ArtAwake

*Director’s Guide & Organizational Analysis*

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**Introduction**

The following report is written for future directors of ArtAwake from my perspective as Head Co-Director for the 3rd & 4th annual festivals, performer at the 2nd festival, and attendee of the 1st festival. Ultimately, I hope to help you lead ArtAwake to a stronger future and help to solidify its importance as both a campus tradition and key community event. More specifically, I would like to highlight the following objectives as key components to this report:

1. Review ArtAwake’s mission, meaning, and place within the campus and city communities.
2. Examine past festivals to evaluate their successes and failures.
3. Suggest a re-focused marketing effort, analyzing past practices and related attendance & expenses.
4. Highlight core tasks and components that are necessary to plan ArtAwake and suggest an approximate planning timeline.
5. Examine past leadership structure & management and suggest potential improvements.
6. Review past venues and suggest guidelines and methods for venue selection.
7. Analyze event budgeting, sponsorship, and outreach and suggest potential improvements.
8. Clarify and describe the role of Head Director.
9. List individuals and organizations who have been key resources to ArtAwake in the past
10. List important passwords & logins, along with other various pieces of important information
11. Address various other things that may be useful but not specifically related to any other section.

**What *is* ArtAwake and what are our values?**

*Note: When I took over as Head Director, the previous directors (Carlin, Zach, and Jordan) provided me with a report that addressed 6 key goals for the festival along with a variety of other information about Years 1 & 2. Please refer to that document (it’s short, don’t worry) – it’ll be very informative!*

In 2008 and in 2009, ArtAwake utilized a tagline of “*Explore Rochester’s Creative Underworld”.* In 2010, we changed the tagline to “*Celebrate Creativity. Experience Rochester.”* In 2011, we never established a clear tagline but did work under the following mission statement:

*ArtAwake is an annual student-organized festival of creativity that gives life to a vacant space in Rochester, NY.*

This mission statement is joined by the following four defining features:

1. **ArtAwake is Student-Driven.** Unlike most major events at the University of Rochester, which are organized by the university with the support of students, ArtAwake is initiated and organized *by students* under the umbrella of, and with the support of the University of Rochester. This allows ArtAwake to be much more dynamic and innovative than most university events, or events organized by other bureaucracies for that matter. It is obviously important that student directors work closely with university administrators (who provide immense support), but it is key that ArtAwake remain student-driven to maintain its character, creativity, and independence. Additionally, this creates valuable real-world leadership opportunities which require students to demonstrate initiative and responsibility and provides them with the opportunity to be highly creative, to make a real difference, and to work with individuals and organizations from across the city.
2. **ArtAwake Creates a Bridge Between the University and the City of Rochester.** While the University of Rochester offers a lively on-campus community, most university students rarely venture off-campus to discover the city’s vibrant community. Considering the university’s importance as the largest employer in Rochester, along with the vast intellectual and social capital it has to offer, it is an extremely valuable resource to the city. Conversely, off-campus experience provides students with highly valuable educational, social, and extra-curricular experience. We hope to be a launching pad for students to discover the city and its residents, and expand their horizons beyond the confined bubble of campus. Additionally, ArtAwake offers an exceptional opportunity for students and community members to mingle and break down barriers between the university and city.
3. **ArtAwake Highlights the Best Creativity that Rochester has to Offer.** Through a jurying process that accepts works from anyone and everyone in the greater Rochester area, ArtAwake is positioned to present an extremely high-quality and diverse event. Through this process, it can highlight the most innovative and compelling aspects of Rochester – from fantastic artists to brand new or longstanding bands, and from delicious local foods to exciting new technologies and business ventures.
4. **ArtAwake Demonstrates the Potential of both the City’s Unused Spaces and its Creative Community.** Rochester is home to many vacant buildings, some with significant historical importance. As Rochester moves into the future, its ability to creatively redevelop these buildings and their neighborhoods will define the city’s future economic, social, and cultural strength. The city is constantly working to improve its neighborhoods, but many of its efforts end up unsuccessful (such as the Renaissance Project). By initiating dialogue and demonstrating potential ways to reuse buildings, ArtAwake can help Rochester to move forward and find successful ways to make stronger neighborhoods and a stronger downtown.
5. **ArtAwake achieves the above points by drawing together students and community members in a vacant urban space and presenting a high quality, interactive, and innovative festival.**

In addition to these core attributes, ArtAwake’s is organized with the following core values:

1. **Creativity can be expressed by anyone, in any medium.**
2. **The City of Rochester has an immense, untapped creative potential.** Thinking outside the box and reinventing unused spaces will help transform the city and its neighborhoods.
3. **Artists and musicians deserve to be rewarded for their work.** While we operate under a very limited budget, we refuse to take a commission for artworks sold, and we pay performing groups. If we could, we’d pay everyone, and pay them better! Whenever possible, we also provide promotional opportunities and networking services.
4. **Exposure to diverse experiences and perspectives are key to an effective college education.** Campus life is a bubble that insulates students from individuals of truly diverse backgrounds, perspectives, and interests. Making relationships with individuals from across the city and discovering the city’s vibrant arts, culinary, and cultural scene is thus extremely important, and it’s a *damn shame* so few students ever discover any of it.
5. **Support local businesses, foods, and arts.** When possible, serve local foods, buy supplies from local businesses, feature local musicians, etc. This event is about Rochester, after all!
6. **ArtAwake should be a high quality event, not a ‘fair’.** While this is at the discretion of the organizing committee, we generally turn down inquiries for tabling or other forms of promotion. This could apply to stacks of brochures for artists, a poster for another art/music festival, etc. For musicians and others seeking to sell work, I recommend doing so at an ArtAwake-run merchandise table – not a bunch of separate tables led by each band. All of this together helps prevent confusion, allows us greater control over the event, and prevents the festival from getting the vibe of a ‘fair’ with one table after another from different groups.

With all of the above in mind, as director you should work with the leadership team to set your yearly goals for ArtAwake. Additionally, I encourage you to develop a list of words/ideas that describe what you want ArtAwake to *be* and *feel* like. As you move forward with planning, you will find your goals along with these words guiding all your decisions – whether you are selecting a venue, designing posters, writing a press release, decorating the building, or selecting your beer list. Our list for 2011 was as follows:

* Innovative
* Sensory
* Bold
* Interactive
* Cohesive
* Adventurous
* Accessible
* Dynamic
* Unforgettable

There’s a million words you could choose, and you will always have to work to strike balances. How can you plan a festival that is packed and exciting yet intimate? How can the event be underground, raw, and experimental without being weird, dirty, or offensive? How can you demonstrate an immense breadth of mediums and styles while still being cohesive?

Ultimately, it is key that you and your team create a clear list of goals and beliefs from the onset and continually judge your plans against those goals. Working together to define these goals/principles and then openly, and continually working in reference to those goals will help ensure the event is cohesive and achieves that which you set out to do.

**Personal Suggestions**

1. **Select a meaningful location.**  Venue selection is the single most important and defining decision you will make and is critical to your success. A significant location will define ArtAwake’s atmosphere and marketing, and could translate to easily hundreds of attendees. A central, accessible location can translate to gaining or losing hundreds more attendees, and also your ability to accept more works of art (and effectively further expand marketing). Reference the location section of this report for a detailed look at the process and suggestions.
2. **Vastly improve the marketing.** Seriously. Reference that section of the report. To me, this is the single largest failing of 2010 & 2011.
3. **Combat shrinking attendance.** ArtAwake should easily be able to draw over 2,000 attendees, considering the number of participating sponsors, artists, and bands along with our significant promotional budget and resources. There is no reason we shouldn’t be able to get 1/5 of the UR student body in addition to large numbers of community members and students from other colleges. From 1,500 attendees in year one to 2,000 in year two (even despite the reschedule), there is no good reason for the drop-off to 1,400 attendees in 2010 and 1,100 attendees in 2011.
4. **Run a budget surplus.**  DO IT. Seriously. No exceptions, no excuses. We’re not the US government, and deficits don’t seem to be working for them so well anyway.
5. **Don’t wait to seek sponsorship: do it in October & November.** The past two years, we haven’t started gathering sponsors until January, and it has seriously hurt our effectiveness. This past year, we swore we would do it right and it fell through, and it made things hugely challenging and we lost a lot of potential sponsors. DON’T FALL INTO THAT TRAP. GET IT DONE BEFORE FIRST SEMESTER IS OVER. See that caps? That’s how you know I mean it.
6. **Involve cosponsors in the planning process closely and immediately.**  They’ll help us make a better event, it’ll help us retain their sponsorship for future years, and they will be more excited about the event and help us advertise it much better.
7. **Have more than one music stage.** I recommend 3 stages, but it depends on the space. We had 3 stages in 2010 and 2+ stages in 2011, and it will always depend on the venue for how you can arrange them. Having multiple means you can completely eliminate change-over times between musicians, fit more performances into the schedule, and present a more diverse line-up for attendees at any given time during the event. By vastly increasing the quality of the event experience, multiple stages have helped ArtAwake to retain attendees for much longer in the last two years than in the previous two years. Think about it this way – if an attendee comes for 2 hours, how diverse of an experience can you offer? With 1 stage, an attendee could only see 2 performances, but with 2 stages they could see 3, *and with 3 stages they could see 5 performances* (assuming one stage operates on a 40 min/20 min schedule while the other two stages offer inverse 40 min/40 min schedules). Additionally, if an attendee could see a new band start on the second stage immediately when one finishes on the other, they are *far* more likely to stick around for it than if they have to wait 20 minutes for the change-over time on a single stage.
8. **Return performance to 40 minutes.** We shortened time slots in 2011 to 30 minutes to fit more performances, but it was a disappointing length for the musicians and didn’t allow them to play as strong of a set - or get the exposure we promised.
9. **Continue to work with WRUR to manage the music stages.** WRUR is more effective than most professional companies. The past two years, all performances began and ended within 2 minutes of their allotted times, and stage transitions were virtually instantaneous. It would be difficult to find a professional company that could match their work, and it would require an immense budget increase.
10. **Work closely with Melissa Greco-Lopez and the rest of the communications department.** They are a fantastic resource, and the sooner and more closely you work with them, the more successful they will be at getting us press coverage.
11. **Work with Sean Phelan (RDDC) from the beginning.** He was incredibly helpful – introductions, discovering & showing venues, describing downtown history and current projects (and even downtown politics), and much more. Setting a meeting with him should be one of your very first steps.
12. **Keep the event integrated and cohesive.** A simple layout with just a stage in one room and art in another is lame. Make sure the event is integrated and cohesive, yet highly diverse.
13. **Involve dance & theater.** We’ve failed at this pretty bad so far. It gets complicated, but it will make the event so much better.
14. **Be more musically innovative.** Musicians from different bands collaborating on a special performance, a well-known band performing acoustic, ways for attendees to make their own music. More than just a normal concert. (The percussion group from 2011 is a great example)
15. **Find a way to generate stronger stage-front crowds and dancing.** There was a great dance party for the bands and DJ’s in 2008, but we haven’t managed to recreate that in the following three events…
16. **Try having speakers – TED style?**  This could help us expand the types of creativity that we highlight at the event and better achieve our goals. Speakers could include a scientist or engineer with an innovative technology, a business with an innovative way of operating, or a musician with a new marketing strategy. Also, a speaker that could talk about the architecture of the building and its local importance/history could be really interesting too.
17. **Gather volunteers earlier, force commitment, and manage volunteers more effectively.** 2011 was a significant struggle with poor management, commitment, and low numbers of volunteers. Talk to Emily McGraw, the volunteer coordinator from 2010, for recommendations – they were managed much more successfully that year.
18. **Work very closely with Eastman.** Get Eastman students involved in the leadership and volunteering from the very start.
19. **Develop a close, and early, relationship with at least one other college.** Ideal colleges would be R.I.T. or Nazareth, but there could be great opportunities with M.C.C., SUNY Geneseo, or SUNY Brockport as well. Have them involved in the entire planning process, and ensure they sell tickets and provide busing for their students.
20. **Develop a close relationship with at least one city art organization.** Continue & strengthen our relationship with The MAG and with RoCo, and alsosee if you can work out something with the Strong Museum of Play, Artisan Works, The Arts Council of Greater Rochester, etc. Get us more recognized within key arts loops in the city and increase our branding.
21. **Hold a Press/Sponsor/Participant event 9 Days before the event (on the Thursday night).** Either utilize the venue or a notable location such as a new bar/restaurant, an art gallery, or an interesting architectural location. I think any of the following could be strong choices: Geva Theater’s bar/café (perfect brick building, serves food/drink, and attendees in suits or jeans would feel equally comfortable), Artisan Works, the Meliora, the MAG, RoCo, the Lovin’ Cup, Boulder Coffee, etc. Find a place that will lend the space for free as a sponsor (or that already is a sponsor), and that already serves food/drink – we could barter a food/drink special for attendees but allow them to make as much profit as they like off of our attendance. Talk to me further about this if you’re interested, I have pretty developed plans for the concept.

**Location**

Location selection is likely to be the single most important decision in the planning of ArtAwake. The location will not only dictate the amount of art, food, attendance, number of stages, and type of musicians available at the event, but will be the single most defining factor in creating ambience, developing purpose, and marketing the event. As such, and in accordance with its mission, ArtAwake should continue to be held in a vacant or under-used location in Rochester, and one which is preferably both centrally located and historically/architecturally intriguing. The following are some basic guidelines to help develop parameters for your search:

**Basic Necessities**

* 15,000 – 20,000 square feet is ideal; 10,000+ is acceptable
* Maximum occupancy of at least 600, preferably 800+
* Bathrooms must be in good working order. If bathroom access is not possible, portable restrooms \*could\* be considered.
* Must be ample clean power on many circuits in order to run significant lighting and sound equipment. If necessary, you \*could\* consider generators.

**Preferred Characteristics**

* Historical and/or architectural interest
* Central location in Downtown
* Large main gallery space
* Two to three distinct, acoustically separated stage locations
* A variety of small rooms for various installations
* Ability to nail into walls or utilize other easy hanging methods
* Freight elevator and/or loading dock access for large & heavy equipment
* Many egresses (allows higher attendance)
* Ample nearby, free parking
* Nearby standing zone for buses and loading of equipment

**Year 1: Station 55, Rochester**

* Characteristics:
  + 10,000 square feet
  + Historic former train station located near the public market
* Pros:
  + Station 55 was the focus of an urban revitalization project, through which it has since been converted to apartments/loft space.
  + ‘Cool’, ‘Raw’ space. High ceilings and the warehouse architecture created a great ambience, and the regularly spaced wooden poles were effectively used to hang artwork
  + Located near the public market, a well-known and important area to the city
  + Historic building with an interesting past
  + Great size – it was crowded, but not too crowded – to the point it pushed people to interact and felt exciting without being oppressive
  + Great ownership/management
  + Small stage area helped to encourage a strong crowd environment & dancing for later performers
* Cons:
  + Difficult acoustics
  + Too small for our goal attendance

**Year 2: 4 Pixley Ave., Gates**

* Characteristics:
  + 30,000 square feet
  + Large open warehouse in Gates
  + Featured a large, open gallery with handmade walls, which was separated from the large stage via a hallway. Also featured a small hallway with a series of small installation rooms.
* Pros:
  + Plenty of room; the large main gallery was separated from the large music stage (thus eliminating annoying sound bleed), with a variety of small rooms interspersed for installations. With the exception of bottlenecked traffic in the side hallway by the bathrooms, it easily handled crowd flow.
  + More than enough free parking on-site
* Cons:
  + The building was too large, leaving the event feeling somewhat empty and uninspired as a result. The performers felt as though they were performing to a huge, empty room – definitely no dancing. The gallery felt a bit ‘empty’.
  + The warehouse had little historical interest or architectural character.
  + Location was a long drive for city residents and college students, and, especially for potential attendees from Pittsford, South Wedge, etc. No public transportation access.

**Year 3: Former First National Bank, 35 State Street, Rochester**

* Characteristics:
  + 12,000 square feet
  + Historic bank located in downtown along State Street
  + Featured murals by Ezra Winter, two bank vaults, an atrium with 52-foot vaulted ceilings, and significant marble work.
  + Two stories, with a main stage and secondary stage in the two upstairs rooms, and a small stage at the end of the small back hallway downstairs.
* Pros:
  + Great ownership/management
  + Gorgeous building with an interesting historical past. The building itself became the artistic highlight of the event instead of just a location. The banner hanging from the front pillars was excellent advertising, the building looked fantastic in photos, and its compelling history generated significant media buzz. Additionally, the building’s architectural and historical value demanded respect, and people were careful not to damage any parts of the building. It also helped create a ‘classier’ ambience, and this had a visible effect on people’s moods, dress, and more.
  + Vaults created fantastic drink service stations.
  + The multi-floor, many-room layout separated sound and allowed for different areas of the event to have completely different ambiences. Plenty of room for installations, specialized exhibits, and room for multiple stages without conflicting volume. \*ex: As attendees crossed into the back hallway area, there was an instant ambience change. Crowds became hushed, listening and absorbing the music/art – as opposed to the loud, excited mood throughout the rest of the venue.
  + Back computer room served as an excellent event HQ.
* Cons:
  + Too small; the event became extremely crowded and was at maximum capacity between 7:00pm and midnight, generating a 45-minute to 1-hour line for event entrance that stretched to the four corners.
  + Highly congested downstairs area, especially in the back hallway and accompanying rooms. The café area became very hot and sweaty, and the hallway was constantly bottlenecked. There was no back door or stairwell for that area, so there was only one way in and out. Additionally, there were no windows and the air became very stale & sweaty. We should have installed a series of fans to help keep the area comfortable, but didn’t think of it at the time.
  + Challenging atrium acoustics. Heavy reverb/echo off the marble walls and throughout the high ceiling. The room became extremely loud and potentially uncomfortable for older or very young attendees during rock performances, and made ticket & merch sales very difficult to process.
  + Not handicapped accessible.

**Year 4: The Alliance Building, Rochester**

* Characteristics:
  + 10,000 square feet
  + Historical business building located directly in the center of Downtown Rochester
  + Former bank space on second floor was empty (the rest of the building was mostly occupied), which was used for ArtAwake.
  + Featured vaulted ceilings, many egresses, a variety of mid-to-small rooms, a small vault, and a historic escalator.
* Pros:
  + Great ownership/management
  + Central, accessible downtown location
  + Good acoustics
  + Handicapped accessible
  + Acoustic stage was constantly packed for performances (turned out to be the better performance location, to our surprise)
  + Upstairs room served as a mediocre event HQ, though it was difficult to properly coordinate manpower and manage the event from upstairs
* Cons:
  + Lacked the ‘raw’ environment or the compelling nature of a completely vacant building
  + Main room was difficult to arrange, simultaneous performances were not possible
  + Main stage failed to generate a substantial crowd; became background noise
  + Poor plumbing caused damage to the lower floor upon use

**Leadership Structure**

Over the years, we have experimented with a variety of leadership structure, each with its own positives and negatives. I don’t believe that we have yet arrived at an ideal structure; and while our leadership team has grown significantly in the past two years, but has become less and less effective. Not only did scheduling become extremely difficult, it was very difficult to ensure that directors lived up to their responsibilities. As a result, and throughout almost all aspects of the event, deadline after deadline passed with little progress, directors were poorly organized, tasks were forgotten or ignored, and blame was continually shifted from person to person.

Instead, I propose streamlining the leadership structure with fewer directors, each who are responsible for the completion of an entire aspect of the event. Each director should assemble and manage their own team in order to complete those objectives, create leadership & volunteer opportunities, and reduce their workload – but they need to ultimately be directly responsible for all tasks that are part of their event component. As such, I recommend the following as a potential leadership structure for ArtAwake 2012:

**Head Directors**

* + Recruits, interviews, and manages the director team
  + Runs meetings and takes notes
  + Focuses and defines ArtAwake’s mission, goals, and activities
  + Ensures that ArtAwake achieves its mission
  + Solicits sponsorship, builds relationships, and acts as ArtAwake’s public representative
  + Manages event logistics and coordinates between the event’s subdivisions
  + Ensures that ArtAwake remain under budget
  + Ensures the proper and timely execution of all tasks delegated to the leadership team
  + Supports general event tasks such as, but not limited to: sponsorship, venue selection, marketing/promotion, networking, venue cleaning, set-up, day-of-event tasks, and clean-up
  + Prepares a final report highlighting for their position: timeline, key tasks, important contacts/information, and recommendations for the future
  + Recruits, assembles, and supports head directors to take over for themselves

**Director Team**

* Marketing Director
  + Assembles and manages the marketing team
  + Develops and executes a promotional strategy for the call for submissions
  + Develops and executes a promotional strategy for ArtAwake
  + Responsible for the completion of all marketing and public relations activities
  + Ensures the website & social networks are properly maintained
  + Ensures marketing costs remain within budget
  + Ensures marketing activities are completed by all deadlines
  + Supports general event tasks such as, but not limited to: sponsorship, venue selection, marketing/promotion, networking, venue cleaning, set-up, day-of-event tasks, and clean-up
  + Prepares a final report highlighting for their position: timeline, key tasks, important contacts/information, and recommendations for the future
* Performance Director
  + Assembles and manages the performance & production team
  + Juries and schedules all *live* performances, including music, theater, speakers, dance, poetry readings, etc.
  + Supports marketing efforts specifically targeted at performers
  + Determines, prices, and acquires all sound/electric/lighting needs
  + Finalizes contracts with both performers and production
  + Manages day-of-event performance logistics
  + Ensures performance and production costs remain within budget
  + Ensures performance and production activities are completed by all deadlines
  + Supports general event tasks such as, but not limited to: sponsorship, venue selection, marketing/promotion, networking, venue cleaning, set-up, day-of-event tasks, and clean-up
  + Prepares a final report highlighting for their position: timeline, key tasks, important contacts/information, and recommendations for the future
* Art Director
  + Assembles and manages the art team
  + Juries all submitted works, installations, and interactive exhibits
  + Supports marketing efforts specifically targeted at artists
  + Determines, prices, and acquires all gallery, set-up, and cleaning needs
  + Manages the cleaning and set-up of the venue
  + Ensures costs remain within budget
  + Ensures art/gallery tasks are completed by all deadlines
  + Supports general event tasks such as, but not limited to: sponsorship, venue selection, marketing/promotion, networking, venue cleaning, set-up, day-of-event tasks, and clean-up
  + Prepares a final report highlighting for their position: timeline, key tasks, important contacts/information, and recommendations for the future
* Food Director
  + Assembles and manages the food team
  + Develops and executes a plan for event food & drink
  + Targets local, innovative, and high-quality foods
  + Determines, prices, and acquires all food & drink needs
  + Manages day-of-event food & drink logistics
  + Ensures costs remain within budget
  + Ensures food/drink tasks are completed by all deadlines
  + Supports general event tasks such as, but not limited to: sponsorship, venue selection, marketing/promotion, networking, venue cleaning, set-up, day-of-event tasks, and clean-up
  + Prepares a final report highlighting for their position: timeline, key tasks, important contacts/information, and recommendations for the future
* Business Manager
  + Manages and keeps track of event budget, cash flow, and paperwork
  + Ensures that all tasks are completed in appropriate time for release of funds and that directors understand protocols
  + Manages event ticketing & busing
  + Manages day-of-event cash flow
  + Supports general event tasks such as, but not limited to: sponsorship, venue selection, marketing/promotion, networking, venue cleaning, set-up, day-of-event tasks, and clean-up
  + Prepares a final report highlighting for their position: timeline, key tasks, important contacts/information, and recommendations for the future

**Minor Leadership**

* Volunteer Coordinator
* College Liaisons
* Sub-positions on director teams, such as webmaster, stage managers,

**Notes**

* In the above plan, I have omitted & changed a variety of past leadership positions, adding responsibility to each remaining position. My reasons are as follows:
  + Sponsorship Director: There is no room for failure in soliciting sponsorship, and for the first three years it was the head director’s responsibility. Ultimately, the head directors will be far more effective at raising money than a sub-director, and will be able to present the festival on a higher level and answer any questions posed to them. There is a reason CEO’s are responsible for building relationships and working with other organizations, and our attempt at reducing the head director’s workload by creating a separate sponsorship position in 2011 was a resounding failure.
  + Interactive Director: This could be created by the art director(s) as a sub-position on their team, but ultimately made coordination more difficult and resulted in a *less* interactive event.
  + Outreach Director: These responsibilities are covered directly by the head directors and the marketing director, and outreach should be undertaken by the entire team as it pertains to their position. While I would recommend creating liaisons for specific other colleges as a minor leadership position, arrangements with other schools should be managed by the head directors to increase effectiveness.
* Shared tasks
  + Marketing activities – such as flyering runs, networking, and emails – need to be done by all directors, but *managed and directed* by the marketing director
  + Sponsorship outreach needs to be done by all directors, but *managed and directed* by the head directors. This outreach should preferably relate to the director’s component of the event, i.e. the art director should reach out to RoCo.
  + Venue search outreach needs to be done by all directors, but *managed and directed* by the head directors
  + Cleaning the venue, setting up the galleries, moving equipment, and otherwise preparing the equipment is everyone’s responsibility, but should be *managed and directed* by the art director (along with the head directors and performance director as necessary)
* Be thorough in your interviews and aggressive in your leadership recruitment, and make sure your core directors are highly dependable
* We have always had co-directors for the art team, and have allowed other co-directors for positions in the past. I recommend that you be open yet wary of co-directors for positions other than the art team; in the past, we have had many issues with vague position-sharing - from forgotten tasks to shifting blame. Especially with the event marketing, which has been by far the biggest challenge in past years, ensure that you always have a clear person in charge and responsible for each aspect of the event.

**Marketing & Public Relations**

ArtAwake is in need of a much stronger, aggressive, and comprehensive marketing strategy to combat shrinking attendance and solidify its future. We have continually failed to develop and execute a comprehensive marketing strategy, and over the past two years our marketing teams have both continually missed key deadlines and ignored a myriad of important tasks. I strongly recommend that you look very carefully for the correct marketing director, and work with them very closely to develop a marketing plan and ensure that they are able to effectively assemble and manage a team that can complete the workload.

**GENERAL & CONTINUING EFFORTS:**

**Networking.**  Continual efforts on the part of the *entire* planning team (but especially the head directors) to meet individuals involved in the city’s arts & muisic scenes, along with business and organizational leaders. Constant efforts to not only attend concerts and showings but to introduce yourself to both attendees & performers is key – get to know what matters to them, get a chance to talk about ArtAwake, and maybe find some points of mutual benefit. Networking will help you increase the number of submissions and potential sponsors & volunteers, and will also help spread general awareness about our initiative throughout the community. The city’s scene is a very tight group, so continual networking should help ensure that almost any local person involved in those scenes will *already know about the ArtAwake initiative* when we begin heavy promotion for the event itself.

**Website.**  A well designed & maintained website will ensure that anytime someone hears about ArtAwake, they will be able to access all the information and see that we are an active and professionally managed event. In the past, this has been a big failing – website updates happen far too late and the website goes without updates for months after the event – even though that is when we have great content and high views (especially by media looking to back up any potential articles). Now that we have a good-looking website that is simple to maintain, there should be no excuses not to solve this continuing shortcoming.

**Blog, YouTube, Facebook, Twitter.** Regularly post on our blog about local arts & music, highlighting other similar initiatives, cool artists/musicians/businesses, and intriguing articles/stories. This will simultaneously build positive relationships, help others whom are working towards the same goals, and even encourage others to promote our event as it nears. Additionally, use our blog/videos/social networking to introduce our leaders, volunteers, sponsors, and to give updates about our planning,. This will make us seem more active, exciting, and approachable, along with creating some positive content about the people who work so hard to make the event happen. Teach your directors to use the blog & social media functions, and have them all create content applicable to their work or their lives. And remember: even if individual posts/videos have low viewership, their existence can ensure that people who stumble across our pages view us as a highly active and involved organization.

**PRINT MEDIA & DISTRIBUTION:**

Utilize a high quantity of diverse print media. While many argue that online promotion should take precedence, just think about how rarely anyone actually pays attention to emails/facebook promotion. A heavy print distribution will build awareness and back up your advertising and online marketing – a multi-faceted approach is key to getting noticed. I recommend printing 2,000-3,000 posters to advertise the event itself, distributing them over the month and a half before the event. Distribution should be wide, but very deep in key marketing locations. I recommend high quality, large (11x17), full color posters (or at least colored paper) to ensure that we stand out above the plethora of crappy black-and-white posters you see around the city. Not only does this help us to get noticed against everything else, but it also projects a more professional and artful image for ArtAwake.

Personally, I recommend identifying key locations (such as UR, RIT common hallways/center, Village Gate, South End, Eastman, the neighborhood around the venue, etc.) and posting with a very high density to ensure that ArtAwake posters are impossible *to ignore*. Don’t be afraid to hang up 2 or three posters immediately next to each other – in fact, I recommend making large patterns or squares out of the posters (incidentally, this is very common for advertising at R.I.T.) and placing posters along every single turn of a walkway/tunnel, with ones at each point facing in each direction. Return to key locations often in order to ensure there is a constant presence.

**GUERILLA MARKETING:**

The only attempt at this type of marketing was our use of the ‘Orange Man’ as ArtAwake’s mascot for 2010 & 2011. I would recommend taking on some cool tactics – walking the orange man around, small art installments at other places,

‘impromptu’ music performances at various places, people handing out flyers at local events, etc.

**ADVERTISING:**

ArtAwake has never utilized any traditional advertising opportunities, but could likely benefit from such endeavors. I would highly encourage taking out an advertisement in City Magazine at least, while I would also consider other local print media, radio, and potential campus news sources (I wouldn’t encourage the last of those options).

**CAMPUS PROMOTION:**

Campus Times, WRUR, Chalking, Heavy Postering, Painting the Tunnel, Painting the rocks, Center for Entrepreneurship, Weekly Buzz, Weekend Highlights, D’Lions, RA’s, Professors, Department mailing lists, Club mailing lists, Class mailing lists, Banners, Employee mailing lists, @Rochester, Grads@Rochester, Alumni newsletter, Admissions department, etc.

**PUBLIC RELATIONS:**

Speak with representatives from key news sources, organizations, businesses, and other notary individuals to ensure that they know about ArtAwake. Ideally, this will help to spread ArtAwake through their networks, but also help to build future backing for the event.

**WAVE 1 SCHEDULE: The Call for Submissions**

9/23 Printing rates & numbers confirmed

Poster design draft(s) due for review

Video draft due for review

Press Release draft due for review

9/25 Notify designers, videographers, writers of needed revisions

10/1 Final edits due,

10/2 Submit files to printers, prepare for promotional launch

10/7 Begin physical promotion, distribute press release, begin online promotion (continue this consistently through the promotional period)

11/1 Redistribute print materials (small run)

12/1 Redistribute print materials (small run)

1/10 Redistribute print materials (mid-sized run)

1/24 Final Push (large run)

2/1 Initial Submission Deadline

2/7 Extended Submission Deadline

*2/21 (Final acceptances made)*

**WAVE 2 SCHEDULE: Event Promotion**

12/1 Inquire about advertising in Metropolitan Magazine & other quarterly

materials, along with ‘spring event reviews’ and such

1/1 Initial graphic designs & video concepts due

2/1 Final designs & videos due

2/1 Advertising & printing rates finalized

2/7 Initial Announcements & Promotion [Date, Venue, Tickets]

*2/14 Spring Break?*

2/21 Print final posters\*

*\*if applicable, posters & videos with specific artist/musician names may need to wait longer before finalization in order for the art/music teams to complete jurying/acceptances, but have the designs ready to go to drop the names in and submit as quickly as possible*

**6 Weeks**

Major Promotional Launch

Announce final music & artist line-up

Announce final sponsors

Announce event schedule

Launch promotional video

Begin online promotion [large]

Musician on-air performance on WRUR, WBER

**5 Weeks**

Begin physical promotion [large]

Online promotion [small]

Musician on-air performance on WRUR, WBER

**4 Weeks**

Physical promotion [small]

Online promotion [small]

Musician on-air performance on WRUR, WBER

**3 Weeks**

Physical promotion [mid-sized]

Online promotion [mid-sized]

Musician on-air performance on WRUR, WBER

Print & Radio (paid) advertising begins

**2 Weeks**

Physical promotion [very large]

Online promotion [large]

Musician on-air performance on WRUR, WBER

Radio ticket give-aways

**9 Days**

Press, Sponsor, Participant Event

**1 Week**

Physical promotion [large]

Online promotion [very large]

Musician on-air performance on WRUR, WBER

**3 Days**

Flash mobs, ticket giveaways, impromptu performances, etc.

**0 Days**

ArtAwake is held!

Live music broadcast via WRUR

Constant social media updates with mini videos, pictures, etc.

**2 Days Later**

Complete website update with photos, video, recordings

**1 Week Later**

Post notable articles, videos, etc. from the event

**3 Weeks Later**

Final ‘see you after the summer’ website overhaul

**Budget**

The past two years, we have simply repeated the same budgeting structure without reflecting upon changes to the event and the effectiveness of that spending. While many expenses depend upon the venue, I recommend that you consider re-apportioning the budget to make more effective use of event funds. An increased marketing budget could more than pay for itself, or at the very least, the marketing budget could be used much more effectively. Food costs have always been a challenge, and I suspect those funds could be used more effectively for the event.

Ultimately, a combination of increased sponsorship and better financial management will stretch our budget much farther, and allow you to run a much stronger event. And while this may not yet be possible, if you are able to effectively increase sponsorship along with raising attendance (thus increasing ticket revenues), excess funds could be used for other philanthropic uses that could further our goals.

But regardless of how much money you raise and how you spend those funds – stay under budget. Over the past two years, we have demonstrated that our event is financially stable and worthy of long-term investment, and it is key that you continue this commitment.

**Key Contacts**

Sean Phelan

* **Position, Organization:** Vice President, Rochester Downtown Development Corporation (RDDC)
* **Phone:** 585-263-6954
* **Email:** sphelan@rddc.org
* **Notes:** I worked with Sean closely in the planning of ArtAwake 2011. He has a very intimate knowledge of downtown buildings and businesses and is extremely well connected throughout the city. If there is something we need done, chances are, he can facilitate it. He has gave me many location recommendations and, in fact, recommended the Alliance Building *and* set up the first contact with Eileen.

Eileen Broderick

* **Position, Organization:** Site Manager, The Alliance Building/Conifer LLC
* **Phone:** 585-324-0503 (work), 585-455-1517 (cell), 585-546-7122 (fax)
* **Email:** ebroderick@coniferllc.com
* **Notes:**  She was extremely nice and helpful throughout the entire planning process. Stay in touch with her, even if she can’t do much for you.

Melissa Greco-Lopez

* **Position, Organization:** University of Rochester Communications Department
* **Phone:** 585-276-3693 (office), 585-260-6666 (cell)
* **Email:** mgrecolo@admin.rochester.edu
* **Notes:** She is a **godsend**. Work with her closely right from the start. She has tons of resources, and will put together and do all the work for our PR campaign!!! Can’t emphasize enough how important she is.

Joshua Reed

* **Position, Organization:** UR Grad who is highly involved & connected in the local music scene. Very involved in Flour City Shows, Rochester Indie Fest, East End Festival, and is one of the founders of NJR.
* **Phone:** 585-284-9976
* **Email:** reedjoshuam@gmail.com
* **Notes:** *Very*, very well connected in the local music scene and really thoughtful/insightful about how to improve the scene. I highly recommend listening to his viewpoint and ideas to see how our mission relates to what else is happening in the scene.

Bleu/Blue (sp?) Cease

* **Position, Organization:** Rochester Contemporary Art Center (RoCo)
* **Notes:** Nice dude, use him to find a way to involve RoCo. Art Team worked with him this year and he was extremely helpful.

Rachel Baldanza

* **Organization:** The MAG
* **Notes:** I’ve never met with her, but she was a great resource to the art team.

Mort Segelin

* **Organization:** Owner/Manager of 35 State Street, Philippone Associates
* **Phone:** 585-704-7459 (cell), 585-454-6229 (office, I think)
* **Email:** Mort@philipponeassoc.com
* **Notes:** Mort is the nicest guy ever. May not be that helpful, but drop him a line to let him know what’s going on because he was really awesome to work with in 2010. And consider using 35 State St. as a back-up in worst-case scenario, it’s a fantastic space.

Carlin Getliffe

* **Organization:** Founder of ArtAwake & Urban Exploring (with Zach & Jordan)
* **Email:** cgomnibot@gmail.com, carlin@gettliffe.com
* **Notes:** Now they’re working on their start-up, Omniar. They are always helpful, great, smart people. Stay in touch with them.

Zachary Kozick

* **Organization:** Founder of ArtAwake & Urban Exploring (with Carlin & Jordan)
* **Phone:** 315-681-8096 (cell)
* **Email:** hijackthisreality@gmail.com
* **Notes:** Now they’re working on their start-up, Omniar. They are always helpful, great, smart people. Stay in touch with them.

Alicia Oddo

* **Position, Organization:** Logistical Director, 2010
* **Phone:** ?
* **Email:** aliciaoddo@gmail.com
* **Notes:** Super awesome and helpful. She knows whats up with ArtAwake and was involved since 2009, she is a great resource. Plus she still lives in Rochester, so put her to work! She would be very happy to hear from you.

Andrew Slominski

* **Position, Organization:** All sorts of ArtAwake stuff, 2008-2011
* **Phone:** 585-259-1064
* **Email:** andrewslominski@gmail.com
* **Notes:** Set up the ArtAwake 2009-2010 website, very knowledgeable. Helped me do the transition to the new website even. He also is just very smart, helpful, and highly involved in ArtAwake – he really understands the festival and has a lot of great ideas and information you can mine from him. He’d love to help out too, as would Alicia (previously mentioned) (they are engaged).

Hannah Lejfer

* **Position, Organization:** Co-Director, 2011
* **Phone:** 617-817-3190
* **Email:** hlejfer@gmail.com

Emily McGraw

* **Position, Organization:** Volunteer Director & Outreach Director, 2010
* **Phone:** 804-366-1258 (cell)
* **Email:** emily.mcgraw@rochester.edu, emily.l.mcgraw@gmail.com
* **Notes:** She’s still a student and knows ArtAwake extremely well; great resource for anything.

Jeff Levy

* **Position, Organization:** Logistical Director, 2010
* **Phone:** ?
* **Email:** ?
* **Notes:** Our domain name is still hosted in his account… fix that. He is not at all responsive. I have all the info to do the transfer somewhere, talk to me about it and how to transfer it and we’ll figure it out together.

Bradley Halpern

* **Position, Organization:** Logistical Director, 2010
* **Phone:** ?
* **Email:** ?
* **Notes:** Designed the current website. Now he’s SA president. Helpful guy.

Amos Rosenstein

* **Position, Organization:** Walri lead guitarist/singer
* **Phone:** 516-375-3182
* **Email:** ?
* **Notes:** Very connected in Rochester’s music scene.

Ben Morey

* **Position, Organization:** Musician, The New Socks/The Wallpaper Singers
* **Phone:** 585-752-6822
* **Email:** [benjaminmorey@gmail.com](mailto:benjaminmorey@gmail.com)
* **Notes:** Very connected, friendly, respected local musician. Not sure if he’d be of any help, but now you have his info just in case.

David Bendes

* **Position, Organization:** Former NJR President, Key Student ’11-‘12
* **Phone:** 917-566-4436
* **Email:** [david.bendes@rochester.edu](mailto:david.bendes@rochester.edu)
* **Notes:** Highly involved in the campus music scene. Knowledgeable of ArtAwake and great for on-campus connections.

Dean Ganskop

* **Position, Organization:** ArtTech Director, 2009/2010
* **Phone:** 585-729-4076
* **Email:** ?
* **Notes:** Probably not there anymore, but maybe he could put you in touch with whoever took over ArtTech after him if you want. Nice guy. You could also just google ArtTech and look for who’s in charge now.

Patrick Gaffney

* **Position, Organization:** DJ who is head of RIPROC and has performed multiple years
* **Notes:** Sam has his contact info, he has been a big help and an awesome performer. Really genuine and good to work with. Through RIPROC, he is right at the core of the electronic scene in the city and knows everyone who counts in that scene.

Justin Passamonte

* **Position, Organization:** Musician, Nevergreen
* **Phone:** 585-298-7731
* **Notes:** Nevergreen has played multiple years and always sounds awesome and draws a great crowd. We passed them by in 2011 since they had played the three previous years… I recommend you bring them back for 2012!

Josh Netsky

* **Position, Organization:** Musician
* **Phone:** 585-746-1052
* **Notes:** Very connected, friendly, respected local musician. Not sure if he’d be of any help, but now you have his info just in case.

Karen Elterman

* **Position, Organization:** Business Manager, 2012
* **Phone:** 857-636-8513
* **Email:** kelterma@u.rochester.edu

Andrew Fisher

* **Position, Organization:** Business Manager, 2011
* **Phone:** 631-766-0765
* **Email:** Andrew.fisher@rochester.edu

Kory Buresh

* **Position, Organization:** Community Director, 2011
* **Phone:** 219-380-7495
* **Email:** kburesh@u.rochester.edu

Kyle Jensen

* **Position, Organization:** Interactive Exhibit Coordinator, 2011
* **Phone:** 617-694-3726
* **Email:** [kjensen8@u.rochester.edu](mailto:kjensen8@u.rochester.edu)

Sam Tramantano

* **Position, Organization:** Music Director, 2010; Performance Director, 2011
* **Phone: 347-436-2689**
* **Email:** [samtram7@gmail.com](mailto:samtram7@gmail.com), [stramont@u.rochester.edu](mailto:stramont@u.rochester.edu)
* **Notes:** Sam is awesome and has done an *incredible* job with the music the past two years. She should be the first person you talk to, and get her to help get things running. She’s still a student, but she will be abroad second semester so can’t be a director – but she would do anything she can outside of that!

Nate Danek

* **Position, Organization:** Sound Guy, involved in ArtAwake 2008-2010
* **Phone:** 303-815-4619
* **Email:** [Nathan.danek@gmail.com](mailto:Nathan.danek@gmail.com)
* **Notes:** Super helpful, always interested in providing sound recommendations and helping out when possible. Lives in Boston now.

Emma Vann

* **Position, Organization:** Art Director, 2010
* **Phone:** 713-248-4344
* **Email:** [e.m.vann@gmail.com](mailto:e.m.vann@gmail.com)
* **Notes:** Emma did an excellent job as art director and poured her soul into it. If you have questions about how to do something, she will be a great resource.

Stacey Fisher

* **Position, Organization:** Our Adviser.
* **Phone:** 585-275-9393 (office), 585-406-1278 (use only when necessary)
* **Email:** [Stacey.fisher@rochester.edu](mailto:Stacey.fisher@rochester.edu), [sfisher@sao.rochester.edu](mailto:sfisher@sao.rochester.edu)
* **Notes:** You’ll be best of friends, she is your advisor after all!

**Passwords & Misc. Information**

**ArtAwake’s Google Account\***

Our organizational google account can be accessed at \_\_\_\_\_\_\_\_\_\_\_\_. The admin account for the password ([admin@artawake.org](mailto:admin@artawake.org)) is accessed with the password “@rt@wake”, and this account can be used to create additional email addresses or edit account preferences.

\**Google recently redid their organizational accounts. They supposedly migrated all information automatically, but you should go through the account and bring it up to date. Also, as a result, some of my methods as listed here may no longer be applicable*

* [info@artawake.org](mailto:info@artawake.org)
  + **Password:** urbanexp
  + **Purpose & Suggestions:**
    - *This is the general, published email and the primary way for us to disseminate and receive information.*
    - Posted in promotional materials
    - Website contact form
    - ‘CC’ this address for all moderately important emails, to save backup copies for future reference
    - Use this address as your primary address when contacting individuals about ArtAwake; especially mass emails, acceptances/rejections, and sponsorship inquiries.
    - *The Head Directors are responsible for responding to these emails* ***quickly*** *and* ***thoroughly***. Don’t get behind, and don’t miss emails! This is valuable PR and can help us to not only continue to project a professional persona for the event, but also create general positive feelings about the event.
    - Use email forwarding (using gmail filters) to automatically forward every email to the personal accounts of the Head Directors, and also use gmail settings to allow you to reply **from your own account** as the organizational email address. \*\*If you do this, I strongly recommend you *always* CC the [info@artawake.org](mailto:info@artawake.org) email as well, to keep a backup and inform anyone else on email forwarding that the question has been resolved.
    - Use this email to send any and all mass messages and most contact emails you make. This will mean that after you are gone, those you have been in contact with will have the email address to contact future directors without having to go through you. Additonally, it helps keep it more professional, and especially in cases of acceptance/rejection, can distill person-to-person anger at rejections.
  + **Notes:** Use the search function in this email account to find important emails, contacts, and attachments. You may want to clean out the junk, but I recommend saving valuable emails in the account so that whenever you or any future leaders need some past info, it can be tracked down in the account. I learned a lot of what I needed from browsing through old emails from 2008 & 2009!
* [exec@artawake.org](mailto:exec@artawake.org)
  + **Password:** urbanexp
  + **Purpose:**
    - *Set up this email to automatically forward to all directors & Stacey.* Thus, any of the directors can simply email the address to ask questions or share important information and reach the entire team, instead of typing everyone’s name individually. It helps keep everyone fully updated/in-the-loop at all times.
      * \*Don’t forget to move the previous year’s team from forwarding!
  + **Notes:** Do it! I promise, it makes life much easier. I stole the idea from NJR, and it has been really helpful.
* [art@artawake.org](mailto:art@artawake.org)
  + **Password:** urbanexp
  + **Purpose:** 
    - Primary address for the art director(s)
    - Send acceptances/rejections
    - Receive submissions
    - Send out contact emails
* [perform@artawake.org](mailto:perform@artawake.org)
  + **Password:** urbanexp
  + **Purpose:** 
    - Primary address for the performance director(s)
    - Send acceptances/rejections
    - Receive submissions
    - Send out contact emails
* [music@artawake.org](mailto:music@artawake.org) (no longer in use)
  + **Password:** urbanexp
  + **Notes:** This used to be our primary music address, but we have since migrated to perform@... to make it clear that we accept non-musical performances such as dance and theater. (Plus, it’s a play on words… because if you’re accepted you can perform…at…artawake! Woooooo…)
* [marketing@artawake.org](mailto:marketing@artawake.org) (not in use currently)
  + **Password:** urbanexp
  + **Notes:** Use it if you want? It already exists, but has never been used.
* [food@artawake.org](mailto:food@artawake.org) (not in use currently)
  + **Password:** urbanexp
  + **Notes:** Use it if you want? It already exists, but has never been used.

**Random Suggestions**

1. **Learn to use Google applications,** especially the filters (for forwarding and automatic sorting of your email).
2. **Set up *all* ArtAwake email addresses to automatically forward to you.**  Always know what’s going on!
3. **Stay up-to-date on the city & campus.** Read City, Insider, D&C, Metropolitan, and any other newspapers/publications pertaining to arts, music, business, and urban development. Constantly browse articles and discover new musicians, and reach out to them! Go to boulder coffee and check out the posters, browse facebook, go to events and meet people.
4. **Network.** Meet people, and ask for suggestions who you should talk to. Mine for information and contacts. Figure out who is important in the city and try to understand *how* the network operates – our city’s scene is very tight knit and as you come to understand who the main players are and how everyone is connected, you will become a much more effective leader.
5. **Make sure you understand how to edit and update the website.**  Even if you have a fantastic webmaster, there will be times you need to update the site (and good luck finding that fantastic webmaster… ). Also, try to understand the basics of how domain names, hosting, and such all works so you don’t sound like a complete idiot when working with web issues (which will happen).
6. **Teach yourself some basic graphic design skills & printing knowledge**, especially photoshop. Understand what different file types are (PDF, JPG, PNG, etc.), understand resolution (DPI), paper types, and how printers work. You’re going to need to know it, I can pretty much assure you. *Contact me if you’re new to this and I’ll talk you through the basics that I know, it’s hard to write out*. ALWAYS use high resolution files, never accept anything else. Don’t be one of those people that sends files to the printer in low resolution then complains when it looks pixilated.
7. **Keep a close eye on your director team.** There’s a lot of things that need to be done, and it can be very daunting – especially someone used to following specific directions. This event requires a lot of initiative to figure out what needs to be done and how to do it, and that can be a big struggle. Be close with your team, make sure they understand what to do and are getting it done on time. And in worst-case scenario, step in if you have to.
8. **Stay professional**. Remember to always respond quickly, thoroughly, and courteously regardless of the tone of those with whom you are conversing. Keep the higher ground.
9. **Don’t be afraid to make decisions.** Say no when something is sub-par. If a poster sucks, but the marketing director’s friend/sister/mother made it, don’t pretend to like it. Keep things to a high quality and don’t make sacrifices if you don’t need to. At the same time, keep your goals in balance with the goals of your director team and the desires of your sponsors, and always be courteous even when you disagree. We need to keep our sponsors and leaders involved!
10. **Get things in writing when possible**, especially sponsorships.
11. **Enjoy yourself** - explore some abandoned buildings with UrbEx, check out some cool concerts, go to Artisan Works, enjoy the city!

**Conclusion & Final Thoughts**

Over the past four years, ArtAwake has established itself as one of the most innovative and intensive student-run events in the area, as a key bridge between the university and the community, as an incredible opportunity for artists and musicians to reach a wider audience, and as a top-quality review of the best that Rochester has to offer.

It is up to you, as a head director, to not only continue this tradition, but to find ways to make it a much stronger event. There are minimal ‘rules’, especially compared to almost any other event you may have the opportunity to lead in the college setting or throughout the rest of your life. It will be up to you to figure out what you want ArtAwake to be, and figure out what you need to do in order to make it happen. That lack of clear guidelines may be frustrating, but it is consequently an incredible opportunity to demonstrate your initiative, creativity, and ultimately create something that is extremely meaningful to both you and the community at large. It isn’t so bad on a resume, either…

So yeah, do things a lot better than me, and have some fun! It’s worth it, I promise. And please contact me if you ever want advice, information, or just to let me know how things are going!

Cheers,

Ben

**My Contact Info:**

Benjamin Allen Brown, Class of 2011

benjamin.allen.brown@gmail.com

http://www.facebook.com/benjamin.brown

(518) 683 – 1602