

## **Individual Artist Services Peer Session Report**

NASAA Assembly 2008, September 11-13

### **Meeting September 11, 2008**

Attending:

Casey Blake (AZ) and Tamara Coffey (KY), facilitators

Jamie Dollish (PA)

Michael Shay (WY)

Morgan Lewis (FL)

Katie Fox (SC)

Jake Krack (WV)

Christa Mannarino, Association for Visual Arts (AVA), Chattanooga

Jesse Rye, NASAA

### **Introductions**

Jesse Rye welcomes group to Assembly and speaks briefly about NASAA research on SAA fellowships to artists, individual artist programs and services beyond grant money, and policy and leadership roles in SAA. More information is welcome. Reports are available online at the NASAA website.

Peer Group Discussion agenda:

I. Services

II. Alternative Venues

III. Grants and Awards

IV. Creative Communities

V. Local Artist Sharing

VI. SAA sharing

### **I. Services**

Blogs: Several SAAs are experimenting with different ways of sharing information with constituents. WY has been using a blog generated by staff. Effectiveness is measured by the number of hits and from constituents' (cities, local arts councils, organizations, etc.) comments to staff. Individual artists are responding more slowly, but are asking for links from blog. Blog includes 6 – 7 posts per day. Takes about 1/2 hour per day of staff time. Blog sometimes includes press releases from organizations, initiatives announcements, and interviews.

Other SAAs have not tried blogs or have experienced little success with blogs. Message boards have evolved into arts calendars on which artists can post their own information.

Surveys, such as SurveyMonkey on future initiatives, are used by many SAAs.

Facebook is increasing in popularity and at least one SAA is considering using Facebook as the location for the SAA site. Other SAA sites include links to Facebook and You Tube as places for artists to post their own materials. FL finds that its artists use these links regularly.

SAA's are using newsletters and e-newsletters to spread information about programs and services. Most are created in-house. Some are for one art form rather than another; some are more wide-ranging. Newsletters and e-newsletters include opportunities for artists, such as grants, awards, competitions, job search, conferences, etc. Newsletters and e-newsletters are sent monthly or quarterly, depending on SAA. Constant Contact is an email management program recommended by several SAA's for distributing e-newsletters and other large emailings.

Most SAA's offer online applications. Many use WESTAF's state application programs. AZ has taken advantage of ERC Registry, a free online registry of artists, organizations, etc., which designed two programs for AZ to manage grant program applications (teaching artists and artist projects.) AZ also uses MatchBook.org's professional development calendar.

WV will make use of digital media for its Artist Registry and Teaching Artist Directory (currently in design.) Both are following the IA model of getting the work out so that it can be seen by the public everywhere.

SC is following up on the find and buy locally program, Made in SC, and is working to expand it beyond agriculture and food to include the arts.

All in attendance agreed that reaching young and emerging artists and new audiences requires new ways of thinking and making use of the Internet and digital media options.

## **II. Alternative Venues**

PA is now serving its panelists online. Panelists still meet in person, but all samples, application scores, etc. are handled online. PA is working with Institute for Culture Partners, a program that develops rural partnerships to reach artists across the state; and working with businesses (hotels, conference centers, etc.) healthcare and other non-traditional presenters to promote artists

FL is working with Scripps, which has its research center in Palm Beach County, which was chosen as the location because of its arts and cultural opportunities. Florida Fellowship Exhibition will kick off 6 months in the new space.

AVA in Chattanooga offers Art in the Workplace, a program open to local businesses looking to lease artwork for display in the workplace. One problem they have identified is that the stipend provided to artists isn't enough to cover all their costs. Example: a local television station wanted art to display on-site. In exchange, the station interviewed artists on air. Also, UNIM Insurance displayed art on-site so that its employees could experience art in a location where they felt more at home. Galleries and museums can be uncomfortable spaces for people who are unaccustomed to attending shows there. Some arts organizations are offering art for sale on time.

FL offers a one-day weekend training for emerging artists and weekday workshops for mid-range artists.

### **III. Grants and Awards**

SC offers a \$5,000 fellowship to artists for professional development.

KY offers \$7,000 fellowship and will be opening up \$1,000 Fellowship Professional Assistance award to emerging artists to encourage artists not yet working with the arts council.

FL offers fellowships for mid-career artists and Artist Enhancement awards for emerging artists.

Creative Capital is now providing resources to individual artists and organizations/groups, including grants, training and skill building.

### **IV. Creative Communities**

AVA in Chattanooga offers three programs: Create Here, a springboard training program; ArtsMove, an artist relocation program; and individual artist grants. The Benwood Foundation supplied funding for the relocation program. Allied Arts and AVA hosted a joint meeting with artists to hear what would make the city attractive to them. Those ideas were used to develop the programs. Chattanooga is now very responsive to artists' needs and provides many opportunities including living and work spaces, exhibition/performance spaces and a unique atmosphere.

SC created a pilot program called New Audience Road Show. Through an application process, people 20–40 years old who self-identified as not knowing much about art were invited to meet throughout the year to view and discuss art, pricing, interpreting the arts, etc. Pre- and post-surveys were used to gauge knowledge and the group also completed evaluations for the arts organizations that participated. In the second year, the alumni are taking over the program and running it for a new group of participants.

Paducah [KY] program has discovered that audience for the artists' work can be difficult to develop. They are reaching out to tourists and drive-by interstate traffic.

MN's Creative Communities program appears to be strong and effective. No MN SAA staff were available to add information.

### **V. Local Artist Sharing**

AVA (local artist organization) shared information throughout the session and those comments are included in each section. Other places for information and ideas:

Artistlink.org: Massachusetts Artist Space Development

Urban Institute report on Artist Space Development is available on its website at <http://www.urban.org/index.cfm>. (background: A community development corporation partners with other local organizations and individuals to develop artist space and promote to the public.) Research on artist space development is also available on the Rand Institute website at <http://www.rand.org/> and the ArtSpace website at <http://www.artspaceusa.org/>.

## **Follow-up Meeting September 13, 2008**

Presentation by Craig Nutt, Director of Programs, Craft Emergency Relief Fund (CERF)

Artists centered organizations that respond directly to artists, including Actor's Fund, Music Cares, Americans for the Arts and others, convened in Washington to create Coalition for Artists Preparedness and Emergency Response meeting. The goal was to improve the system of disaster preparedness, response and recovery for individual artists.

The New Orleans Arts Council had to evacuate to Shreveport but were able to get images, applications, etc. out of New Orleans and to provide them to artists who lost everything during the Katrina emergency. Many individual artists were not able to save files, work samples, even their work.

Arts funders such as Grantmakers in the Arts were involved, as were arts advocacy organizations and groups in an effort to plug to the holes within the current system. Out of this grew Studio Protector, a tool for visual, performing, craft and other artists whose work revolves around studio spaces. Studio Protector is an easy to use, attractive, visual reference guide. It includes space for emergency numbers, a disaster plan, list of arts responders, arts contacts, "disaster buddy" info (a disaster buddy is an artist in another part of the country for contact and possibly even evacuation). Studio Protector offers pocket-sized pieces on topics such as dealing with disaster, clean-up, salvaging, etc. Several pieces are easily removable and can be grabbed as the artist heads out the door in an emergency. Size will be about that of a wall calendar. Retail price will be around \$16, wholesale around \$8. Studio Protector will be ready in Spring 2009 and will include a web component, such as a space for uploading images that can be downloaded to a secure, off-site location. Prototype will be used this fall. All in the meeting were impressed and hoped to order copies for local artists through their SAAs.

Other resources:

<http://www.ahirc.org/> – Actor's Fund health insurance information and locator

[www.nyfa.org](http://www.nyfa.org) – NY Foundation for the Arts funding information

### **Other Discussion**

SAAs and artists are using Second Life, Facebook, You Tube and other social networking sites to spread the word about programs and about artists' work. DanceinPhoenix.com uses a blog on-site. Creative Capital will be piloting workshops on Facebook, MySpace, Twitter, etc. for use by individual artists. Young artists use social networking sites to connect and share artwork, information, ideas, etc. They are not coming to SAAs. SAAs may need to go to them.

The group asked that NASAA created a listserv for SAA staff working with individual artists in order to continue networking, sharing ideas and asking questions.