

Gifts of Art

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Executive Summary

Working with the Gifts of Art (GoA) team and several artists who submitted their work to GoA's gallery exhibition, our team conducted a process known as Contextual Inquiry to determine what was working and what was not in the current Call for Exhibits (CFE). Our first step was to interview the GoA team and three artists of varying backgrounds who have submitted their work in the past. Based on these interviews, we made several key findings:

1. GoA has a fairly comprehensive offline and online artist solicitation presence, but lacks effective reach - particularly with social media
2. Artists view GoA as a reputable exhibit and are drawn to its mission
3. Artists find the application to be straightforward and are able to easily and successfully prepare the required materials
4. Retrieving application information and parsing through artist information is manually-intensive and time-consuming

Based on these findings, we offer several recommendations to the Gifts of Art team. We recommend that GoA:

1. Maintain mailing and brochure distribution, targeting these mailings to communities of 3-D artists in order to attract a more diverse group of submissions.
2. Approach the CFE like a campaign in several phases, following the general outline of Awareness → Call-to-Action → Remarketing.
3. Develop a social media toolkit and use a post management system to post content across multiple platforms (Twitter, Facebook, Instagram, etc.)
4. Adopt a submission management system such as Submittable to simplify the submissions process for artists and streamline the data management for the GoA team.

Introduction

Gifts of Art (GoA) is a non-profit organization dedicated to bringing the visual and performing arts to the University of Michigan Hospital System. They operate several arts programs at the hospital, including a concert series and an “art cart” program, in which patients can select pieces of art from a rotating cart to display in their rooms. The program they asked for our help with was for their rotating exhibits, which are displayed in nine galleries with approximately 10,000 visitors each year. They fill the galleries through a Call for Exhibits (CFE) process. Artists submit high-quality images of their work using a form on the GoA’s website, and the team books exhibits in two-year blocks based on these applications. It is this process that GoA solicited our help on, with their initial explanation of the problem focusing on two major areas:

1. **Application Submission Process:** The current process is dated and cumbersome for both artists and the GoA staff. The GoA team wonders if some potential artists may be deterred by the unwieldy submission form. GoA hopes to consolidate the application to a user-friendly, online-only submission and be able to review and keep track of the artists’ applications more efficiently.
2. **Artist Solicitation:** GoA uses a combination of cold-calling, social media, brochures, and mailings to solicit artists, bringing in roughly 100-130 applications each cycle. The GoA team would like to increase their pool of submissions and bring in a larger number of high-quality artists, particularly 3D artists (see Appendix A).

Meeting with the GoA team, we learned that many of the issues with the online system were due to the fact that they felt “stuck” working with the tedious, antiquated submission system they already had. Because they are part of the UMHS system, they are also bound by HIPAA, introducing some further restrictions and complications to updating their system. After interviewing several artists, we determined that the submission system was not as problematic as the GoA team had initially assumed, and that some aspects of the CFE work well for artists. However, there is still room for improvement, and we recommend that GoA consider using a data management system, such as Submittable, to create an easier-to-use submission form and allow the team to manage submissions more smoothly. We further recommend that that GoA approach the issue of artist solicitation by updating their social media and in-person advertising strategy to attract a wider range of artists.

Methodological Overview

In order to gain insights into GoA's problems regarding artist solicitation, online submission process, and data management, our team conducted a user-centered approach called contextual inquiry. Contextual inquiry is an interview method that obtains information and data by first asking interviewees several standard questions and then observing and questioning them while they work in their typical environments. First, we collected data through interviews and participant observation. We then synthesized and analyzed the data by interpreting the information and derived affinity notes, which are the key points in these interviews. Specifically, we grouped the data by building an affinity diagram, which connected different data sources (Holtzblatt et al. 2004). Last, we came up with recommendations to improve GoA's current problems based on the information gathered.

Collecting data and artifacts

Our team conducted five interviews to collect data and artifacts. Each interview lasted approximately 60 minutes, during which one team member acted as the interviewer and the other acted as the note taker. We interviewed five interviewees in total, among whom two interviewees were interviewed via phone due to long distances. In order to gain a more complete overview of GoA's obstacles, we chose to interview both employees of GoA and artists who submitted to GoA. We first interviewed the visual and communication coordinators of GoA to gain insights into their workflow and organizational problems. We also gathered some artifacts such as exhibition schedules and database guidelines. We then moved on to interview artists. Our interviewee pool was diverse in age: one in mid-50s, one in mid-60s, and another in mid-20s. In these interviews, we mainly focused on how they found GoA's exhibition calls and how did they feel about the submission process. After each interview, we shared the interview notes, pictures, and recordings through Google Drive to prepare for further interpretation.

Interpreting and synthesizing data

Our team interpreted the interview notes together and created hundreds of affinity notes which addressed the key issues of the interview (Holtzblatt et al. 2004). We labeled



(Figure 1: Interpreting and synthesizing data through building the affinity diagram)

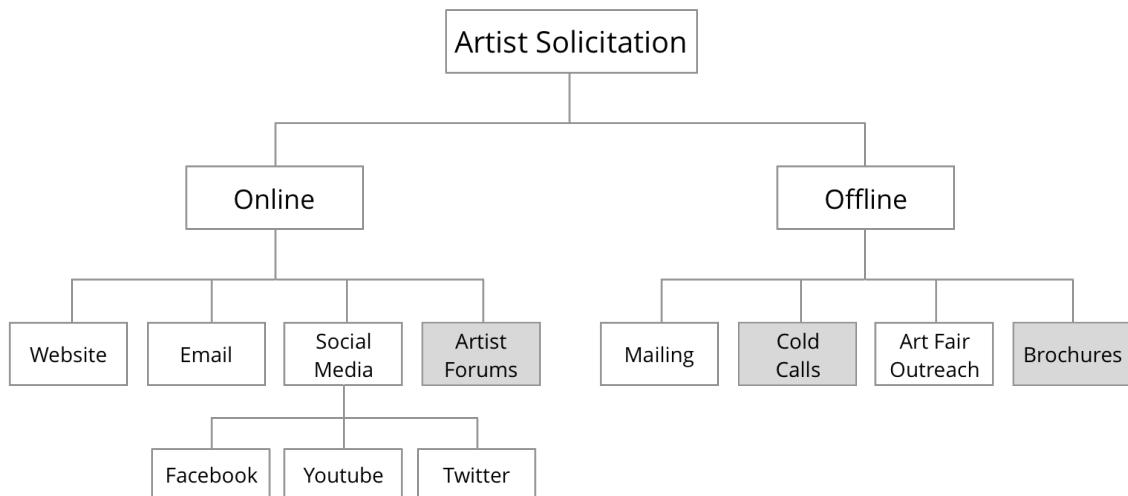
each note regarding the information source. Then we moved to synthesize these notes and find connections between them. In the affinity diagram (see Appendix B), we grouped these notes by key revelation in a bottom-up approach: starting from affinity notes and create higher level notes which summarized the lower level notes' revelations. In the end, we created four green notes (the highest level): solicitation strategies, pre-submission considerations and preparations, navigating the submission process, and system management.

Class Presentation and Feedback

After completing our affinity wall, we presented our findings and walked through our wall with instructors and classmates. We introduced our main findings and preliminary solutions and received feedback from our audience. From the feedback, we developed our ideas and solidified our recommendations. Our team also talked with the professor, Kentaro Toyama, about our project and potential recommendations to clients. After we synthesized all the feedback and suggestions, we gave a presentation during class to share our main recommendations to clients on social solicitation strategy.

Findings

Finding 1 | GoA has a fairly comprehensive offline and online artist solicitation presence, but lacks effective reach - particularly with social media
GoA receives around 120 submissions a year, and the number of submissions is low and disproportionate to the number of artists contacted. As shown in the flowchart below, GoA's current solicitation strategy includes both online and offline efforts.



(Figure 2: GoA's artist solicitation strategies)

Offline

Personal outreach: Quite a large number of the artists associated with the GoA have been contacted directly by officers of the program and invited to apply directly. Developing these relationships with the artists is reflected in the appreciation shown by those who have applied. In addition, decisions are responded to in a personal way with either a call or handwritten note. One artist who was not selected to exhibit really appreciated the personal handwritten note she received regarding the decision and continues to have a high regard for GoA.

Mailing: At the beginning of its new CFE cycle, GoA uses the preferred mode of contact for many of its contributing artists, i.e., emails all the 900 artists and 294 organizations in its database, asking the latter to forward this information to others. Yet, not everyone replies.

Online

Subscriptions to specialized websites: One of the online strategies is paid ads on artists community websites. One of the artists who has worked with GoA in the past had great success finding other CFEs on the internet via Slideroom, Café, Zapp, and Artlift, or on more localized sites like the Bay Area Arts, which caters to San Francisco area artists.

Solicitation to targeted UMHS community: GoA runs ads for the performing arts events internally for the UMHS communication. In order to extend its network, GoA visual coordinators have created online sites/handles for the organization but, so far, this approach has been rather timid. For example, Twitter had only 3 posts per platform during the last CFE cycle. The FB page has seen a bit more activity, with weekly and biweekly updates. The GoA FB live streaming videos have about 1000 views. The campus and community collaborations between GoA and organizations like UMMA, Stamps, and the DIA and events like Grief Week have helped bring awareness to its mission and programs.

Social media strategies are increasingly important to leverage reach

GoA is interested in learning how to efficiently post FB ads (tagging, parameters, etc.) and do so concisely. At the present moment, the organization's Twitter account is under one of the program's coordinators' own handle '@carriemcclin'

Finding 2 | Artists view GoA as a reputable exhibit and are drawn to its mission

Reputation and cost advantages appeal to artists

Commission fees are important to the artists as exhibiting can become costly. GoA does not require application and exhibition fees. Usually, if artists want to submit their works to juried shows, it becomes very expensive from \$30 to \$70 for each application in addition to their fees such as tent rentals. One of the artists we interviewed said an art show could see the artist spending \$1000 per fair, and the artists has to sell a certain amount of art pieces to make a profit. Moreover, traditional galleries take 50 to 60% of the commission, while GoA only takes 35% to support the cost of its operation.

In addition to other financial considerations, a no-fee application is a good incentive for both emerging and established artists, and all the artists we interviewed were satisfied with the no-fee application. One artist was specifically looking for an art show in which the organization did not intend to pull in a huge profit. Another artist told us that, when working with other application systems, for example ZAPP and Juried, the application fees are not refunded if his work is not accepted. Hence GoA's no-fee policy has encouraged quite a few artists to submit their work for consideration. The number and work quality of amateur artists, however, results in extra selection work for committee.

According to the Gifts of Art website, the GoA gallery is one of the nation's first and most comprehensive arts-in-healthcare exhibition systems. This reputation is responsible for attracting quite a few artists. One of them read through the website and found it credible. Artists are not only looking for trustworthy institutions, but for those whose reputation matches their own in the art world. GoA's mission, i.e., "to support the healing process of the patients and help them, their visitors, and hospital staff engage with great art and music," is clearly stated on the website and its marketing materials. This expressed goal of GoA to serve the community impresses upon the submitting artists the caliber of the institution and invites them to contribute to it, too. Additionally, the artists know that their work will be both respected and appreciated by everyone interacting with it through the nine rotating galleries at the UM hospitals.

Finding 3 | Artists find the application to be straightforward and are able to easily and successfully prepare the required materials

Highly prepared artists are successful with the submission system

The GoA online submission system asks that the artists submit a reference sheet, a resume, and an optional biography. The images accompanying the submission have to be in JPG format, be less than 2MBs and at least 300 dpi quality.

According to the artists we interviewed, they prefer working on the necessary documents before proceeding on to the form. Typically, it takes one artist two full days to prepare the required submission portfolio (images, statements, etc). One artist told us he creates a designated folder on his personal computer before he even starts the submission process - a tip he recommended could be added to the website. When the artist did a walk-through of the submission process during our interview, it took him little time to locate application documents.

Many seasoned artists are adept with different submission systems. Applying to juried art shows, like GoA, is an important part of their daily work, and they do not find doing so bothersome. An artist in his mid-50s uses ZAPP and the Juried system to apply to several other art fairs.

When we asked this artist to share his experience with the GoA online application system, he told us that, in general, the process is very smooth and that he does not recall any major issues with it. Another interviewed artist, who was in her mid-60s and working on textile, was very skilled at applying to art shows, and answered one or two CFEs entries a week. When answering to GoA's CFE, this artist appreciated receiving a link to the floor plans of the exhibition venues. For experienced artists such as herself, receiving floor layout information is both useful and appreciated.

For a successful submission, the prior organization of documents and clear directions are key. GoA has a clear list of required documents for submission on its website. And artists all found the application to be very

Prior to filling out the online forms, prepare your documents, and size and name image files as directed below:

Documents

- All submissions must include a reference sheet and a resume/CV. A biography is optional.
- On the reference sheet, include your name or group name, and then list the image number, artist's name, full title, medium and dimensions for each piece.
- For 2-D work, also include the frame type and both the framed and unframed dimensions.
- Save the reference sheet, resume/CV, and optional biography as PDFs (each less than 2 MBs in size).

Images

- Save digital images as high quality JPG files (No TIF files).
- Size each JPG to 300 dpi and approximately 3 x 5 inches (less than 2 MBs in size).
- Image mode should be RGB, not CMYK.
- Name each JPG with a number, the artist's last name, and an abbreviated title of the piece. There should be no spaces in the title (substitute underscore or hyphen for a space). Ex: 04_Smith_Umbrellas.jpg.

(Figure 3: Documents and Image requirements are clearly listed)

straightforward. One GoA staff member also said there is only limited amount of people request mail-in correspondence.

Finding 3 | Aspects of the application where artists incur errors are associated with an outdated system and are poor error messaging

Artists struggle with the technical aspects of an antiquated system

During the last CFE season, 7 applicants emailed GoA with system issues. GoA officers usually recommend them to change browser or check image file size. Browser issues happen frequently on artists during the submission process. When they meet system errors, GoA usually recommend artists change their browsers and try again. It can be confusing for artists if they do not know which browser to use.

Image files' size is another common problem artists encounter. Artists usually have large image file sizes. But due to the limitation of the submission system, artists have to resize their files. The main update for the submission form was to accept larger files, but this information is not updated to applicants. One artist suggests GoA to add a function on this system to allow users to resize images when uploading.

If artists continue to have issues submitting, they will offer option for artists to submit by e-mail. Officers cannot directly make changes to the actual submission form, and troubleshooting the technical problems usually takes more time.

System not responsive in error-checking and notification of successful submission

The system has a certain format of information input for artists to submit their applications. If applicants do not fill the form in the correct way, the system will notify users what should be revised. But from artists we interviewed, the error message is not very obvious. It took the artist a while to find out which part was going wrong. One artist wishes that the system would provide clear instructions on how to fill in each blank, for example some annotations, and generate alerts when something is missing in the submission process, for example a red exclamation point.

In addition, error messages sometimes are confusing for users because the IT employee who built the system uses English as a second language. One of the GoA officers and the IT employee are presently working together to amend these confusing error messages.

The notification for successful submission is also not very clear. During the last CFE season, GoA has been contacted by several checking to see if their applications were received. It seems there is no clear notification to applicants that their application has been received. Even the interviewed GoA officer was not sure if there is an automated confirmation e-mail or notification.

Finding 4 | Retrieving application information and parsing through artist information is manually-intensive and time-consuming

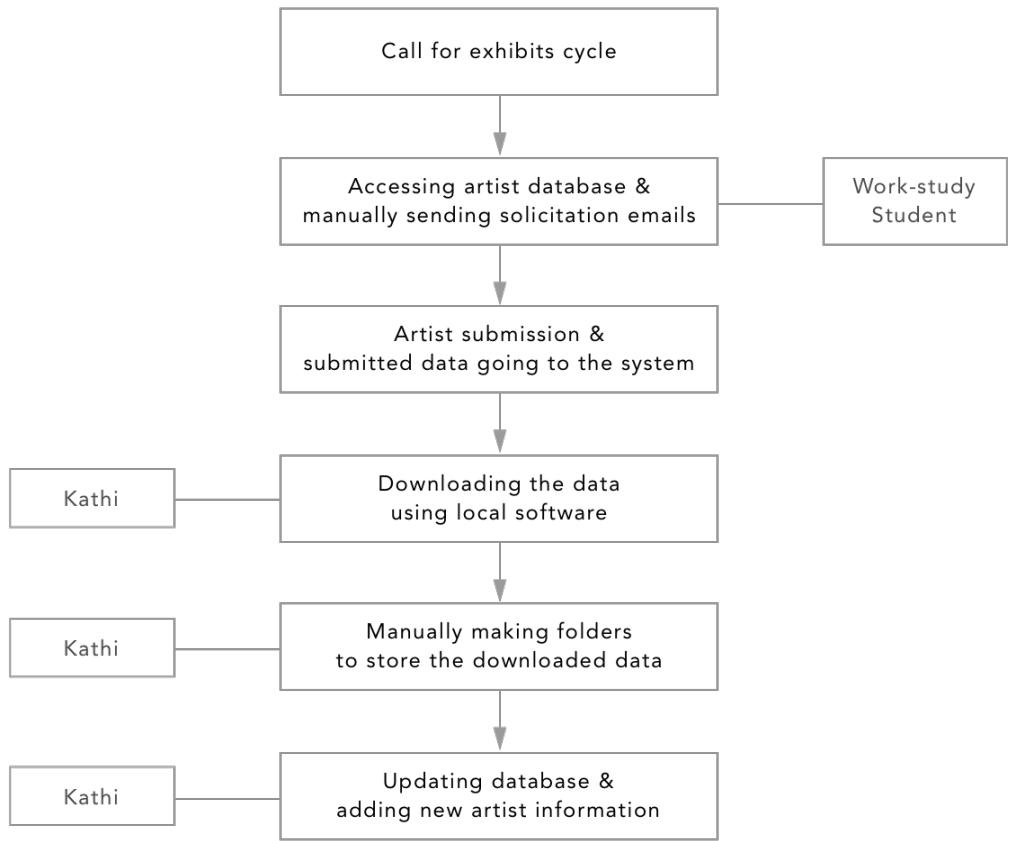
Addressing technical changes to the website and data management

Presently, changes to the GoA website are quite time-consuming and require a back and forth, sometimes quite lengthy, operation between the organization's main office and the Medical Center Information Technology (MCIT) representatives. For example, it took GoA 12 emails with the MCIT over the span of four weeks to change wording in fields. When it comes to the online application form, the same long-time IT collaborator from MCIT did the initial error copy for the form. One of the GoA visual coordinators then performed second edits to content on the website using Dreamweaver.

When it comes to in-house communication, the documentation of common issues is present, but not robust. All main GoA employees keep their own notes throughout the year of a running list of problems, yet there is no actual running document between the GoA team.

The computer/technical issues are handled as follows: the visual coordinator handles the majority of technical issues from forms and, if these happen to be beyond her scope, she passes them to the communications coordinator. If necessary, the latter will contact the MCIT employee to assist. All of the GoA managing team stated that they felt "overwhelmed with the amount of data and its labor intensive management process."

As the CFE application season starts anew, one of the GoA managers has to update its CFE database so it is getting larger every year. As of October 2016, the GoA database has 274 contacts for organizations and 900 contacts for artists (see Appendix C). All of these entries, over a thousand of them, are labeled as rejected or not.



(Figure 4: The data flow during each CFE cycle)

GoA manually downloads artists information and manually creates folders for each artist to organize images submitted.

Faced with such numbers, GoA is looking for efficient ways of merging information and images and for an easier way to access them later for further reference.

Based on the interviews conducted with the three artists presently engaged with GoA, this part of the online application process is also problematic for them. The visual coordinator of the program, who also has substantial duties as the data manager, has to manually create a folder for each artist. She would like to eliminate the two-step process of making a folder per artist and also to work with a computer

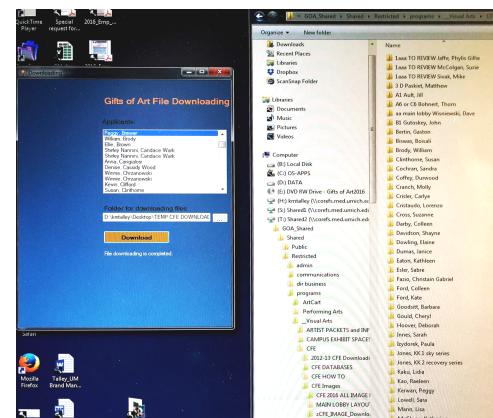


Figure 5: The current software for data downloading and management

management system (CMS) that would automatically separate the art genre of the artists upon submission. She has tried a rudimentary management system by organizing artist folders labeled as 3d (for artists producing this type of work) and xyz (for photography artists).

GoA wants a non-manual way of organizing data.

Ultimately, GoA would like an ideal way of organizing data that would not require that the data managers or the occasional work-study student would have to enter manually (see Appendix D). At the moment, this data manipulation is primarily done by the main visual coordinator who has to manually sort the images by name of artist and drop each of them into a designated folder. She uses the Excel function to sort through all this data and the entire set of operations is very labor-intensive and time-consuming.

Recommendations

Artist Solicitation

Overall, Gifts of Art is active in the right spaces for artist solicitation with both offline and online strategies. Our recommendations, in turn, are geared to amplify their efficacy.

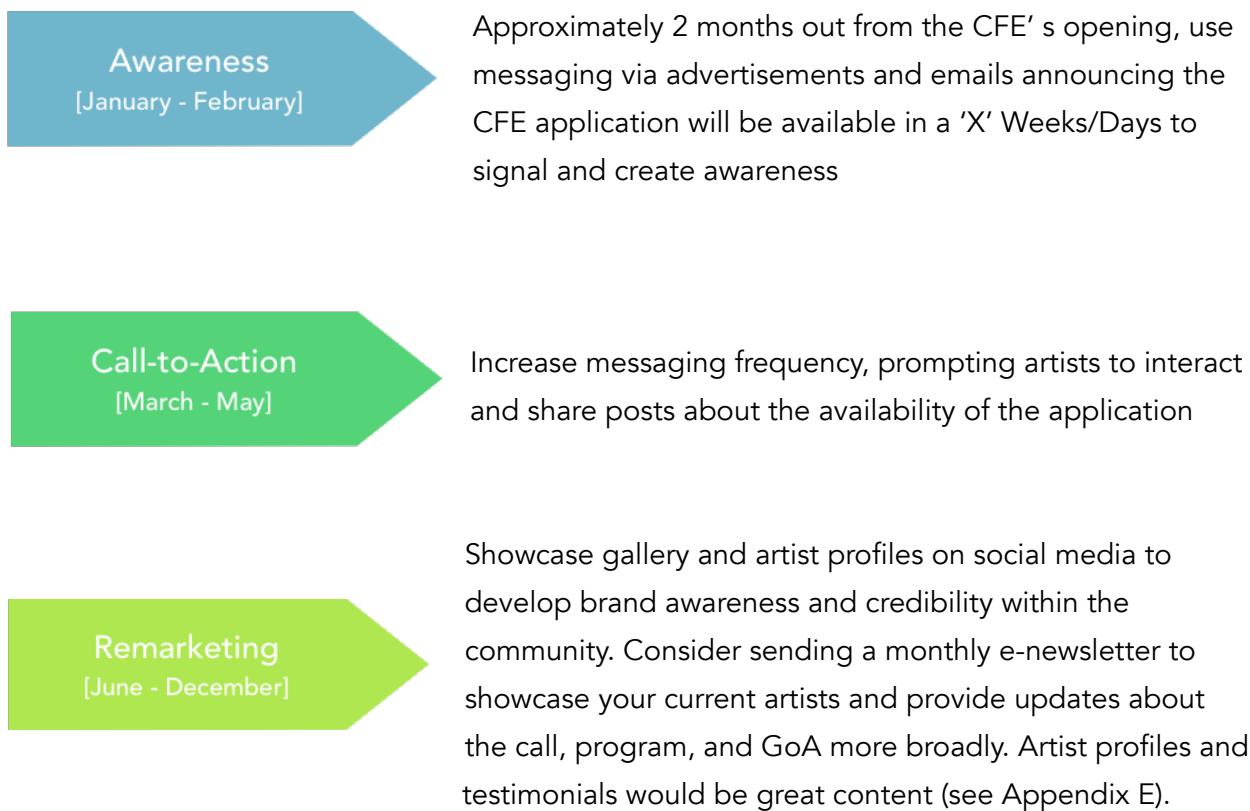
Recommendation 1 | Maintain Mailing and Brochure Distribution

Because of the low number of mail-in applications, we agree eliminating mail-in submissions is reasonable. In lieu of mailing applications, we recommend sending informational brochures with call-to-action messaging for artists. We also recommend reallocating brochure distribution to preferred art communities, such as 3D artists, via prestigious art programs, schools, and galleries.

Recommendation 2 | Develop a Campaign Approach & Social Media Plan

The CFE is a year-round effort and can be broken down into distinct phases. For this reason, we recommend that the CFE be treated as a campaign, similar to the Giving BlueDay campaign discussed during our interview. This will assist in developing a framework where a social media plan can be complementarily implemented.

Outlined below are three phases of such a campaign:



Social Media Plan

Developing a social media plan can assist in effective messaging and increasing the reach of posts. Below is a preliminary Social Media Plan, which can be complemented by the Giving BlueDay Social Media Workshop material. Below is a preliminary social media plan geared towards improving problem areas:

Development

- Work on increasing number of likes / followers
- To develop better brand association, we recommend creating a GoA specific Twitter account, e.g. @GiftsofArt
- Create an Instagram to connect and participate with artists communities; in addition, it's a great way to showcase artwork and performances

Content

- Create a toolkit of media and copy material
 - Diversify content and produce engaging posts (e.g. posts containing questions, appealing imagery, actionable content), which can increase reach as the more people interact and share

Post Management

In order to manage the social media accounts efficiently, we recommend adopting a social media manager. A social media manager allows you to house multiple social accounts in one place.

We recommend the free version of Hootsuite, which allows you to manage three profiles and schedule posts in advance (Hootsuite 2016). As post frequency increases, using these features is ideal for planning content in advance and will consolidate time spent on these platforms.

Data Management

Recommendation 3 | Adopt a Submission Management System

The inefficiencies and redundancies outlined in the system management findings can be resolved by working with a content management system, particularly a submission management system. A submission management system should provide the following:

- Ability to create custom submission forms
- Allow participants to upload documents and photos
- Allows communication between reviewers and participants
- Individual and batch submission exports
- Set auto-responses
- Accept & decline submissions
- Request completion of additional forms or project updates

Upon investigating several comparable Call for Artists/Exhibit websites, we recommend using the submission management software, Submittable. It is comprehensive for GoA's needs and an affordable option. According to its website, Submittable enables customers to "accept, review, and make decisions on any kind of digital content using our cloud-based submissions manager" (Submittable 2016). After reviewing some of the features of form development, Submittable has adaptable forms for processes such as the CFE that have a juror process, and it meets the criteria aforementioned. Affordable at \$34/month (no contract), this solution could

cost \$204 for a 6-month cycle or \$374 per year. In addition, there is an added benefit of making the application form accessible and compliant with Web Content Accessibility Guidelines (WCAG) 2.0 AA standard (Submittable 2016).

After consulting with Sean Quinn from Health Information Technology & Services (HITS) and General Computing Services at UMHS, there are no evident compliance issues with adopting Submittable (Safe Computing 2016). However, per the recommendation of the General Computing Services, for safe measure you can submit a proposal for implementation by e-mail to the 4help@umich.edu and request it be forwarded to an ITS User Advocate to officially verify its compliance with the university's safe computing standards.

Conclusion

Gifts of Art is in a strong position to attract more high-quality artists while maintaining many aspects of their existing Call for Exhibits process. We concluded that artists appreciate many aspects of the CFE, including the practice of reaching out personally to individual artists, the clear list of required documents that accompanies the submission form, and the lack of an application fee. However, the technical aspects of the form are more problematic for the Gifts of Art team as they are for the artists. To address this problem, we recommend that the Gifts of Art team adopt a submission management system, such as Submittable, in order to manage submissions more efficiently and create clearer forms.

In order to attract a larger number of artists, we recommend that Gifts of Art maintain their existing mailing and brochure program, but ensure that it is targeted to specific artists' communities, like textile or pottery artists, in order to attract a more diverse pool of submissions. We also suggest that they enhance their social media advertising strategy by treating the CFE as a "campaign," similar to the recent "Giving Blue" campaign. Additionally, GoA should create a dedicated twitter handle and instagram, and use a post management system to publish posts across these multiple platforms. This will save time while allowing posts to reach a wider viewership.

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Jaklyn Nunga is a first-year Masters student at UMSI specializing in Information Economics for Management. She has a B.A. in Anthropology and minor in Digital Humanities from the University of California, Los Angeles. She recently worked as a Media Planner on the theatrical Disney account at OMD Entertainment.



Corina Kesler holds a PhD in Comparative Literature from the University of Michigan and is currently consulting for Macat Analysis, a higher ed startup in London, UK. She teaches in the Department of Classical Studies and is also a first year Masters Student at UMSI, specializing in User Experience.

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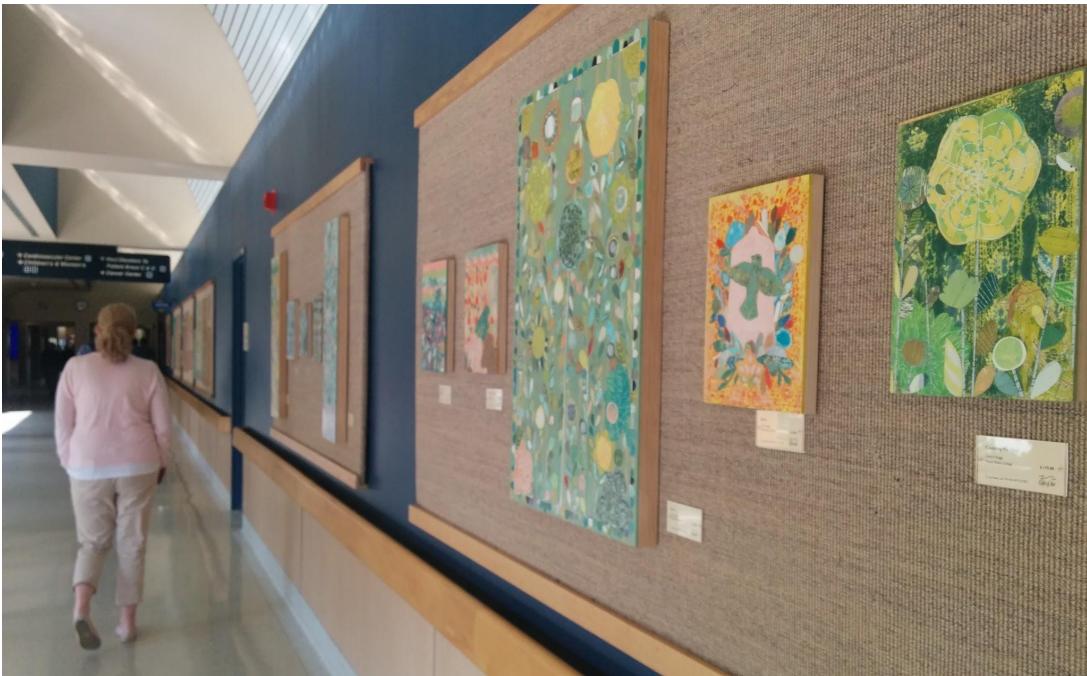
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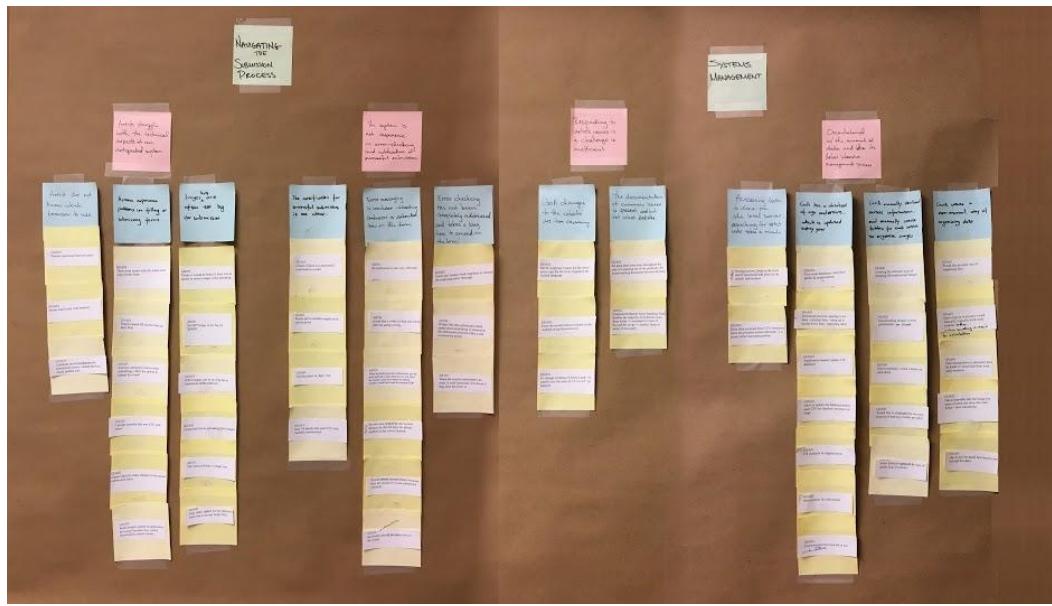
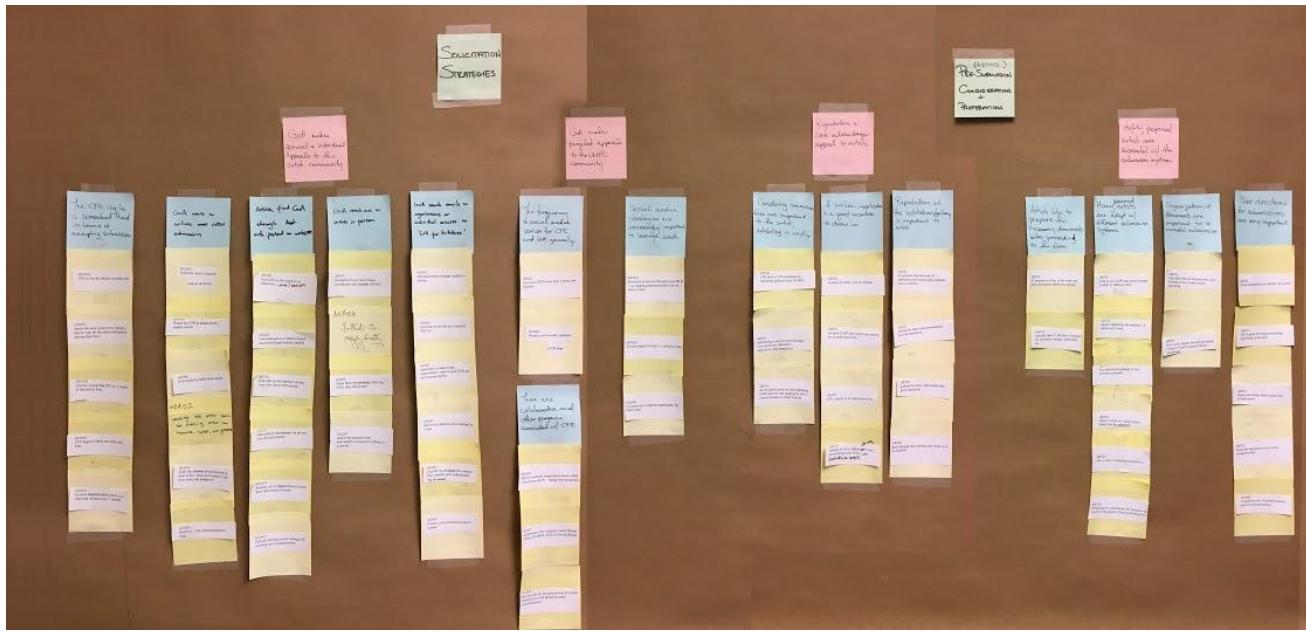
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Appendix

Appendix A. 2D & 3D Exhibitions of GoA



Appendix B. Full Affinity Wall



Appendix C. Current Databases of Artists and Art Organizations

Screenshot of an Excel spreadsheet titled "Riessler". The table has columns for Name, Social Media Contact, First Name, Last Name, Title, Organization, Address, City, State, Postal Code, plus 4 zip, Phone, Email, and Alt Email. The data includes entries for various art organizations like Ann Arbor Art Center, Ann Arbor Women Artists, Art Center of Battle Creek, Ann Arbor Potters Guild, BBAC, The Guild of Artists and Artisans, Riverside Art Center, Alfred Berkowitz Gallery U-M Dearborn, Creative Arts Center, Crooked Tree Arts Center, Belleville Area Council for the Arts, Paint Creek Center for the Arts, Arts Council of Greater Kalamazoo, AA District Library Exhibits Coordinator, and Dearborn Community Arts Council. Each entry includes a phone number, email, and sometimes an alternate email.

	N	SOCIAL MEDIA CONTACT	FirstName	LastName	Title	Organization	Address	City	State	PostalCode	plus 4 zip	Phone	Email	Alt Email
2	25	FB, WEB	Nick	Farrell	Education Registrar & Volunteer	Ann Arbor Art Center	117 W. Liberty St.	Ann Arbor	MI	48104		734-926-4128	nfarrell@ann Arborartcenter.org	farrell@ann Arborartcenter.org
3	20	FB, WEB	Molly	Indura	President	Ann Arbor Women Artists	14 Jackson Road, Suite 1	Ann Arbor	MI	48103			mwhk@msn.com	www.michiganart.org
4	20	FB, TWITTER				Art Center of Battle Creek	265 East Emmett St.	Battle Creek	MI	49017		269-969-3838	artcenterofbc@yahoo.com	http://fb.com/ArtCenterofBC
5	20	WEB				Ann Arbor Potters Guild	201 Hill Street	Ann Arbor	MI	48104		734-663-4970	potterman@hotmail.com	www.3d@yahoo.com
6	20		Amy	Kantgias		BBAC	1516 S. Cranbrook	Birmingham	MI	48009		248-644-0866 ext. 103	Exhibitions@BBArtCenter.org	http://bbartcenter.org
7	15		Nicole	McKay		The Guild of Artists and Artisans	118 N. Fourth	Ann Arbor	MI	48104		734-662-3382	nicole@theguild.org	http://theguild.org
8	10					Riverside Art Center	75 N. Huron St.	Ypsilanti	MI	48197		734-480-2787	ragallery@gmail.com	www.ragallery.com
9	10	FB	Joseph	Marks	Director	Alfred Berkowitz Gallery U-M Dearborn	4901 Evergreen Rd.	Dearborn	MI	48128		313-593-5087	marksj@umich.edu	www.umich.edu
10	10		Carol	Paster	Executive Director	Creative Arts Center	47 Williams Street	Pontiac	MI	48341		231-347-4337	caster@aol.com	http://cacenter.org
11	10		Liz	Gowans	Ahrens	Crooked Tree Arts Center	461 East Mitchell	Petoskey	MI	49770		231-347-5005	boxoffice@crookedtree.org	Gallerystreet.org
12	10		Umar	Abdullah		Belleville Area Council for the Arts							omarblack@yahoo.com	
13	10		Mary	Fortuna		Paint Creek Center for the Arts	407 Pine St.	Rochester	MI	48307		248-651-4110	mfortuna@pcart.org	
14	10	WEB, FB	Anne	Mehring		Arts Council of Greater Kalamazoo	359 S. Burdick St. #203	Kalamazoo	MI	49007		616-342-5059	info@KalamazooArts.com	www.KalamazooArts.com
15	10	FB	Ken	Raynor	Director of Exhibits	AA District Library Exhibits Coordinator	943 S. Fifth Avenue	Ann Arbor	MI	48104		734-327-4269	raynork@aadt.org	http://aadt.org
16	10		Stella	Greene	Gallery Coordinator	Dearborn Community Arts Council	15801 Michigan Ave.	Dearborn	MI	48126		313-943-3095	jannystang@aol.com	steccone@clu.edu

Screenshot of an Excel spreadsheet titled "NEW_2016_CFE_INDIVIDUAL_ARTISTS_database.xlsx". The table has columns for OrgName, Street, Street2, City, State, Zip, Phone, CellPhone, Email, Web, Medium, Email, and Year Exhibited. The data includes entries for various art organizations like Botigians, Glazed Impression, Manna Pottery, Corbe Company, Filippetti, Cavatica Designs, The Map Series, BNS, Beyond Letters, and Chadwick Studios. Each entry includes a phone number, email, web address, medium, and year exhibited.

	D	E	F	G	H	I	J	K	CellPhone	Email	Web	Medium	Email	Year Exhibited
13	Botigians			Toledo	OH	43613	419-474-1164			gitone@att.net			sculpture	EMAIL
14	Glazed Impression	3784 12 Mile Road		Berkley	MI	48072	248-345-7169			milostearn@hotmail.com	www.glazedimpressions.ceramics		EMAIL	
15	Manna Pottery						773-816-6432			rizarako@yahoo.com	www.mannapottery.com	ceramics	EMAIL	
16				Detroit	MI	48202	313-638-2616			info@corbecompany.com	www.corbecompany.com	ceramics	EMAIL	
17							248-548-9395					ceramics	NEITHER	
18	Filippetti									info@filippetti.ca	www.filippetti.ca	Mosaic	EMAIL	
19	Cavatica Designs									courneydeyoung@cavaticadesign.com	www.cavaticadesigns.com	ceramics	EMAIL	
20				Wakengen	IL		773-366-6741			davidedallison@hotmail.com	www.davidedallison.com	watercolor/fine arts	EMAIL	
21	The Map Series	1850 W Main St		Carmel	IN	46032	317-926-7807	317-753-4120	darron@chadwickstudios.com	www.chadwickstudios.com	Post Card Series/Fine arts	EMAIL		
22	BNS									write@bnbsbris.com				
23										sharontessercreates@aol.com	www.sharontesser.com	Fabric/Fine Arts	EMAIL	
24		1727 Wildwood Rd.		Toledo	OH	43614	567-218-5244			marijaneerard@yahoo.com	www.artbymjerd.com	Fine Arts	EMAIL	
25	Beyond Letters							810-220-2362				Encaustic/Fine Arts	EMAIL	
26		116 Sunny Vista Drive		Lexington	SC	29073	803-356-0201				www.geoffreyaarontharris.com	Fine Arts	US Mail	
27				Tallahassee	FL	32301	850-321-3506			deborinastudio@yahoo.com	www.deborinastudio.com	fine arts	EMAIL	
28							585-288-1089			laura@laurawilder.com	www.laurawilder.com	Fine Arts	EMAIL	
29				Columbia	SC	29201	803-479-0366			suzyscarborough@mac.com	www.suzyscarborough.com	Fine Arts	EMAIL	

Appendix D. Data Downloading Guide

Talley, Kathi

From: Talley, Kathi <kmtalley@med.umich.edu>
Sent: Wednesday, January 30, 2013 12:57 PM
To: kmtalley@umich.edu; McClintock, Carrie; Sims, Elaine
Subject: CFE Data fields access 2013 - HOW TO

Carrie,

This worked for me to download the data. Could you try to see if you have access to the SQL server. If I remember correctly, the access was limited to you and I.

kt

*Print - *Save to desktop
to get pdfs*

CFE - Data fields

1. Open Excel
2. Go to Data tab on top menu bar
3. Click on Get External Data
4. Click on From Other Sources
5. Click on From SQL server
6. Enter name of the server **UHSQLWEB23**
7. Choose Windows Authentication *checkmark*
8. Select Art, Gifts from the pull down menu
9. Select Art Main and click Finish
10. It asks if you would like to replace, click Yes and OK (put in a new worksheet)
11. Wait while the info loads into Excel

Kathi Talley

Visual Arts Coordinator, *Gifts of Art*
University of Michigan Health System

734.936.8829 desk
734.936.6266 pager id 30402
734.936.9431 uh south workroom
734.998.2396 fax

NI-5E06, NIB
300 North Ingalls
Ann Arbor, MI 48109-5470

kmtalley@umich.edu
www.med.umich.edu/goa

Appendix E. Artist Testimonial

By Betsy Lehndorff

The Gifts of Art program at the University of Michigan Health System gave my silversmithing career a real shot in the arm. My big break came in 2014 when Gifts of Art director Elaine Sims was scouting the Ann Arbor Art Fair. When she stopped by the Michigan Silversmiths Guild booth, we started talking about my family and art, and she bought an amethyst heart that I had cut and mounted in sterling silver. She also suggested I consider showing my work with the Gifts of Art program.

The hearty sales from this show gave me a tremendous amount of confidence. The Gifts of Art team helped me with publicity, descriptions and the presentation of my work. They were very professional as they guided me through the display and marketing process. After that, I was able to get into numerous regional shows and galleries, including the Museum of Muskegon, the Ann Arbor Art Center, the Birmingham Bloomfield Art Center and Three Pines Studio in Cross Village, to mention a few. And sales continue to rise.

My work is displayed in a busy corridor where six cases are filled with dreams of Michigan's natural wonders. This jewelry collection is a reflection of the wildlife, rocks and plants that surround me in Northeast Michigan, where I live. If it provides a moment of escape or pleasure to people passing by, I'm happy.

Meanwhile, back to work.