Art Vagabond

Compiled Responses

Created by: Jasmin Jimenez

Overall:

The responses for whether the app is needed, is neither a significant yes or no. However, the average was about 50/50. Since the users couldn't name productivity products that focused on planning exhibitions. There's still a chance that such a product can be impactful for artists and their creative collaborators.

Applications' priority features would be:

1. Organizer / coordinator
2. Input shipping details for artwork & ability to export info for chose shipper
3. Application for artist applying to a gallery -- focus on resume, hi-res images, and artist statement
4. Work queue that allows artist to upload images, add them to queue, and collaborator can provide real time feedback by "check" or "x" the work

Pain points:

1. Scheduling and communication conflicts
2. Unpredictability and unexpected changes with no notice/heads up
3. Collecting materials in a timely fashion - images, artist statements, etc.
4. Schedules lining up (#1) -- competing priorities

Overall, many users weren't able to provide examples of other companies that can be used for organizing exhibitions.

Tools/Resources:

1. Discord and Slack
2. No technology because of learning curve
3. Spreadsheets
4. GoTo
5. Email

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Questions:

Are you one of the following?

a. artist - 40%
b. gallerist - 40%
c. museum personnel - 20%

What are your day to day responsibilities?

a. Assist patrons, greet visitors, provide tours, walk around and answer questions

b. Completing commissions. I'm more of a commercial artist.

c. Collection Management, Art Transport, Insurance, Condition Checks, Oversee Installation + Photography

d. contacting artist and speakers, submitting payment information, managing public events

e. Gallery Assistant - helped with all aspects of exhibitions

f. My biggest responsibility would be taking care of my many reptiles. 14 finches, one snake. Taking care of them is the bulk of my time. Aside from that, doing some design and texture work, and programming.

Walk me through your process of working with an artist/gallery/museum.

a. Work with curator and director as well as membership coordinator

b. If there was an artist that I'd like to commission. I first ask for their availability. If they're willing to work with me, we'd negotiate the price, work process, and deadline.

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c. My position is logistics based. It is my responsibility to **organize the safe transport of art (via truck, plane, or cargo ship). Artists/Gallery/ Museums communicate the artwork details to me and I send a quote and organize the safe transport of their artwork**.

d. It typically starts with me or another person in my organization reaching out to them and asking if they would like to participate in an event or program. From there it is **a mix of emails, phone calls, and emails addressing questions and logistics for events.**

e. I **coordinated with the artists to get bio, resume, hi-res images for exhibit materials. Answered any questions.** The gallery **owners did initial studio visits, cultivated relationships with artists, set exhibit themes and schedules, and handled sales.**

f. I've never worked with a museum, but I have worked with a gallery. Any gallery-work goes through a friend who runs her own. She was actually my professor, and taught me a fair bit. So now, I just share any of my observational work with her (still life, anatomy, portraits...) and if she likes it, she'll grab it for her gallery.

What do you need to plan for, or what decisions do you need to make before you begin working with said artist/ gallery/ museum?

a. Be **knowledgeable about the current exhibitions and history** in general

b. If I have the **funds to commission** an artist and to **determine that artist's availability**.

c. **Availability within our schedule** is the largest consideration before taking on a new job or client. If the **scope of their project can fit into our transportation schedule**, we will work with an artist/gallery/ museum.

d. What **type of event we are planning** or and **which artist we want to reach out to**.

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e. The **gallery owners typically found artists by referral**. They would look at the **artist's resume for education and exhibit history**. **Review images** of art. Do a few **studio visits**. Then from there **plan a solo or group exhibit for the artist**.

f. The main decision is **deciding what I find worthwhile** to give to my friend. I don't spend a lot of time getting any spots or organizing. It is **simply a case of going to my friend, giving her work, and that's it**.

How many times in the last year did you look to organize or plan an exhibit?

a. 1-3 - 80%
b. 4-6 - 20%

How do you communicate with an artist or gallery? Why?

a. Zero wasn't an option to choose for the last question because not all personnel organize exhibitions.

b. I'm not sure how to answer this.

c. I do not 'plan' exhibitions in the curatorial sense. My assistance in exhibitions would be **organizing the shipment and installations** of artworks (mostly loans) for the gallery. Communication is done mostly via **email and very large spreadsheets**. A lot of **numerical data is shared and written communication** is the easiest way to digest it all and refer back to.

d. Email

e. Typically **communicated with artists** to collect all exhibit info + materials. Also **met in person** to plan what art to include and how it will be hung in the gallery.

f. **Email, SMS, and GoTo**. GoTo allows a lot of us to pool together in a digital call. That in itself is a gallery, but getting together like this allows me, my friend, and other artists, to share work, critique, and see what my friend (the organizer) wants.

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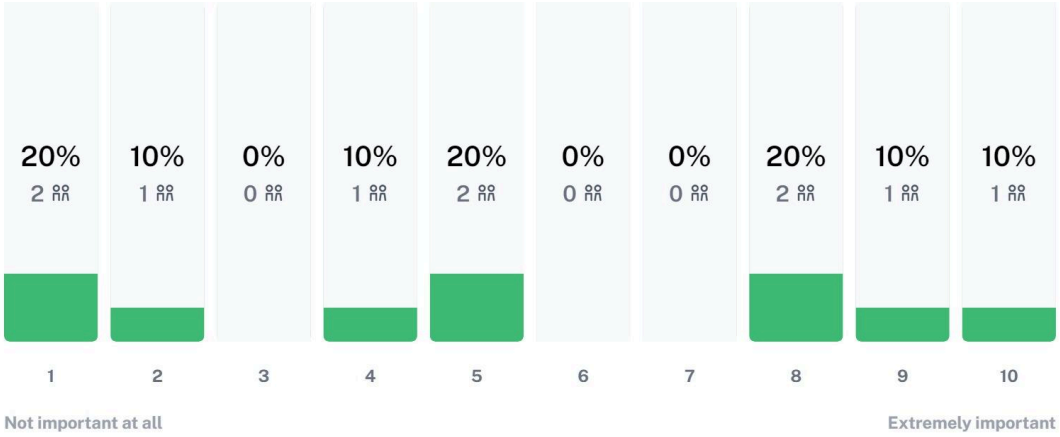
How important is it for you to be able to plan an exhibit on a mobile device?



What is your biggest challenge, frustration or problem with planning an exhibition?

a. N/A

b. **Scheduling and communication conflicts**

c. **Galleries change the works they want included in an exhibition (or art fair) constantly**. Their **artwork selection is ever changing** so it makes it very **challenging to obtain the correct artwork details and plan their shipments correctly**.

d. I don't plan exhibitions so I can not answer this question

e. **Getting exhibit info and art images from artists in a timely fashion**.

f. **Having everyone's schedule lining up**. Like I said, my biggest responsibility is to my animals - my time outside of that is limited. Then, everyone else has THEIR responsibilities, which makes it very challenging.

What would enable you to accomplish this task more effectively?

a. N/A

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b. **Have a way to maintain effective communication with the artist or gallery**.

c. **Galleries being prepared in advance** of a show. But realistically **a shared document, or program, that we both have access to would allow me to better keep up with their changes**.

d. N/a

e. **Setting a timeline of when materials are needed and tasks need to be completed that is shared between artist and gallery**. i.e. artist submits hi-res images, bio, resume, artist statement by Dec 1. Press release is sent Dec 15. Art is delivered to the gallery by Jan 5. etc.

f. There's not a whole lot to be done with schedule lineups. I suppose **having the ability to push and ping when you ARE free**, to easily say "hey, I'm available", might help.

Can you name examples of products that help artists and their collaborators setup shows/exhibits remotely? If yes, please list them below.

Overall, users couldn't list companies that help creators collaborate to set up shows or exhibitions.

What stands out from the products/companies you listed? Why?

Overall, many users weren't able to provide examples of other companies that can be used for organizing exhibitions. Those that did share tools, listed the following:

g. Discord and Slack
h. No technology because of learning curve
i. Spreadsheets
j. GoTo
k. Email

If you created an application to work with artists or galleries on setting up an exhibit, what would be your application's priority feature?

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a. **Organization and coordination between all parties**.

b. Have a **feature that distinguishes between artists, galleries and exhibitions**.

c. An **area to input shipping details for each artwork (ex how is it currently packed, dims of the artwork, current location, medium, shipping restrictions, AWB #, etc.). Then the app should have an export feature so galleries can share the information with their chosen shipper.**

d. Communication

e. **Application for artists applying to a gallery**, priority for me would have been **resume, hi-res images of art, and artist statement**.

f. **A work queue. A way to load up all of your work in a very simple, efficient manner. So you could just quickly upload images, and add them into a queue, almost like a basket, that is updated to the organizer. Then, the organizer can, in real time if they want, give a quick "check" or "x" to say if they are interested.**