

Sarah Wyer

ARTS MANAGER MUSEUM PROFESSIONAL FOLKLORIST

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Final Report

Prepared for: Eric Schiff
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AAD 610: Comp Tech

WEEKLY LOGS, #6—9

Week 6

Figured out how to get the Squarespace contact form to go to the correct email. I could not find it for the life of me, and then I realized that I had to delete the email it was already sending to in order to add an alternative. Oh Squarespace, sometimes I fear that I'm not as smart as you think I am. Cait and I also played with template that we bought for the Strategic Plan for the AAD Professional Project. Cait and I are the only two team members who have InDesign on our computers, so we worked on tweaking the document. I also spent this week working on powerpoint for both the AAD final Research Presentation next week and my AAMG presentation during week 9. While not initially part of my Comp Tech focus, these two presentations require extensive consideration and work. I started reading *Presentation Zen* and trying to integrate my learnings into the powerpoint. It needs to be clean and not text-heavy, for example.

Week 7

This week the AAD Professional Project finalized the design for and gave our final research presentation. I am proud of the powerpoint and how clean and informative it is without being very text-heavy. *Presentation Zen* helped me realize that I—or we, as the case may be—am the presentation, not the slides, but the slides still need to support our words and provide a visual cue. I also wrote-up my notes and impressions from JSMAC's (the Jordan Schnitzer Museum of Art Student Member Advocacy Council) skill development workshop with Debbie Williamson-Smith, JSMA Communications Manager. I used Illustrator to create a graphic to represent one of the small activities that she had us complete for her workshop on managing social media. I showed her my website and she gave me a couple of tips, like "copyright everything" and "less words more pictures" for the blog posts. I am debating on whether to be wordy (I do like to write) or whether to be mainly visual in my reviews of events and arts & cultural happenings.

Week 8

Got sidetracked this week creating last-minute graphics and schedules for INFLUX: A Night of Performance Art for JSMAC. Surprised at how comfortable I feel using Illustrator now, compared to the beginning of the year. I worked on entering some more photos and text to the Strategic Plan and ran into some spacing issues. Followed suggestions from John Fenn to mess with spacing and margins and make the text look cleaner. also created a program for ELAN's (Emerging Leaders in the Arts Network) ArtsVenture and struggled to print the booklet in a way that would line up with folding half-sheets and stapling them. Followed Eric's advice to add more pages to even out the program. They turned out well but took a good few hours to compile and print correctly. ELAN members really liked it, however, which made me feel vindicated.

Week 9

I presented at the Association of Academic Museums and Galleries conference in Washington, DC! My presentation was a 20x20, or pecha kucha. This means you present 20 slides, 20 seconds each slide. I had to create a presentation that was informative with little text and keep in mind that each slide would only be displayed for 20 seconds. It was difficult. Some presenters, I noticed, used pictures on each slide so that if they did not time things perfectly then the audience wouldn't really be able to tell. I found this approach a little lazy, to be honest, and ended up being happy with my extensive practicing and slides-tweaking. I also took photographs of The Phillips Collection in DC and plan to write a post about it soon. I realize that I have trouble keeping my blog current and will need to work on a schedule of updates to keep myself on track. I also added the copy right to my website.

REFLECTION

Projects

I feel good about the projects I have worked on and completed during the process of this class. I am going to list my accomplishments here to generate some confidence in myself:

Personal Branding

- Built a website on the Squarespace platform
- Designed a logo for my own personal brand
- Designed my own business cards
- Printed said business cards via moo.com
- Designed thumbnails for my website's navigation
- Purchased one year of a web domain, sarahwyer.com
- Purchased one year of a personal email address, sarah@sarahwyer.com
- Went through and edited personal photography in Adobe LightRoom
- Added a blog to my website and started to add content
- Created powerpoint presentation for conference

AAD Professional Project

- Found and purchased a beginning template for the AAD Professional Project's Strategic Plan
- Worked on changing colors and adapting the layout with Cait Bothwell
- Inserted content into the plan
- Took, edited, and inserted photographs into the strategic plan
- Created graphs in Excel to represent survey data
- Worked with AAD Professional Project team to create powerpoint for presentation

Other

- Created 20x20 powerpoint presentation for AAMG conference
- Designed and created program for ELAN's ArtsVenture and figured out how to print it correctly
- Designed impromptu signage for large event and did not feel overly bad about it

The process of branding myself was less painful that I had prepared for. I think I did a lot of the work upfront in the term, knowing that the Strategic Plan would demand more of my time as the deadline for it approached. I also had pneumonia and was trapped at home, allowing me plenty of—albeit muggy—time to think about and play with Squarespace and logo ideas. I am very pleased with my logo and my clean, crisp website design. I was able to create an online portfolio that (I hope) displays my skills, interests, and training. I believe that I have branded myself



authentically. The business cards are a continuous delight to me, and I had a great time passing them out at the AAMG conference in Washington, DC. People seemed impressed with the thickness of the cards, the design, and the fact that I have my own domain name and email address. Eric was certainly correct about impressions—it was worth the money to give myself an edge. I felt professional and prepared.

A challenge moving forward will be keeping up with my blog. Part of me is considering hiding it until I have enough content posted or scheduled to post. I would not want to seem unprofessional by putting up sporadic content and leaving the blog rather inactive. I plan to create a posting schedule, especially while I am in Washington, DC this summer and able to explore the arts scene there. I hope to have much to write about.

The Strategic Plan came out beautifully, although I must admit it is mostly due to Cait. She spent a lot of time working on tweaking the details of the plan and making sure the designs were crisp and aligned. I think it turned out well, and I did refresh my InDesign skills a little by helping Cait work on it, but overall I have a long way to go with my learning curve.

I enjoyed this class and hope to return to it next year, if my credits and classes allow. Visual literacy and design are important skills and I would like to continue cultivating them.



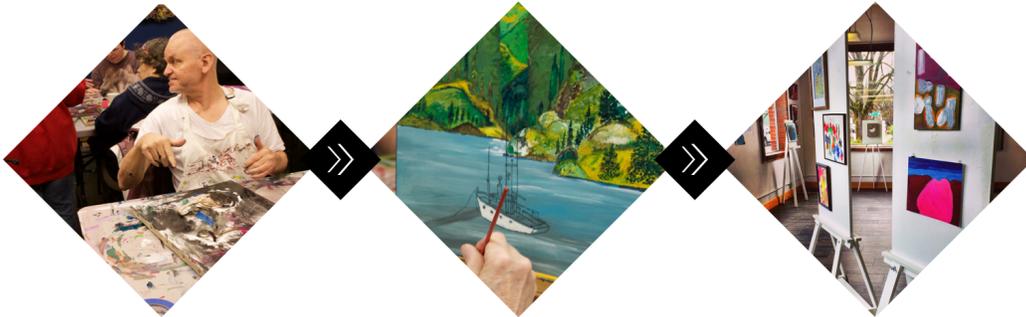
2015-2016 AAD PROFESSIONAL PROJECT

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Cait Bothwell, Emily Payne, Raquel Vargas-Ramirez, and Sarah Wyer

LITERATURE REVIEW

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LANGUAGE

HISTORY

RELEVANCE



The Jordan Schnitzer Museum of Art Student Member Advocacy Council (JSMAC) functions as a liaison between the University of Oregon's student body and the Jordan Schnitzer Museum of Art to involve students in the museum's decisions and programming, to enhance awareness of the museum on campus, and to further the mission of the JSMA.

STUDENT ART EXHIBITIONS

AMERICAN PI
STUDENT ART EXHIBITION
PRESENTED BY JSMAC

OPENING RECEPTION
MARCH 11, 5:30 P.M.
JSMA STUDENT LOUNGE
FREE ADMISSION, FOOD AND DRINK
SHOW RUNS MARCH 11 - MAY 17

SPECIAL THANKS TO: JORDAN SCHNITZER MUSEUM OF ART | DUCK EVENTS FUND

JORDAN SCHNITZER MUSEUM OF ART
CALL FOR ART
DEADLINE MAY 6

JSMAC PRESENTS
ARCHETYPES:
ANIMALS,
IDENTITY,
AND SYMBOLISM

MAY 20 - JUNE 21
OPENING RECEPTION ON MAY 27

Submissions and artist statements due Wednesday May 6th by email to jpsmac@uoregon.edu. JSMAC invites all UO students to submit original artwork relating to our themes of animals, identity, and symbolism for our spring term student art exhibition at the JSMA! Works must be 2-dimensional and installation ready! If framed must have 8 rings or picture hanging wire attached. Unframed works should arrive with clips or magnets and instructions on how the artist prefers their work be displayed.

Taboo!
Exploring issues of censorship, marginalization, transgressions, and self-identification.

A JSMAC Student Art Exhibition

OPENING RECEPTION
APRIL 6, 2016
5:30-7pm
Jordan Schnitzer Museum of Art

JSMA Student Member Advocacy Council invites you to come support and celebrate UO student artists! Light refreshments provided.

JSMAC JORDAN SCHNITZER MUSEUM OF ART ADVOCACY COUNCIL

Evaluation Toolkit

Collecting and Sorting Data

1 OBSERVATION

For each event, class, and workshop, there needs to be one person (whether staff, volunteer, or intern) designated for evaluation via observation. Notations need to be documented into a living document, such as a Microsoft Word document or a project management program like Trello, where updates can happen live, be only accessible by OSLP Arts and Culture Program staff, and secure enough to satisfy Health Insurance Portability & Accountability Act (HIPAA) and the Affordable Care Act (ACA) guidelines surrounding protected health information.

Fundraising events should also be observed for effectiveness. Did the event draw as many people as OSLP was hoping for? Are people enjoying the event? Did the event run smoothly, and are there any preparations or changes that can be made to improve flow next time?

By conducting observational research and evaluation, qualitative data will provide more of the intangible results that cannot always be captured in a questionnaire. Anecdotal data can be extracted from these observations and applied as necessary for grantwriting, fundraising, and for the use of marketing and communications.

2 PORTFOLIOS

A Portfolio Project would effectively track the progress of participants in classes, workshops, and in the Mentorship Program. It has the potential of encouraging confidence and pride in participants via developing a portfolio of artwork created within the OSLP Arts & Culture Program. This would also allow Arts & Culture Program staff to track what participants are creating so they can better assist them in new creative projects.

We recommend that the already successful Mentorship Program include a requirement for the creation of a mentee portfolio as part of the mentorship process. The Mentorship Program could pilot the Portfolio Project for a year to determine impact on the participant.

3 QUESTIONNAIRES

Questionnaires and surveys are an effective method for gathering evaluative data. To minimize demand on staff and respondent time, surveys should be distributed during All Staff Meetings to get feedback from support staff and during the last class meeting of a calendar quarter to get feedback from



participants. One-time workshops can distribute brief questionnaires for participants to fill out before they leave.

We recommend switching to a digital platform for data collection as soon as is feasible for the organization. Two-five tablets could streamline the data collection and sorting process. Google Forms are free, can be emailed, and synced with Google Sheets to capture in real-time responses and can be translated into graphs.

4 OPEN FORUMS

Quarterly meetings help amongst staff, mentors, instructors, and volunteers are to be a time for reflective communication and expression. These will act, in essence, as debriefings that can help address questions or concerns that these stakeholders may have, but to also create a space to where the progress and trajectory of an artist can be discussed and

FIVE TOOLS FOR EVALUATION

- OBSERVATION
- PORTFOLIOS
- QUESTIONNAIRES
- OPEN FORUMS
- LOGIC MODEL

evaluated.

Open Forum Meetings are to be structured in a manner which is open to the public as this will help to fulfill the mission and vision of inclusivity. Utilizing this platform of open dialogue can help generate interest in support and to find solutions to barriers that may not be immediately present within the Eugene/Springfield community. Staff, Board Members, Advisory Board, artists, volunteers, mentors, instructors, knowledgeable professionals, and community partners are just some of the intended target audiences for these Open Forum Meetings.

Debriefings should also happen post fundraising events to ask and answer questions about the effectiveness of the fundraiser. Did the fundraiser make enough money to cover costs? Did enough people know about it? Did it relate to the mission of OSLP Arts & Culture? What we liked, what didn't, and what can be done to improve the event? Questions like these will

lead to a more streamlined approach to planning fundraising events in the future and reinforce a commitment to continual learning. It is important to debrief fundraising events with all key OSLP staff members.

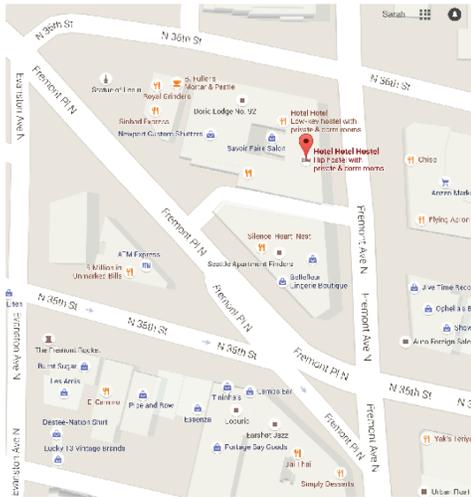
5 LOGIC MODEL

A logic model is a particular cycle of evaluation that examines the relationships between inputs, activities, outputs, outcomes, and the impact of a program. A recommended example of a logic model that can be adapted for OSLP's evaluative purposes comes from the Colorado Nonprofit Association handbook. The first document is an inventory checklist to determine if a program has all the components needed. The example Logic Model Development Guide shown here.

By utilizing these documents from the Colorado Nonprofit Association,

logic models for one-time and recurring programs can be done quickly and efficiently. This will also provide the opportunities to identify barriers and any gaps in knowledge.

The logic model can also be used as part of the planning process for fundraising events as this will allow the planning team(s) to visualize, assess, and anticipate for desired outcomes and impacts. Maintaining logic models from prior events will not only provide quantitative and qualitative data, it will give historical context to the fundraising events and can be used to evaluate the long term impacts of the events.



Hotel Hotel Hostel Information:
 3515 Fremont Ave. N.
 Seattle Wa. 98103
 Phone: 1.206.257.4543
 Email: Hello@HotelHotel.com

What to Bring for Hotel:
 Towels (available at hotel for \$2)
 Soaps/Shampoos
 Valid form of ID

Entry between BlueBird Ice Cream and The Hotel Hotel Pizza Bar. Look for the chandelier and mirrors! There is a doorbell on the right side of the door.

FRIDAY, MAY 20th ☁️ 🌡️ 65 | 49

- 6:00 am Meet in the campus parking lot on Kincaid and 14th, across the street from PIC/Knight Library. Leave for Seattle!
- 11:00 am Arrive at Hotel Hotel Hostel in Seattle. This is with no stops. Check into hotel and park our cars. Jump onto public transit and head into downtown!
- 11:30am-12:55pm Lunch Pike Place Market. Do your thing and meet at the Seattle Art Museum's coat check at 12:55pm
- 1:00 pm First Professional Dev. Workshop with Marie Bouvet (Manager of Board Relations, Seattle Art Museum): We will be meeting Marie at the Seattle Art Museum's coat check and heading into the conference room to learn about her job, managing relationships, and managing a large board for an arts organization.
- 1:30-3:00 pm Explore the Seattle Art Museum
- 3:30 pm Meeting with Lara Davis (Arts Education Manager, Seattle Office of Arts & Culture) and Elishaba Johnson (Public Art Manager, Seattle Office of Arts & Culture). Elishaba is also on the AFTA Emerging Leaders Council and runs SALT (Seattle Arts Leadership Team). Meeting at 4culture near King Street Station.
- 5:30-6:30 pm Dinner at Daawat Indian Grill (reservation)
 820 Pike St Seattle Wa 98101
- 7:00-9:00 pm Gallery Launch Event, Re:Definition at the Paramount Theatre Lobby. 911 Pine Street
- 9:00pm-On Cocktails in Old Ballard (for anyone who is up for it)