creo collective

Designed and Concepted by Jasmin Pulchinski and Jessie Garland

OUR STORY

The Creo Collective is a group of creatives dedicated to cultivating curiosity, exchanging ideas, and striving to push thought-provoking interdisciplinary concepts.

This group came out of the goal to unite the art galleries at all 3 UW-Stevens Point campuses. The Creo Collective is the group who runs/manages the galleries. Two students worked with faculty in order to change how the galleries run. It was the students' mission to also incorporate new innovative ideas to bring in more people and add to the excitement! While this document is highly black and white, make no mistake. Creo Collective strives to keep shows exciting, innovative, and interesting.

Creo means create in Latin. Collective refers to the group of people working in the gallery. Creo isn't a common word that people would know, so the blank template allows for expansion and creativity (much like this guide slash document). Have fun and don't be afraid to propose new and interesting ideas!

OUR MISSION

CREO COLLECTIVE GALLERY MISSION

For internal use

The Creo Collective is a centrally managed group of creatives that supports the exhibits, collateral, integrity, and vision created for the Carlsten/Ahrnsbrak/Gallery 450 and other spaces, Department of Art and Design, College of Fine Arts, University of Wisconsin Stevens Point, the extended community of central Wisconsin, the state of Wisconsin, and the Midwest.

THE CREO COLLECTIVE

- exhibits a wide variety of thought-provoking interdisciplinary work to give students and community a broad-based view of the world
- exhibits work in an unconventional and thought-provoking manner
- expands the boundaries of what art means
- hosts exhibitions, workshops, presentations, demonstrations, lectures, and critiques
- exhibits student, faculty, and visiting artist work
- challenges the idea of what a traditional gallery space should be
- brings people in who don't normally attend, and strives to create an ever growing audience
- fosters a safe atmosphere that allows risky and paradigm
- focuses on different aspects of education that isn't standard or typical (for example street smarts or wisdom)
- controls all happenings in the spaces operated

THE CREO COLLECTIVE ACCOMPLISHES THESE GOALS BY

- exhibiting a broad range of thought-provoking work
- providing students with gallery-related skills through internships
- providing alternative solutions to a traditional gallery set-up
- providing the opportunity to write professional artist statements for participation in exhibitions
- work in partnership with the Carlsten Gallery Student Advisory Committee (CGSAC)
- providing enhanced levels of understanding through tours and events
- showcasing work in other locations or in an innovative style
- is active in promotions/setup for other shows not curated internally

CREO COLLECTIVE GALLERY MISSION

For public use

The Creo Collective is a group of creatives dedicated to cultivating curiosity, exchanging ideas, and striving to push thought-provoking interdisciplinary concepts.

SHOW CHECKLIST

SHOW CHECKLIST

Show ideas will be evaluated by a few criteria before planning starts. They should be relevant, practical, memorable, and immersive/innovative.

RELEVANT

The target audience for the show should be able to relate to the issue. This could be a tie to a larger issue happening right now in our culture. A show relating to ice cream toppings that didn't have a connection to anything else, that is an example of what NOT to do. If it relates to pollution that would then qualify that show. For example, a show relating to prison experiences could relate to the larger issue of mass incarceration and how race plays into that. Ask what the audience can get out of it!

PRACTICAL

The show itself should stick to the budget and constraints that are given. However, it also means that if ideas for making the show better are able to be done they should be. For example, having a million dollar waterfall installed is a bit out of line, but teaming up with another group to have a performance piece within the show is doable. Launching a new soda line to promote the show might be out of reach, but making sure that social media posts are launched according to the calendar is doable.

MEMORABLE

Everyone who walks in the door should leave with memories about the show. This could be done through innovative practices or the concepts communicated. The memorability of a show should make the audience keep coming back for more, as well as continue the conversation of the show outside the gallery doors.

IMMERSIVE/INNOVATIVE

The target audience should be able to come to the show and be lost in the content. Putting pieces up on walls with large chunks of text is an example of what NOT to do. Curating a show that flows together and is innovative can be done in a variety of ways. The goal is to pull on different senses from the viewer in addition to the visuals to heighten the overall experience. Suggestions include:

You must have audio and AT LEAST one interactive piece that participants can physically touch. Both need to pertain to the concept of the show. You must also have at least two of the following qualities included in the planning, concepting, and execution of the show. Do NOT chose the same few over and over. Use a variety.

- Virtual Reality Set that pertains to show
- Performance piece (dance, live music, singing, demonstration, etc.)
- An artifact that changes or moves throughout the exhibit time
- Kinetic piece
- Artist is present to formally present their work
- Artist is present to talk about their work casually
- An artist's first show
- At least one piece that is off the walls (so not all paintings on a wall)
- Having pre-prepared areas for visitors to discuss ideas (sitting down)
- Changes the layout of the space (maze-like set up so it isn't all open space)
- Collaborations/demonstrations with/by artists
- Docents are a larger part of show (they could read quotes every 10 minutes)
- Using props to set the mood and tell the story (prison show=chains all over)
- Using scent to set the mood/story (lighting candles with scents attached to them)
- Giving out a handout that interacts with the show
- A leave behind by the visitors (a wall of sticky notes relating to the show)

CREO WEBSITE

CREO COLLECTIVE WEBSITE

The website needs to be a touch point for everyone to get basic and up to date information about the shows. There are many problems that need to be addressed or re-thought so that the website can allow for ease of access.

PROBLEM ANALYSIS

The current website is hard to use, and contains hardly any information that should be out there. When 'uwsp gallery' is typed in a search engine, it leads the viewer to the Edna Carlsten Art Gallery page. There are two photos (both of which aren't aligned at the top) which show student work in the gallery. The photos also don't have much of a focus subject wise. Beneath the secondary photo, there is a piece of information containing times for the gallery. This is a problem because shows are not always running!! Monday-Thursday there is a confusing time break that lasts 3 hours. Why is there a time break? Next, there is a little blurb beneath the main photo that says a bit about where the gallery is, as well as the type of work that is displayed.

The button for the gallery schedule/list is very plain. In a page of more information it would get lost. The Exhibition Calendar is also in the wrong order. It shows the oldest shows at the top, and the newest ones at the bottom. Even with a large screened computer, the viewer isn't able to see the shows that are currently running.

There is nothing about the other two galleries in Marshfield and Wausau on this page. These pages barely explain what time the Edna Gallery is open and what building it is in, let alone what shows are currently being shown. There is no consistent branding throughout. Yes, the university branding has to be applied, but there are inconsistent photos and banners throughout. The link to the Facebook icon at the bottom of the page does not take the viewer to the Art and Design's page. It links to the personal home feed of the viewer (if they are logged on). The other two icons work. The 'story' on the first page is only about the basic part of the gallery. There is no story about the gallery. Who is Edna? Why is she important enough to have a gallery named after her? How does she tie in with the Ahrnsbrak and Gallery 450?

SOLUTIONS

If/when SharePoint dies, get a designer to redo/revamp this template we are providing. We are working within constraints that are ugly and very, very, very limiting. We are providing solutions to the broken parts of the website as it currently stands, but we can't predict what the new rules of migrating over to a new site would look like. Another
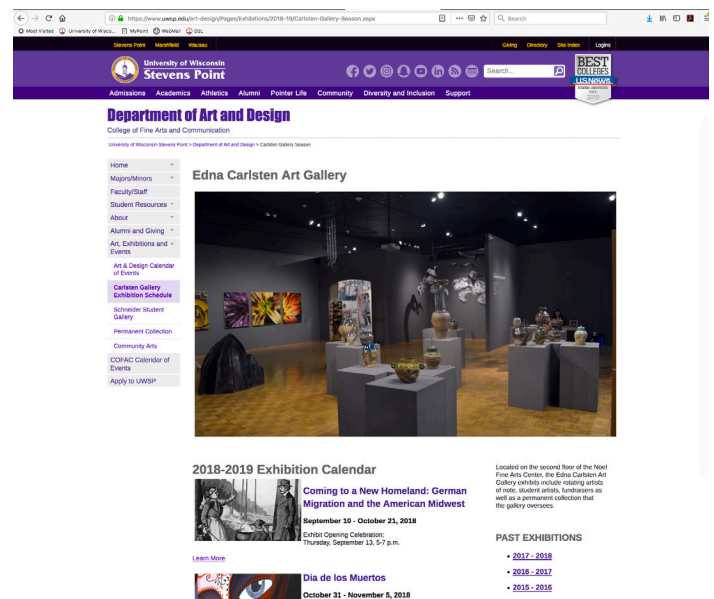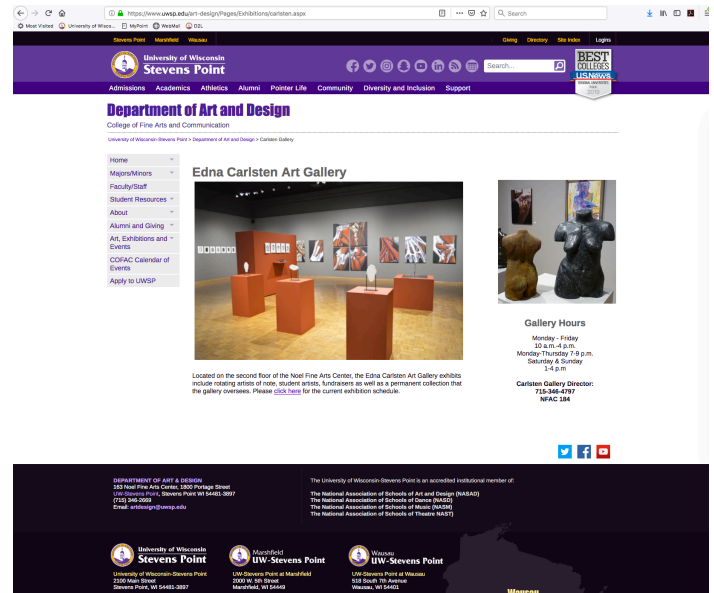
designer needs to come in and look at the foundation we are providing to determine the new look of the site.

The main page should showcase all three galleries, in addition to introducing the Creo Collective. This page should invite the people to come to the spaces. Highlighted/current shows should also be running, and times for each gallery are shown. The secondary pages are where the descriptions for the shows will be showcased.

Art/Design Homepage
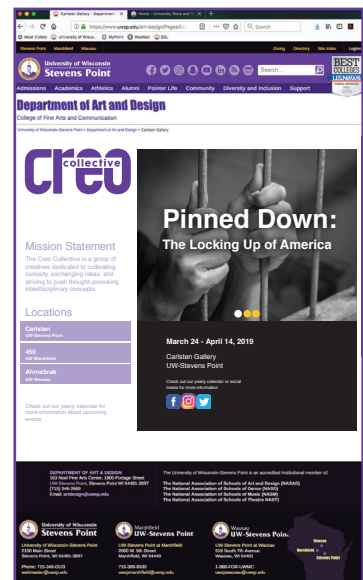
SEARCHING FOR THE WEBSITE
The visitor who wants to visit the site will be able to get there through typing in UWSP gallery OR Creo Collective UWSP in google (it pops up first), OR, through the main page of the Art/Design page. It then takes them straight to the main page of the Creo Collective site.

CREO COLLECTIVE HOME
Then the visitor will be able to see the mission statement, the three galleries run by Creo Collective and the main shows currently running. If they want to see further info, they can click on the gallery box they want to see. If they are interested in that show, they can look at the individual show's page.

Social Media
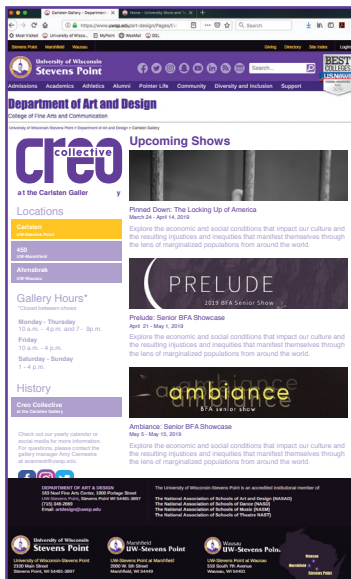
Social Media

CREO COLLECTIVE (CARLSTEN) SECOND PAGE
On the individual gallery pages, there will be about 3-5 of
the upcoming shows listed with very brief descriptions.
The hours for the shows will be up. There will be a link
to another page that holds an archive for all of the past
shows. The social links will take the visitor to those pages.
The social pages can have photos of docents walking
people around the shows, photos setting up the show,
and any other promos.

CREO COLLECTIVE (CARLSTEN) HISTORY PAGE
This last page is what the history of shows will look like.
It will look like the previous page, and have very minimal
text. The goal is to push people to social for more infor-
mation.

Stevens Point   Marshfield   Wausau   Giving   Directory   Site Index   Logins

University of Wisconsin
Stevens Point

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Admissions   Academics   Athletics   Alumni   Pointer Life   Community   Diversity and Inclusion   Support

Department of Art and Design
College of Fine Arts and Communication

University of Wisconsin-Stevens Point > Department of Art and Design > Carlsten Gallery

creo collective

Pinned Down:
The Locking Up of America

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Mission Statement

The Creo Collective is a group of creatives dedicated to cultivating curiosity, exchanging ideas, and striving to push thought-provoking interdisciplinary concepts.

March 24 - April 14, 2019

Carlsten Gallery
UW-Stevens Point

Check out our yearly calendar or social media for more information

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Locations

Carlsten
UW-Stevens Point

450
UW-Marshfield

Ahrnsbrak
UW-Wausau

Check out our yearly calendar for more information about upcoming events

University of Wisconsin Stevens Point

🔍 Search...

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Admissions   Academics   Athletics   Alumni   Pointer Life   Community   Diversity and Inclusion   Support

Department of Art and Design

College of Fine Arts and Communication

University of Wisconsin-Stevens Point > Department of Art and Design > Carlsten Gallery

creo collective

at the Carlsten Gallery

Locations

Carlsten
UW-Stevens Point

450
UW-Marshfield

Ahrnsbrak
UW-Wausau

Gallery Hours*

*Closed between shows

Monday - Thursday
10 a.m. - 4 p.m. and 7 - 9p.m.

Friday
10 a.m. - 4 p.m.

Saturday - Sunday
1 - 4 p.m.

History

Creo Collective
at the Carlsten Gallery

Check out our yearly calendar or social media for more information. For questions, please contact the gallery manager Amy Cannestra at acannest@uwsp.edu

Upcoming Shows

Pinned Down: The Locking Up of America
March 24 - April 14, 2019

Explore the economic and social conditions that impact our culture and the resulting injustices and inequities that manifest themselves through the lens of marginalized populations from around the world.

PRELUDE
2019 BFA Senior Show

Prelude: Senior BFA Showcase
April 21 - May 1, 2019

Explore the economic and social conditions that impact our culture and the resulting injustices and inequities that manifest themselves through the lens of marginalized populations from around the world.

ambiance
ambiance
BFA senior show

Ambiance: Senior BFA Showcase
May 5 - May 15, 2019

Explore the economic and social conditions that impact our culture and the resulting injustices and inequities that manifest themselves through the lens of marginalized populations from around the world.

DEPARTMENT OF ART & DESIGN
163 Noel Fine Arts Center, 1800 Portage Street
UW-Stevens Point, Stevens Point WI 54481-3897
(715) 346-2669
Email: artdesign@uwsp.edu

The University of Wisconsin-Stevens Point is an accredited institutional member of:

The National Association of Schools of Art and Design (NASAD)
The National Association of Schools of Dance (NASD)
The National Association of Schools of Music (NASM)
The National Association of Schools of Theatre NAST)

University of Wisconsin Stevens Point

University of Wisconsin-Stevens Point
2100 Main Street
Stevens Point, WI 54481-3897

Marshfield UW-Stevens Point

UW-Stevens Point at Marshfield
2000 W. 5th Street
Marshfield, WI 54449

Wausau UW-Stevens Point

UW-Stevens Point at Wausau
518 South 7th Avenue
Wausau, WI 54401

Wausau
Marshfield
Stevens Point

CALENDAR

SCHEDULING CALENDAR

For internal use

In addition to revamping the way shows and the gallery websites are thought about, the internal scheduling calendar needs to be revamped.

PROBLEM ANALYSIS
One of the big problems with the current shows is that they aren't being marketed very well. There are very few ways of getting the information about the shows. Guests have to go on an unnecessary hunt to figure out what is going on, and even then they don't get a lot of information. There have also been times where the only piece of marketing that went out for a show was an email the day of. Guests have little knowledge about upcoming shows, or where the breaks in shows are. Another large problem is that the marketing is not being used to its full potential. One email to students, a post on Facebook, professors mentioning it in class, and the title/time/photo on the website doesn't cut it.

SOLUTIONS
The calendar needs to be thought about very differently. There should be a planning phase, marketing/promotions phase, a deployment of marketing/promotions phase, the actual show phase, and the takeaway phase. Shows should be planned 2 years in advance. Once the shows are thought through and have a decent amount of information, the shows can be announced on a schedule. The audience of the show should be thought about, and the marketing will be built around that. The deployment of marketing materials will depend on what they are. A yearly calendar sent out to the community will be sent out at a different time than an Facebook post reminder a few weeks before the show.

In order to organize the projects and schedule them, using a project management tool is recommended. Wrike is one of the best tools, but something like Trello also works. In Wrike projects are able to be built out with several tasks. Files are able to be uploaded, and then the people included are able to mark up the draft and make comments.This will help keep everyone/everthing on track.
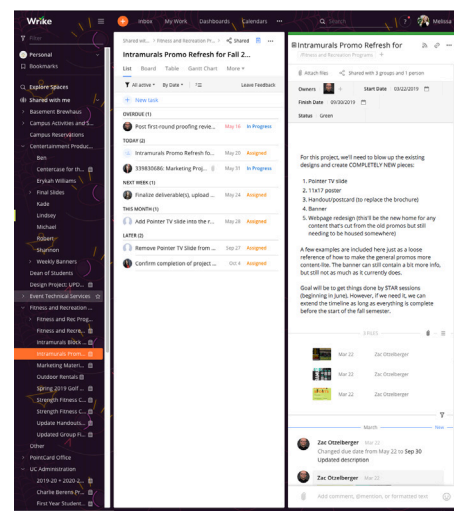
Check out the calendar on the next page for an example of how one show would be set up!

February 2019

					1	2
34		56		78		9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	12	

March 2019

34		56		78		9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31	12	34		56		

April 2019

78		91	0	11	21	3
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

PRE-PHASE

Planning/concepting shows will happen roughly 1.5 to 2 years before the shows start. Relationships, contacts, and other departments will be contacted to help out with this planning. Anyone who wants to do a show through Creo Collective will also be sat down for interviews. Projects should be scheduled in Wrike, and the central Creo Collective Marketing team will divide the galleries work among themselves.

PHASE 1

Beginning November 2018 (AN EXAMPLE DATE) or in other words the year before the event, all yearly event calendars should be sent out. Events should be created on respective social media. All marketing materials for the next year should be done done and ready to deploy. Snapchat takeovers should be determined and scheduled with the University Marketing team(s). Partnerships with high school, surrounding area, and other departments should also be finalized.

PHASE 2

One month before the show opens (represented with green), promos on social media should be launched in a few chunks. What the show is about, and a few photos setting up the show should be released. Towards the end of the phase, the 'hero' image should be released.

PHASE 3

Two weeks before the show opens (represented with yellow), heavy promotions on campus/social starts, as well as a snapchat takeover. Docents will be gearing up and trained for the shows content.

PHASE 4

During the show (represented with red for the start/end days), testimates gathered from people who visited the show, as well as articles or larger conversations about the show theme should be posted on social media. This will also be archived on the website once the show is over.

MARKETING

MARKETING MATERIALS

The types of marketing materials will depend on the audience chosen for the show. The curator and planners will need to determine what kind of audience will be drawn in. There will be a baseline of materials that are covered for every show, as well as suggestions provided for main audiences. If other materials are thought of, please add them into the mix. During the school year, on campus students, older people in stevens point, and high school art classes should be contacted to come to the gallery. During the summer, families and remaining on campus students should be contacted to come to the gallery. College students who commute are hard to pull in. The types of marketing materials for each category include:

BASELINE MARKEING FOR ALL DEMOGRAPHICS
- Yearly calendar for all shows. These could be physical and sent out to older community members, students in the dorms, and given out in the gallery. A physical calendar has a dual purpose: calendar for guests and announcement of shows for the gallery.
- An email list to older community members and students could be utilized as well in case of a budget crisis.
- Announcement of shows on social media. Facebook and Instagram should always be used. Facebook should have an event created under the UWSP Art and Design page.
- Announcement of shows on website. All shows for all three galleries should be announced on the UWSP Gallery page under Art and Design.
- Physical announcement of shows at the show. This is a board (or better yet screen), that announces the upcoming shows.

MARKETING FOR ON CAMPUS STUDENTS
- Physical Calendars (dorms)
- Daily Email Announcements
- Facebook targeting
- Instagram
- Snapchat Takeovers
- Posters are a last resort, but they should be larger than an 11x17. Text light, with a focus on making it visually dynamic.

MARKETING FOR COMMUTERS
- Social Media
- Students who commute to campus are hard to market towards. They like to come to school, get their business done, and go back home/work. It is very hard to get them to stay on campus and be a part of this community. They have their own communities to get back to, or they build their schedule so they can make money and work after classes are done. The most effective way to get them to stay is by social media marketing.

MARKETING ON CAMPUS THAT HAS LITTLE EFFECT
- Posters
- Paper handouts that are forced on people (mini-posters, brochures, etc.)
- Giveaways/contests. Unless people are already lining up for the product, they don't want to have it or care to participate.
- These objects usually get thrown directly in the trash, and/or are forgotten about anyway. There is so much of this stuff already happening on campus with other groups. Those groups are having a hard time capturing students this way. Please steer clear of these. The amount of posters in the DUC and elsewhere rarely gets students to stop.

MARKETING FOR AREA HIGH SCHOOL STUDENTS
- Partnerships with the art department in high school
- Email/postcard to the contact in the art department (school announcements?)
- Setting up a relationship with surrounding high schools that allow for them to come visit as a class every so often

MARKETING FOR AREA OLDER CITIZENS
- Physical Calendars (address list)
- Email notifications
- Potential partnership with Stevens Point Art website and Instagram page

MARKETING FOR AREA PARENTS
- Potential Partnership with Stevens Point Art website
- Hosting events throughout the summer for families to attend (coloring for the kids, adults can look at the art. These would be posted on the UWSP and Stevens Point City websites.
- Facebook Events

JOB POSITIONS

DOCENTS

Student Intern

The gallery guards will no longer be referred to by that name. They will be called docents. A guard is someone who is protecting something from someone else. A docent is a guide.

PROBLEM ANALYSIS

One of the big problems currently going on is the lack of interaction/connection between the staff and the guests walking in. They are at a makeshift desk area, usually doing homework, and have their belongings displayed for guests to see. There is an awkwardness when a guest walks in to see the artwork. No interaction happens between the employee and the guest. Another problem is a lack of rules around what the docent should be doing during the time they are on the clock.

SOLUTIONS

The environment can be a lot more welcoming and exciting by having the docents participate in the shows. One of the ways to accomplish this is by giving the docents a script. The script could read, "Hello, and welcome to the _____ gallery hosted by the Creo Collective. My name is _____, and I am responsible for _____. If you have any questions about the show, or would like to have a discussion about it, please feel free to talk with me. Otherwise, please enjoy the show!" When it is time for the guest to leave they should say, "Thank you for visiting the _____ gallery, we hope to see you soon!"

When sitting at the desk, the docents could be responsible for managing the social media pages, and helping to plan/research for the upcoming shows. They should be at a desk that is tall enough to hide the computer/work that they are working on, but short enough so that guests can see someone is there. Once a guest comes in, the docents should go through the first portion of the script. If there are any questions, the docent should drop what they are doing to address them. If a guest looks like they are struggling (maybe with a bag or something), the docent should offer to help them. Once it is time for the guest to leave, the docent should go through the second portion of the script.

NAMETAG

The docents should wear semi-formal attire, as well as their nametag. Please see the examples of the proper dress code to have more information. Another way to be welcoming/innovative is to have a nametag. The nametag should represent people who represent the qualities of the Creo Collective. This will help cut down on cost. In addition, it will help the idea of the Collective representing interdisciplinary ideas. Here is a list of ideas for innovative names for nametags:

FEMALE
- Katherine Johnson. NASA mathematician who helped calculate the first manned space flights. She was female and an African-American working under discrimination.
- Mary Shelley. Author of Frankenstein. She was an English female and gave birth to the genre of science fiction.
- Rachel Carson. American author of Silent Spring, which was a novel about the danger of chemicals to the environment.
- Helen Zia. Lesbian Chinese-American journalist who advocates for LGBTQ and Asian-American rights.

MALE
- Ai Weiwei. Chinese contemporary artist and activist. Highly critical of Chinese government's stance on human rights and democracy.
- Piri Reis. Ottoman cartographer who helped shape navigation.
- Alfred Farag. Egyptian playwright who influenced the renaissance of theater in Egypt.
- Bi Sheng. Chinese inventor who invented the earliest form of moveable type (400 years before Gutenberg).

NAMETAG RULES

Must be someone who isn't well known in the area. For Western people, they shouldn't be very famous people. For Eastern people, they are allowed to be famous/popular, just not here. None of these people should be rulers of any kind. They should be 'ordinary' people who do influential and extraordinary things in their discipline to impact the world around them in a positive way.

INTERNS

Student Intern

Interns would not have to give tours for the gallery or work gallery shifts since they will focus all of their time and hours on their specific jobs. They will be required to come to the show meetings that go over the docent packet and a tour so they know what is happening in the gallery. They will also be required to help with the setup of shows. There are four positions for interns which could have 1-3 interns per position depending on needs. The following documents could be sent out to professors in charge of internship classes to give to students who are looking for internships:

WHY INTERN THROUGH CREO COLLECTIVE
The Creo Collective is the beating heart of the art community at UWSP, and everyone involved in this gallery is passionate about what they do! Of course, we all like to have fun while we work too, which is always a plus. By interning with us, you will
Gain valuable work experience and leadership skills
Work with well-known artists and get networking contacts in the art world (locally, nationally, and across the world!)
Have a reference for future jobs
Have opportunities to move up to higher positions
Create lifelong bonds in our art gallery team
Get hands on experience with exhibitions, art events, and our permanent collection
Feel free to check out the past shows interns have worked on: https://www.uwsp.edu/art-design/Pages/Exhibitions/default.aspx

THE DEETS
The Creo Collective is currently looking for 4-6 interns for the _____ semester. Job descriptions of each position you could fill are attached below. You do not need any prior experience and any major is welcome to apply. This internship can be used as credit for ARTM 280, ARTM 380, ART 419, an independent study, and possibly other internship classes, just ask your advisor!

QUESTIONS FOR INTERN
1. What position(s) would you like to apply for?
2. Why do you want to do those positions?
3. What are you looking to get from this internship?
4. What does your availability look like for the semester?
5. What special skills or interests do you have?

PUBLIC RELATIONS OFFICER

Student Intern

JOB SUMMARY
As the public relations officer, you will plan and create material that will maintain or enhance the public image of the Carlsten Art Gallery. In other words, you get to promote all exhibitions and events of the Carlsten! You will do this through digital and print marketing and playing a large part in the planning of artist talks, panel discussions, and opening or closing receptions for a show.

DUTIES AND RESPONSIBILITIES
- Work very closely with the College of Comm and Arts marketing team
- Write press releases and announcements about shows and events
- Manage and update the Edna Carlsten Art Gallery social media accounts
- Work with the graphic designer on promotional items (you would handle the text part of it)
- In charge of planning events (you will still have a team to work with you on this and will work closely with the head of Creo Collective)
- Contact/email speakers for talks
- Attend gallery events if you can – possibly give short intros for speakers
- ALL INTERNS work a minimum of 80 hours for the semester.
- ALL INTERNS also must go to the Carlsten Gallery Advisory Committee meetings which are one hour meetings that you can put towards your hours needed.
- At these meetings members of the committee, interns, the student manager, and faculty manager will discuss the upcoming shows and progress on projects. These meetings will be scheduled during free time of all interns so there are no conflicts.
- ALL INTERNS help with installation, hanging, and painting for shows (this time also counts for your intern hours!)

CURATOR

Student Intern

JOB SUMMARY

As curator, you will oversee the care, display, and information of all artworks in the gallery. You will get to work closely with the full-time staff curator, artists, and historians to learn curatorial practices. You will also be the head curator for the Edna Student gallery.

DUTIES AND RESPONSIBILITIES

- Work very closely with the specific curator and/or artist on layout of show. There is usually a full time staff member who is the overseeing curator
- Create a game plan for installation for the team to follow
- Make sure work is packaged and handled correctly
- Help with selection of work (if needed for the specific show)
- Be in charge of curating Edna Student Art Gallery section with student work. Select the student work, or work with professor on selecting work.
- Lead installation of the work
- Handle artwork pick up and drop off
- Fill out condition reports on art pieces
- Write descriptions of the show
- Create labels for the work. Information will be provided for by the artists
- ALL INTERNS work a minimum of 80 hours for the semester.
- ALL INTERNS also must go to the Carlsten Gallery Advisory Committee meetings which are one hour meetings that you can put towards your hours needed.
- At these meetings members of the committee, interns, the student manager, and faculty manager will discuss the upcoming shows and progress on projects. These meetings will be scheduled during free time of all interns so there are no conflicts.
- ALL INTERNS help with installation, hanging, and painting for shows (this time also counts for your intern hours!)

REGISTRAR/HISTORIAN

Student Intern

JOB SUMMARY

As the Registrar, you will keep track of the current exhibitions and the large permanent collection of the Gallery by recording and maintaining art records. You will get the unique opportunity to work with the historical preservation committee to develop the 125th year anniversary exhibition for Fall of 2019. This exhibition is a show of the permanent collection here on campus.

DUTIES AND RESPONSIBILITIES

- Record and maintain records of all art pieces around campus and in the art vault
- Record ownership and borrowing of art pieces
- Organize and improve the organizational system for the art vault and storage rooms
- As mentioned in the summary, work with the historical preservation committee on the 125th anniversary exhibition
- If desired, could create/start a digital archive of past exhibitions. Archives would include pictures of exhibition, digital files of promotional materials, condition reports, and any other files/documents that would be applicable to the show
- Take pictures of exhibitions to add to the archives
- ALL INTERNS work a minimum of 80 hours for the semester.
- ALL INTERNS also must go to the Carlsten Gallery Advisory Committee meetings which are one hour meetings that you can put towards your hours needed.
- At these meetings members of the committee, interns, the student manager, and faculty manager will discuss the upcoming shows and progress on projects. These meetings will be scheduled during free time of all interns so there are no conflicts.
- ALL INTERNS help with installation, hanging, and painting for shows (this time also counts for your intern hours!)

GRAPHIC DESIGNER

Student Intern

JOB SUMMARY

As the Graphic Designer, you will create a variety of cohesive material for each exhibition. You will work closely with the Communication and Art Department marketing team, artists, and the PR intern to create a unique brand for each exhibit.

DUTIES AND RESPONSIBILITIES

·   Design all graphics for marketing materials
o   Posters
o   JPEGs for online promotions
o   Informational exhibition cards
·   Design title wall and other wall decals needed
·   Help with design of labels for artwork if needed
· Work closely with the PR intern and Comm and Art Department marketing team to create the marketing materials
·   Follow the UWSP Style Guide
·   Hang up posters and give marketing materials to those who need it
·   ALL INTERNS work a minimum of 80 hours for the semester.
·   ALL INTERNS also must go to the Carlsten Gallery Advisory Committee meetings which are one hour meetings that you can put towards your hours needed.
o   At these meetings members of the committee, interns, the student manager, and faculty manager will discuss the upcoming shows and progress on projects. These meetings will be scheduled during free time of all interns so there are no conflicts.
·   ALL INTERNS help with installation, hanging, and painting for shows (this time also counts for your intern hours!)

CREO COLLECTIVE MANAGER

Student Intern

JOB SUMMARY

As the Student Manager, you will oversee all of the other interns and docents and make sure they are fulfilling their duties and responsibilities. You will approve of hours, set up the gallery meetings, and manage and assign the projects (using Wrike or trello). You will answer to the full time gallery boss and weekly update meetings.

DUTIES AND RESPONSIBILITIES

·   Approve hours
·   Set up Gallery Meetings
·   Manage and assign projects
·   Teach interns how to use Wrike/Trello (learn from head gallery boss)
·   Hang up posters and give marketing materials to those who need it
·   ALL INTERNS work a minimum of 80 hours for the semester.
·   ALL INTERNS also must go to the Carlsten Gallery Advisory Committee meetings which are one hour meetings that you can put towards your hours needed.
o   At these meetings members of the committee, interns, the student manager, and faculty manager will discuss the upcoming shows and progress on projects. These meetings will be scheduled during free time of all interns so there are no conflicts.
·   ALL INTERNS help with installation, hanging, and painting for shows (this time also counts for your intern hours!)

STYLE GUIDE

INTRODUCTION

A consistent marketing communication is essential for viewers to understand what and who Creo Collective is. This comprehensive style guide will help you with just that. This is not very strict because we need the materials to vary and be specific for each event/show/happening. Please note, this is not an all-inclusive reference manual, rather an easy-to-use resource that you should use when creating any kind of communication work for Creo Collective. If there is a specific issue not covered in this guide, please default to the URC's Communications Standards Manual. And for anything not covered in that manual, default to the Associated Press Stylebook (AP Style online guide book for proper grammar usage). Another side note, external communication references all materials used for shows and outside places whereas internal communication is all material created for only creo collective member's eyes.

FULL NAME LOGO USAGE

You can use the mocked up Logo board to place materials on and photograph or you can use digital visuals (photography, videography, etc.) as either a clipping mask, overlay, or background for an inverted logo. Collective should always be a solid color that corresponds with whatever material/pattern Creo is made of. It is given as a black logo, but needs to change. DO NOT simply make the whole logo a different solid color. Make sure the logo fits whatever show it is supposed to go with appropriately. This logo should be on every piece of external communication that Creo Collective puts out (minus photography).

SHORTENED LOGO USAGE

The shortened logo can only be used on a piece if the longer logo is also present (i.e. using both logos on the calendar) or if it is being used for internal materials (i.e. name tags). This logo also needs to NOT be a solid color unless used inversely. You can use the mocked up Logo board to place materials on and photograph it or you can use digital visuals (photography, videography, etc.) as either a clipping mask, overlay, or background for an inverted logo.

COLORS

Internal and external materials can be whatever color appropriately fits the space and/or event. Keep the colors of the space and event materials consistent, but otherwise it is wide open. Black and white was used in this document as the main color scheme for a blank canvas, but any innovative and interesting color scheme that makes sense to use should be. NO ONE should limit the colors of Creo Collective. On a few documents produced for the Universities, that is the one time that a standardized color scheme might be used (try not to use this if possible).

FONTS

All in-house/internal materials (like name tags for docents, labels for gallery tools, etc.) will be in helvetica with size depending on what is needed. External materials like promotional materials can and should be different font choices that have the right fit on a show-by-show basis. These font choices should be consistent for all materials that pertain to one specific show.

SOCIAL MEDIA ICONS

Social Media icons should be incorporated into designs when appropriate. Social Media icons to use would be Facebook, Instagram, and Snapchat.

PHOTOGRAPHY

Photography of shows should be experimental, abstract, and have visual interest. We do NOT want full photographs of an entire gallery space because it ruins the intrigue of what is in the gallery. It is okay to take a photo that contains multiple pieces in one shot.

WRITING TIPS

Times should be a.m/p.m. and you should not use :00 for times on the hour (9 a.m. not 9:00 a.m.). Dates should not have an ordinals (May 8 not May 8th). There should be no comma between month and year (November 2019 not November, 2019). Use an s without an apostrophe to indicate spans of decades, centuries, etc. (1900s not 1900's). Do not place a comma (Oxford/serial comma) before and/or in lists unless the list is extremely long or complex. No space is needed before or after a forward slash (and/or not and / or). Telephone numbers should always include the area code and use either hyphens of periods to separate the numbers (never use parentheses). For web addresses/URLs never include http://, don't end an URL with a " / ", do not underline URLs, if a web address/URL falls on multiple lines, break it at a " / " or another logical place rather than using a hyphen to break it into the next line. For all text do not let words be broken with hyphens. Place punctuation in quotation marks ("wow!" not "wow"!). Refer to the Art and Design Style guide for any other questions you might have.

PRINTING STANDARDS

Before you send anything to print send it to the gallery manager for approval. Once it is approved, use Print and Design for all printed materials - ask the Gallery Manager for the Gallery code to give them.

DIGITAL STANDARDS

You must mention Creo Collective somewhere in any social media post that you make. This can simply be putting #creocollective at the end of a post or an elaborate explanation of what creo collective has done.

Common sizes for digital assets you will need to make:
TV slide: 1920px x 1080px
Skinny Projector: ask Julie
Instagram image: 1080px x 1080px minimum and 1920px x 1080px maximum
Facebook Banner: 828px x 315px

creo
collective