponsorship, information, consultations, and exhibition opportunities to independent filmmakers. [www.filmarts.org](http://www.filmarts.org)

**Independent Feature Project** fosters an infrastructure that supports independent filmmaking and ensures that the public has the opportunity to see films that accurately reflect the diversity of American culture. The IFP's activities include: the annual Independent Feature Film Market; *Filmmaker Magazine*; From Script to Screen, an annual screenplay development conference; a monthly screening series to provide the public and distributors an opportunity to view films that are seeking theatrical distribution; and various seminars and workshops to encourage filmmakers in all aspects of production. Its website features news, feature articles, interviews, information resources, and networking opportunities. A growing archive of educational and resource items make up its Filmmaker's Library. [www.ifp.org](http://www.ifp.org)

**National Alliance for Media Arts and Culture** is a nonprofit association whose membership comprises a mix of organizations and individuals dedicated to a common goal: the support and advocacy of independent film, video,

audio, and online/multimedia arts. NAMAC's members provide services in support of independent media, including education, production, exhibition, distribution, collection-building, preservation, criticism, and general advocacy. These organizations serve approximately 400,000 artists and other media professionals nationwide. NAMAC's website has a searchable member directory, as well as resources for peer-to-peer networking, strengthening leadership, developing organizational infrastructures, and other materials. It convenes regional meetings and hosts a conference to share information, identify issues of common concern, and initiate projects and programs aimed at advancing the field. NAMAC's *BULLETin*, is a free email newsletter of media-related action alerts, job openings, upcoming NAMAC events, and other NAMAC news and media resources. [www.namac.org](http://www.namac.org)

## Film: Other Resources

**Cartoon Brew.** <http://www.cartoonbrew.com/> Updated daily by two animation historians. Recommended by Pell Osborn, <http://linestorm.com/> Massachusetts.

***Pinocchio* and *Ratatouille*.** "Animation wonders of such high technical achievement that they withstand rigorous analysis and reward repeated viewing." Recommended by Pell Osborn, <http://linestorm.com/> Massachusetts.

Williams, Richard. ***The Animator's Survival Guide***. New York: Farrar, Straus, and Giroux, 2002. A teacher of animation and animation director of *Who Framed Roger Rabbit* who explores and expands the medium with deep and engaging curiosity. Recommended by Pell Osborn, <http://linestorm.com/> Massachusetts.

## Inspirational

Dillard, Annie. ***Pilgrim at Tinker Creek*** (Harper Perennial Modern Classics; Reissue edition, 2007) and ***The Outermost House*** by Henry Beston (Holt Paperbacks, 2003). "I read both these books in the 1970's, and they stay with me. Both have been meaningful to me in the way I look at life and experience. This is what deeply affects the way I teach." Recommended by Katie Greene, <http://www.katiegreenstories.com/> Massachusetts.

## Music: Organizations

**American Composers Alliance** serves over 200 professional American composers of concert music. Member services include: registering works with BMI so that royalties on performances, recordings, and broadcasts are collected and distributed; incorporating works in its searchable online catalogue; printing and selling copies of members works, making them available to performers, chamber ensembles, orchestras, libraries, and music stores around the world; and negotiating rental fees and renting scores of works created for large ensembles. [www.composers.com](http://www.composers.com)

**American Composers Forum** supports composers and develops new markets for their music. Through granting, commissioning, and performance programs, the Forum provides composers at all stages of their careers with valuable resources for professional and artistic development.. [www.composersforum.org](http://www.composersforum.org)

**American Music Center** is a national service and information center for new American music. The organization provides grants, professional development support, and information services to performing artists. Members have access to the Music Center's *Opportunity Update*, a monthly listing of music opportunities and NewMusicJukebox, an online library and listening room. [www.amc.net](http://www.amc.net)

**Music Educators National Conference** <http://www.menc.org/> MENC is the national organization of music educators. It is involved in many projects including: the publication of more than 100 books, videos and compact discs, Music in Our Schools Month, The Fund for the Advancement of Music Education, <http://www.menc.org/information/members/fame/charity.html> The National Anthem Project, and arts education advocacy initiatives. MENC developed the National Standards for Music Education

## Music: Other Resources

Eric Chapelle's **children's music website**. <http://www.ravennaventures.com/> Recommended by Christina, Massachusetts.

Chernoff, John Miller. ***African Rhythms, African Sensibilities***. Chicago: University of Chicago Press, 1981. This is THE classic on African music. You will find it listed in the bibliographies of almost any serious study that came later. It is in-depth and comprehensive. From Amazon customer. Recommended by Tony Vacca, [jean@arts-are-essential.org](mailto:jean@arts-are-essential.org) Massachusetts.

**www.IndieFeed.com** <http://radio.weblogs.com/0141318/categories/folk/> was started by an experienced group of digital music experts with a strong passion and long history in independent music. They are dedicated to ensuring that independents are well represented, promoted and get their fair share.

**The Old Time Herald** <http://oldtimeherald.org/> celebrates the love of old-time music -- grassroots or home-grown music and dance. Old-time music shares origins, influences and musical characteristics with roots music across America. Their magazine casts a wide net, highlighting the Southeastern tradition while opening its pages to kindred and comparable traditions and new directions.

Rogers, Sally, **Kidsbeat**, <http://www.encyclopedia.com/doc/1G1-117665757.html> *Sing Out!* Vol. 48, Number 2, Summer, 2004. Rogers is concerned with teaching our heritage of song to children and preserving it. Includes a list of 100 songs in the Anglo American culture she believes children should know. Recommended by Tim Van Egmond, <http://www.timvanegmond.com/> Massachusetts.

**SongwriterUniverse** [www.songwriteruniverse.com](http://www.songwriteruniverse.com) (commercial site) is a music website with resources, research, and articles. The site provides numerous links to other music organizations and resources. It also includes *SongwriterUniverse Magazine* <http://www.songwriteruniverse.com/magazine.html> , which features exclusive interviews with hit songwriters, artists, publishers, A&R execs and producers.

## Philosophy

Frankl, Viktor. ***Man's Search for Meaning***. New York: Beacon Press, 2006. Frankl's meditation on finding meaning in the midst of suffering argues that we cannot avoid suffering but we can choose how to cope with it, find meaning in it, and move forward with renewed purpose. He contends that our primary drive in life is not pleasure, as Freud maintained, but the discovery and pursuit of what we personally find meaningful. Recommended by Jewel Davis, [BugJewel@aol.com](mailto:BugJewel@aol.com) New Hampshire.

Goodman, Nelson. ***Languages of Art***. Indianapolis: Hackett Publishing Company, 1976. This book enables a person to review the deep structure of aesthetics through symbolic diagrams. Goodman presents a model of aesthetic production based on a flow from microperceptions into the macroperception of affect. Recommended by Joy Lamberton, <http://www.joy-totheworld.com> Massachusetts.

*Tolstoy, Leo. What Is Art?* Replica Books, 2001. Tolstoy unleashes an argument that provides insight into the definition of art. He argues that true art reflects the religious consciousness of the age and is measured by its degree of infectiousness to the consumer. It is valued by having particularity, clarity, and sincerity of feeling from the artist. He also argues that governmental endowments given to art that only satisfies the sensual desires of the upper class is a great abuse of millions of common people who work hard but will never even see the art, art that was produced at incredible expense using their money. From Amazon customer review. Recommended by Joy Lamberton, <http://www.joy-totheworld.com> Massachusetts.

## Puppetry

Bernier, Matthew and O'Hare, Judith. ***Puppetry in Education and Therapy: Unlocking Doors to the Heart and Mind***. Authorhouse, 2005. "This book is a good introduction to the many uses of puppetry for teachers and therapists. I have used this book in a school residency and have recommended it to several teachers. It is a wonderful classroom resource and should inspire many to explore the world of puppetry." O'Hare <http://www.youandmepuppets.com/YouandMePuppets/Welcome.html> is a Massachusetts Cultural Council Creative Teaching Partner. From Kathleen Davis, Rhode Island.

**Puppeteers of America.** <http://www.puppeteers.org/> A touchstone for information about puppetry around the US. Recommended by Judith O'Hare, <http://www.youandmepuppets.com/YouandMePuppets/Welcome.html> Massachusetts.

## Theater: Organizations

**Actors' Equity Association.** [www.actorsequity.org](http://www.actorsequity.org) Founded in 1913, Actor's Equity is a labor union that represents more than 45,000 actors and stage managers in the US. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. It negotiates wages and working conditions and provides a wide range of benefits, including health and pension plans, for its members.

\***American Alliance for Theatre and Education** is the leading national professional organization for theatre educators, theatre artists, and educators who use drama and/or theatre in the classroom. AATE provides a network for theatre artists and K-12 educators who work with young people. AATE produces a number of publications and an annual conference. [www.aate.com](http://www.aate.com)

**Association of Performing Arts Presenters** is dedicated to bringing performing artists and audiences together. It achieves its goal by providing visionary thinking, professional development, resource sharing, and advocacy, in support of its members and all those who create and disseminate the performing arts. The organization offers members technical assistance for visa processing, presents professional development and training seminars, and holds a major annual booking conference in NYC, among other benefits. [www.artspresenters.org](http://www.artspresenters.org)

**Black Theatre Network** exposes the beauty and complexity of black life in America and throughout the African Diaspora. It provides a national network for discussion and dissemination of information about black theatre, hosts an annual conference, and produces numerous publications. [www.blacktheatrenetwork.org](http://www.blacktheatrenetwork.org)

## Theater: Other Resources

Boal, Augusto. ***Games for Actors and Non-Actor***. London: Routledge, 2002. Boal's Methods transform theatre into a democratic arena where the spectator becomes the 'spectactor', contributing ideas, taking over roles, and using theatre to confront problems such as sexual harassment, poor pay, homophobia, and racism. *Games for Actors and Non-Actors* is a valuable handbook of methods, techniques, games, and exercises, and is a genuinely inspiring work by the world-famous author of *Theatre of the Oppressed*. It is designed to help anyone - actor on non-actor - rehearse for real life. Recommended by Joy Lamberton, Massachusetts <http://www.joy-totheworld.com>.

Jennings Tim, ***Storytelling, A Nonliterate Approach to Teaching Reading in Learning, The Magazine for Creative Teaching***, April/May 1981, Volume 9, Number 9. Recommended by Tim Van Egmond, <http://www.timvanegmond.com/> Massachusetts.

McKean, Barbara. ***Teaching Artist at Work, A Theatre with Young People in Educational Settings***. Portsmouth: Heinemann Drama, 2006. This book presents a framework for thinking about the work of teaching

artists in general and theatre teaching artists in particular. Through examination of practice, the book provides theatre teaching artists and those who prepare and work beside them with concrete examples of theatre education projects in different educational settings as well as the processes that helped them succeed.

Neelands, J. ***Making Sense of Drama: A Guide to Classroom Practice***. Oxford: Heinemann Publishing, 1984. "This book is a great simple resource for in-role drama work and for exploring text in just a few minutes. It's also great for play-building." Recommended by Bonnie Duncan, <http://www.bonnie-duncan.com/contact.html> Massachusetts.

Swados, Elizabeth. ***At Play: Teaching Teenagers Theater***. London: Faber & Faber, 2006. Since buying this book, I find I am using it a good deal in my lesson planning. I get ideas for adapting Viola Spolin-type drama games in ways that appeal to older students. Swados introduces drama skills incrementally, isolating non-verbal games from verbal ones at first, so that students gain skills and confidence gradually and are not overwhelmed by their creative tasks. Although her game instructions may be a little sparse for beginning drama teachers, she provides excellent examples, and employs a common-sense methodology for introducing students to drama. From Amazon customer.

## Visual Arts: Organizations

\***National Arts Education Association** <http://www.naea-reston.org/> The National Art Education Association (NAEA), founded in 1947, is the leading professional organization for art educators serving 20,000 active members at pre-kindergarten through grade 12 levels as well as college and university professors and researchers, administrators, and museum educators. Other members include parents, students, retired educators, arts councils, schools—and others concerned about the critical role of the arts in teaching and learning.

**National Association of Women Artists**, the oldest professional women's fine arts group in the U S, encourages the development of women artists, and provides cultural and educational programs. It offers members the opportunity to participate in curated and juried exhibitions nationwide in addition to competing for exhibition awards totaling upwards of \$10,000 annually. Members receive public exposure through its website and introduction to curators and collectors through participation in the organization's slide registry. [www.nawanet.org](http://www.nawanet.org)

**National Council on Education for Ceramic Arts** is a professional association of individuals and organizations whose interests, talents, and careers are focused on the ceramic arts. NCECA offers programs, exhibitions, and publications that are uniquely beneficial and rewarding to its membership of artists, educators, students, patrons, retailers, and manufacturers. [www.nceca.net](http://www.nceca.net)

**Society of American Mosaic Artists.** [www.americanmosaics.org](http://www.americanmosaics.org) is dedicated to educating, inspiring, and promoting excellence in mosaic fine art. SAMA organizes programs, events, and activities to: attract and retain members that exemplify excellence in mosaics to: to educate artists and the public regarding contemporary and classical mosaic fine art; provide opportunities for creative and professional growth; and foster and sustain a mosaic community to encourage members to explore the full potential of the art.

## Visual Arts: Other Resources

Grater, Michael. ***Paper Mask Making***. New York: Dover Publications, 1984. "I absolutely love this book because you can create quick, cheap masks/head bands for lots of kids." Recommended by Bonnie Duncan, Massachusetts. <http://www.bonnie-duncan.com/contact.html>

Hogarth, Burne. ***Dynamic Anatomy: Revised and Expanded Edition***. New York: Watson-Guption, 2003. The book is absolutely excellent for anyone who is trying to learn artistic anatomy. It is precisely oriented to the artist's needs and it doesn't use medical or biological explanations. From Amazon customer. See also: ***Dynamic Figure Drawing*** (Practical Art Books, 1996) and ***Drawing Dynamic Hands*** (Practical Art Books, 1988).

Jones, Owen. ***The Grammar of Ornament***. London: DK Adult, 2001. This book, first published in 1856, is a design classic. Owen Jones, a key figure British design, was an architect and designer. He traveled in Europe and the Near East, where he brought back ideas to improve the quality of Western design. This collection is a result of his comprehensive analysis of patterns. Recommended by Teresa Taylor, [ttaylor@metrocast.net](mailto:ttaylor@metrocast.net) New Hampshire.

Pakenham, Thomas. ***Remarkable Trees of the World***. New York: W. W. Norton & Company, 2003. This is not a book only for tree enthusiasts, it is for everyone and I hope that everyone, everywhere will buy this book and be enriched by it. It is a blend of richly beautiful photography with insightful and haunting narrative. The trees themselves come alive, sometimes as deities. The stories behind these particular trees left me with a sense of affection for these remarkable beings. From Amazon customer.

Sherwood, Shirley. ***A Passion for Plants***. New York: Seven Dials, 2003. This stunning showcase of paintings by over 80 contemporary botanical artists from all over the world. Recommended by Teresa Taylor, [ttaylor@metrocast.net](mailto:ttaylor@metrocast.net) New Hampshire.

Tarkovsky, Andrey. ***Sculpting in Time: Tarkovsky The Great Russian Filmmaker Discusses His Art***. University of Texas Press, 1989. If *Sculpting in Time* could be distilled to a single message, it would be this: content and conscience must come before technique—for any artist in any art form. From *Los Angeles Times Book Review*.

## Writing: Organizations

**The Association of Writers and Writing Programs** works to create new jobs and to build new opportunities and audiences for writers. It fosters literary talent and achievement, advances the art of writing as essential to a good education, and serves the makers, teachers, students, and readers of contemporary writing. It produces *The Writer's Chronicle* and an annual conference. A membership in AWP provides opportunities for publishing, services for finding jobs, and a lively exchange of ideas on writing and teaching. [www.awpwriter.org](http://www.awpwriter.org)

**PEN American Center** works to advance literature, defend free expression, and foster international literary fellowship. The Center has a membership of 2,900 distinguished writers, editors, and translators. In addition to defending writers in prison or in danger of imprisonment for their work, PEN American Center sponsors public literary programs and forums on current issues, sends prominent authors to inner-city schools to encourage reading and writing, administers literary prizes, promotes international literature that might otherwise go unread in the United States, and offers grants and loans to writers facing financial or medical emergencies. [www.pen.org](http://www.pen.org)

**Poetry Foundation** <http://www.poetryfoundation.org/>The Poetry Foundation, publisher of *Poetry* magazine, is an independent literary organization committed to a vigorous presence for poetry in our culture. It exists to discover and celebrate the best poetry and to place it before the largest possible audience. The foundation offers several prize programs including: Ruth Lilly Poetry Fellowships, Pegasus Awards, Emily Dickinson Award, Mark Twain Poetry Award Verse Drama Prize, and more.

**Poetry Society of America** is devoted to fostering and promoting poetry in the U.S. Its website links to poetry journals, poetry publishers, literary organizations, its *Crossroads Journal*, and information about readings, seminars, and competitions. [www.poetrysociety.org](http://www.poetrysociety.org)

**Poets & Writers, Inc.** is the primary source of information, support, and guidance for creative writers and the nation's largest nonprofit literary organization. It produces *Poets & Writers Magazine*, which publishes articles with practical applications for both emerging and established writers. In addition, it provides a comprehensive listing of literary grants and awards, deadlines, and prize winners available in print. Its website includes a searchable database of over 6,000 writers; advice on topics such as copyright, publishing, and finding a writers conference; along with links to over 1,000 websites of interest to writers. P&W's Information Services offers publishing advice to writers. [www.pw.org](http://www.pw.org)

**Printed Matter, Inc.**, the world's largest nonprofit organization dedicated to the promotion of artists' books, artists' publications, and other artists' publications, advocates the book as an alternative venue—or artistic medium—for artists' projects and ideas. It maintains a public reading room where over 15,000 titles by 5,000 international artists are available. In addition to being a wholesale and retail distribution hub for artists' books, Printed Matter offers a free consulting service to libraries, art institutions, and art professionals involved with artists' books throughout the world. Printed Matter presents a range of educational programs for the public from talks to student groups by staff members to in store lectures and readings by artists, critics, and curators. [www.printedmatter.org](http://www.printedmatter.org)

The **Society of Children's Book Writers and Illustrators** <http://www.nescbwi.org/legacy/> offers members support, information, and education at a local level.

## Writing: Other Resources

Gibson, Regie. ***Storms beneath the Skin***. Chicago: EM Press, 2000. This initial release of EM Press did not simply fly a few feet for a few seconds; it broke free from the earth's gravity and flew to the moon. *Storms beneath the Skin* is Regie Gibson's long overdue first poetry book. The meandering Slam minstrel has not stood still long enough in the last ten years for his words to be crystallized in print. For the poet described by Kurt Vonnegut as singing and chanting "for all of us," *Storms beneath the Skin* represents an audacious and auspicious debut in print. From Amazon customer.

Hugo, Richard. ***Triggering Town***. New York: W. W. Norton & Company, 1992. This book is one of the most refreshing treatises on the writing of poetry. While you won't find formality or nicety here, Hugo has the unusual quality of being highly opinionated and yet not at all convinced that what works for him will work for you. Recommended by Jim Kates, New Hampshire.

King, Stephen King. ***On Writing***. New York: Pocket Books, 2002. "The best book on writing I've ever read and I've read a lot of them." Recommended by Charles Coe, Massachusetts. [Charles.coe@art.state.ma.us](mailto:Charles.coe@art.state.ma.us)

Lamott, Anne. ***Bird by Bird: Some Instructions on Writing and Life***. New York: Anchor, 1995. Lamott's guidance should appeal to writers struggling with demons large and slight. Among the pearls she offers is to start small, as their father once advised her brother, who was agonizing over a book report on birds: "Just take it bird by bird." Lamott's suggestion on the craft of fiction is down-to-earth: worry about the characters, not the plot. But she's even better on psychological questions. She has learned that writing is more rewarding than publication, but that even writing's rewards may not lead to contentment.

Prose, Francine. ***Reading Like a Writer***. New York: Harper Perennial, 2007. The trick to writing, Prose (no pun intended) writes, is reading—carefully, deliberately and slowly. While this might seem like a no-brainer, she (*Blue Angel; A Changed Man*) masterfully meditates on how quality reading informs great writing, which will warm the jaded hearts of even the most frustrated and unpublished writers. From *Publishers' Weekly*.

Ueland, Brenda. ***You Want to Write***. St. Paul: Graywolf Press, 2007. Ueland argues that anyone can write well once the imagination is freed from self-consciousness, anxiety and fear of failure. Recommended by Becky Rule. [www.beckyrule.com](http://www.beckyrule.com), New Hampshire.