



# FRAME FAYETTEVILLE

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**PART 1:**  
**RESEARCH**  
**REPORT**

# 1. CONTEXT OF THIS COLLABORATION

## 1.1. SUMMARY OF YOUR PARTNER'S ORGANIZATION

### THE CITY OF FAYETTEVILLE

- **Our Vision**

To create and sustain a premier park system through best practices that enrich, welcome and connect residents, strengthening community and cultural pride.

- **Our Mission**

To improve quality of life through a vibrant park system, cultural and natural resources, and recreational opportunities.

- **Our Values**

- Stewardship
- Clean Safe Spaces
- Collaboration
- Community Service
- Well-being
- Professional Growth

- **History**

Fayetteville, located in the northwest region of Arkansas, was founded in 1828, initially known as Washington Courthouse. The city grew around its designation as the county seat of Washington County and was later renamed to avoid confusion with other Washington cities. During the Civil War, Fayetteville saw significant conflict and experienced substantial rebuilding afterward.

Established in 1871, the University of Arkansas has played a critical role in the city's growth and character, contributing to its development as an educational and cultural hub. Over the years, Fayetteville has continued to expand, becoming known for its vibrant arts scene, natural beauty, and a strong sense of community. Today, it balances historic preservation with a forward-looking approach to city planning and sustainability.

- **Populations they serve**

101,858 residents (2023 Census estimate)

# THE CITY OF FAYETTEVILLE ARTS AND CULTURE

## MISSION / VISION

The City of Fayetteville Arts and Culture Department is developing a comprehensive plan for arts and culture in Fayetteville. Their goal is to create a strategy that reflects the diverse experiences and aspirations of our community. We're gathering input from everyone in Fayetteville - artists, cultural organizations, community leaders and residents. This process ensures our plan represents the many different perspectives and ideas across our city.

<https://www.fayetteville-ar.gov/4232/Arts-and-Culture>

## PROGRAMMING

The City of Fayetteville is in the process of initiating projects that align with their The Fayetteville Arts and Culture Plan. The following are two currently ongoing programs:

- 1. THE COMMUNITY ART WALL** is a pilot initiative approved by the Fayetteville Arts Council in 2023 that aims to serve as an everchanging venue for artists and community members to showcase their work legally and without a permit.
- 2. WEEKEND STARTS** is an art-infused series of Friday evening "compact creativity festivals" that will take place in the Lower Ramble. Kick off the weekend with a burst of creativity and fun! The WEST series is being held in conjunction with the University of Arkansas Department of Music, The Community Creative Center and Creative Spaces at Mount Sequoyah. Weekend Starts returns April 19 and will take place every Friday evening from 5 to 7 p.m. through October.

## The Team

The Director of the Arts and Culture Plan and the department itself is **Joanna Bell**. Her team is very small, she has 1 or 2 part-time staff at a time to facilitate the department's needs. The Arts and Culture sector is nestled into the **Parks and Recreation Department of the City of Fayetteville**.

## 1.2. CHALLENGE DESCRIPTION

### SUMMARY OF CONVERSATIONS WITH COMMUNITY PARTNERS THAT DESCRIBE THE ISSUE IN HAND

Fayetteville seeks to strengthen cultural vibrancy and community engagement through a system of temporary art installations. With limited indoor and outdoor spaces, finding creative solutions for diverse, temporary displays is essential to activate the city with community-focused art, fostering a dynamic and accessible art experience.

#### Needs:

1. Empty commercial and construction areas, especially in downtown regions such as Dickson Street, Fayetteville Downtown Square and College Avenue, hold significant opportunities for temporary art exhibitions. These locations could feature artwork for six months, keeping vacant properties visible while providing support to local artists.
2. The city faces challenges in offering indoor spaces suitable for art. Community partners are interested in creating gallery spaces that exhibit diverse artwork.
3. Key stakeholders include Downtown Fayetteville, local universities, private developers, and potentially nonprofits. Engaging these groups can help integrate art installations within the community, benefiting both the city and local businesses.
4. The city aspires to foster a “collector culture” where art is valued and purchased locally. This requires long-term educational efforts to shift perceptions about art ownership and support for local artists. The program can gradually build an audience of art collectors and patrons within the community.
5. This program aims to bridge gaps in Fayetteville’s artistic landscape, making art more accessible while activating community spaces. Through temporary art installations, Fayetteville hopes to cultivate a sustainable and vibrant cultural environment that evolves with the city’s growth.

### 1.3. COMPETITIVE ANALYSIS: SIMILAR ORGANIZATIONS IN OUR REGION/COUNTRY

1. What do they do successfully?
2. Are they tackling similar challenges?
3. What can we learn from these organizations?

#### 1.3.1. ARTFIELDS (LAKE CITY, SOUTH CAROLINA):

**SUCCESS:** ArtFields is an annual, nine-day art competition and exhibition that transforms Lake City into a vast art gallery. It successfully engages the community by utilizing vacant buildings and public spaces to display artworks, attracting thousands of visitors and boosting local tourism and the economy.

**CHALLENGE:** ArtFields addresses the challenge of limited traditional gallery spaces by repurposing unused properties, which revitalizes the community and promotes a strong sense of community involvement.

**LESSONS:** Utilizing vacant or underused spaces for temporary art installations can energize the local art community and boost economic activity. Involving the community and local businesses is essential for the success of these events.



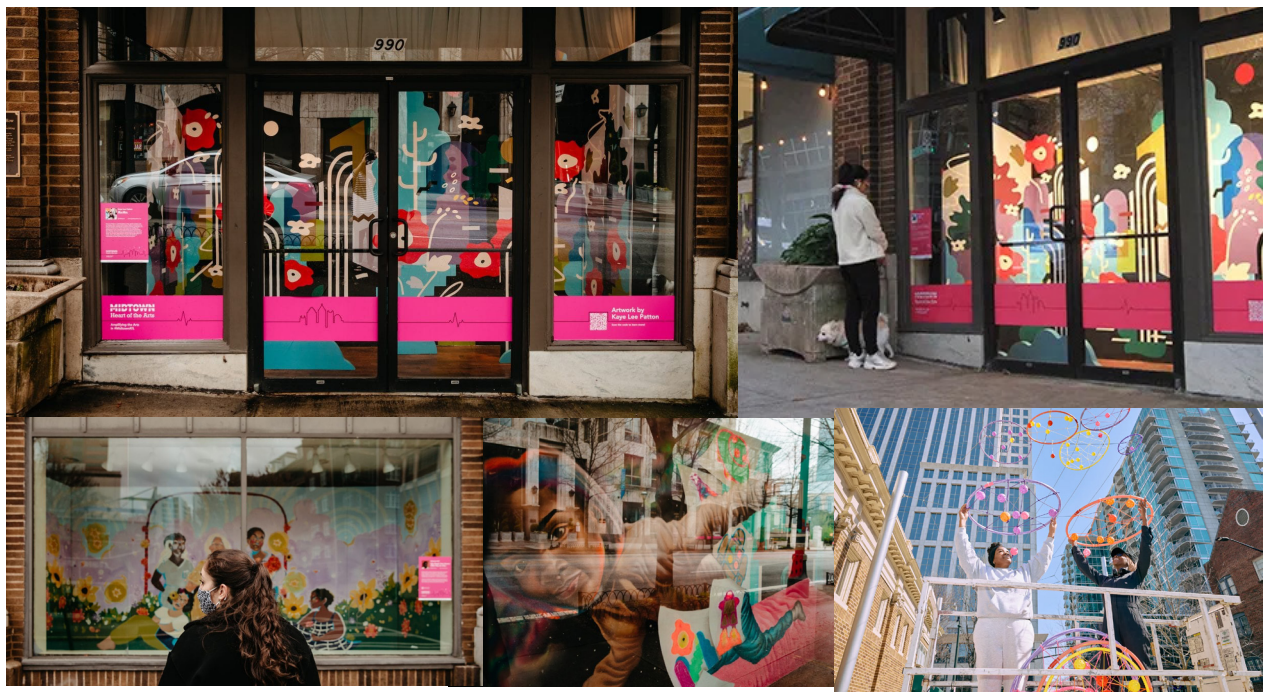


**1.3.2.**  
**HEART OF THE ARTS**  
**RESIDENCY PROGRAM**  
**(VARIOUS LOCATIONS):**

**SUCCESS:** This program offers artists temporary residencies in vacant commercial spaces, providing them with studio and exhibition areas. It successfully bridges the gap between property owners seeking temporary tenants and artists needing space, fostering a symbiotic relationship.

**CHALLENGE:** The program addresses the issue of vacant commercial properties while supporting artists who lack affordable studio and exhibition spaces.

**LESSONS:** Establishing a residency program that makes use of unoccupied commercial properties can benefit local artists and mitigate property vacancies. Providing incentives, like tax deductions for property owners, can motivate involvement.



**1.3.3.**  
**BANK OF FAYETTEVILLE'S**  
**POP-UP ART INITIATIVES:**

**SUCCESS:** The Bank of Fayetteville has organized temporary art exhibitions on-site, offering artists a venue to display their creations while connecting customers with local art.

**CHALLENGE:** By integrating art into a non-traditional space, the bank addresses the challenge of limited gallery venues and promotes local artists.

**LESSONS:** Non-traditional venues, such as banks or retail spaces, can serve as effective platforms for temporary art exhibitions, reaching diverse audiences and integrating art.



**1.3.4.**  
**POP-UP ART LOOP**  
**(CHICAGO, ILLINOIS):**

**SUCCESS:** Managed by the Chicago Loop Alliance, this initiative transforms vacant storefronts into temporary art galleries, enhancing the downtown area and providing artists with exhibition spaces.

**CHALLENGE:** The program addresses urban blight by activating empty storefronts and offers artists visibility in high-traffic areas.

**LESSONS:** Collaborating with local business alliances to utilize vacant storefronts can beautify urban areas, support artists, and attract visitors.



# 2:

## UNDERSTANDING THE CHALLENGE IN HAND

Fayetteville's vision of enhancing cultural vibrancy through art faces a fundamental challenge: a **lack of accessible spaces suitable for displaying art, whether indoors or outdoors**. Currently, the limited availability of climate-controlled, secure indoor venues and appropriate outdoor areas restricts the types and frequency of artwork that can be showcased. This shortage affects both local artists and the broader community, diminishing opportunities to engage with diverse art experiences.

**Temporary art installations could bridge this gap by activating unused or underutilized spaces in a way that adapts to Fayetteville's urban landscape.** However, without a structured system to manage these installations, there is a risk that art will continue to be confined to traditional spaces, missing opportunities to enrich community/art life.

By establishing a **flexible system for temporary art displays**, Fayetteville can unlock the potential of vacant properties and underused areas, **transforming them into cultural hubs that invite local engagement**. This initiative aims to **make art accessible, build a stronger collector culture, foster local pride, and support artists** while building connections among community stakeholders.

## 2.1. DESIGN TEAM INQUIRIES - WHAT DID WE WANT TO FIND OUT?

### • Artist

- What mediums are artists creating in?
- Do artists digitize their work?
- What are their motivations for applying for gallery submissions?
- How do monetization and selling of work play a factor in artists' motives?

### • Spaces

- How might indoor spaces be activated to display local art?
- How might outdoor spaces be activated to display art?
- Where do stakeholders want to see space activated?

### • Installation

- How might installation processes inform a pop-up exhibition?
- What factors and elements must be considered when displaying artwork?
- What are the factors of "temporary" installation?

### • Submission & Acceptance

- What are the systems other identities are using for the submission and acceptance of artwork?
- Would digital submissions be feasible and accessible for artists to submit, to be reprinted at a large scale?

### • Match Making

- Looking at other institutions as examples, what match-making systems are used to place an artwork in an established business?
- What do local businesses and artists think is important in displaying artwork from both perspectives?
- How was the issue of taste navigated between hosts and artists?

### • Team

- What partnerships and collaborations would yield the most success for both parties?
- What teams will be necessary to build for a system to work seamlessly?
- What skills and tools do we need to fulfil the needs of the artists
- What skills and tools do we need to fulfil the needs of the hosts (businesses or institutions)

### • Community

- How will the locals react to the system?
- What goals or sub-goals do we want to achieve in this project to enhance or evolve the local community?

## 2.2. PRIMARY RESEARCH PLAN

### • **Methods to investigate each inquiry**

- Seek expert advice
- Conduct observations
- Interview potential partners
- Survey Artists

### • **ACTIVITIES & TIMELINE**

#### **Week 1**

- Interview with Kyle from ArtFields
- Design Artist Survey
- Create and Print Survey Posters
- Analysis City of Fayetteville Research
- Reach out to Potential Interview Opportunities
- Write Questions for Interviews

#### **Week 2**

- Interview Johanna from the City of Fayetteville Arts and Culture
- Observations (Photo record) & Downtown Business Interviews
- Interview Marc from the School of Art
- Interview Experience Fayetteville
- Content Analysis

#### • **Week 3**

- Interview with Keith from the Bank of Fayetteville
- Report Writing

Content Analysis	Interviews	Observation	Survey	Case Study
Heart of the Arts Artfields Mothering unitedstatesipb	Joanna Bell Marc Mitchel Experience Fayetteville Keith	Dickson Street Fayetteville Square Ramble College Avenue	Artists in Fayetteville	Bank of Fayetteville

**PART 3:**  
**SECONDARY**  
**RESEARCH RESULTS**

### 3.1. ANNOTATED BIBLIOGRAPHY

**Stroh, D. P. (2015). *Systems Thinking for Social Change: A Practical Guide to Solving Complex Problems, Avoiding Unintended***

Consequences and Achieving Lasting Results by Chelsea Green Publishing explores systems thinking as a means to address complex social issues, highlighting how various factors are interconnected in problem-solving. Stroh offers practical guidance for understanding systemic challenges, directing readers to focus on identifying root causes instead of merely treating symptoms. Through real-world case studies, he demonstrates how systems thinking aids practitioners in nonprofits, government agencies, and community organizations in implementing sustainable solutions while avoiding unintended consequences. This book is a valuable tool for our project to develop strategies for creating a lasting social impact within the community.

**Martin, B., & Hanington, B. (2012). *Universal Methods of Design, Expanded and Revised: 125 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions*. Rockport Publishers.**

This detailed guide features 125 design research methods, including standard techniques such as interviews and focus groups, along with creative strategies like cultural probes and affinity diagrams. Martin and Hanington intend to provide designers, researchers, and students with effective tools to refine their research capabilities, tackle challenges with fresh insights, and devise successful solutions. Each method is presented in a clear and visually appealing manner, ensuring ease of implementation. This resource is especially beneficial to find the ideal methods for this project, so we can create an innovative solution and user-centered design.

**City of Fayetteville, Arkansas. (n.d.). *City of Fayetteville, Arkansas - Official Website*. Retrieved from <https://www.fayetteville-ar.gov>**

The City of Fayetteville's official website serves as an essential resource for residents, businesses, and visitors. It offers comprehensive information about municipal services, city government departments, and community events. Users can access features like online bill payments and permit applications alongside details on local governance such as city council meeting agendas and public safety updates. This website is crucial for anyone wanting to remain informed about local government activities, community resources, and public initiatives in Fayetteville, Arkansas.

**KEY NOTES FROM THE  
CITY RESEARCH RESULTS**

**“Temporary displays are anything that would be, you know, four weeks to six months... sort of depending on the individual property owners’ definition or need or availability.”**

**“I think we have an opportunity in our downtown... particularly on Dickson Street... there’s a lot of commercial space available, some spaces that have never had anything inside of them.”**

**“We are outdoor space rich... but climate-controlled, weather-protected space is poor... we’re trying to find indoor space.”**

**“One of the things that I liked about [other programs] is that the city did provide the artists with a stipend to buy their own sort of liability insurance... which isn’t crazy expensive, but for artists, that’s sometimes a barrier.”**

**“Fayetteville doesn’t have a ton of collectors... it’s going to be a long period of education... to move from where we are right now, which is a culture that decidedly finds art and craft similar.”**

Fayetteville’s pop-up gallery initiative, inspired by Joanna’s insights, aims to enhance cultural vibrancy by creating community-driven art spaces. The city plans to use vacant commercial properties for six-month art displays in key areas like Dickson Street, the Downtown Square, and College Avenue. Engaging local stakeholders, including universities and nonprofits, is essential for integrating these installations into the community and benefiting local businesses and artists. By promoting a culture that values local art, Fayetteville seeks to build a sustainable cultural landscape and enhance appreciation for the arts.



3.2. CASE STUDY

# THE WORKING EXAMPLE THE BANK OF FAYETTEVILLE



The Bank of Fayetteville is a long-standing bank in the community. It sits on the corner of the historic downtown square. With the rise of online banking, the need to visit the physical establishment became less needed. The lobby of the historic building was once a waiting room for customers before seeing a teller or financial advisor. The lobby soon became a large empty space with beautiful finishes and large windows.

The staff of the bank recognized the need to utilize that space and give it a new purpose again. Though online banking was and still is something they are growing in their business strategy the goal of getting visitors in the door of the physical bank was always present. The head of community engagement of the Bank of Fayetteville was married to an artist and used her knowledge of the vibrant creative scene in NWA to test out a new way to increase foot traffic.



Over the years they invested in 8 artist easels of varying sizes and a couple of columns to display artist work. The Artists are in charge of installing and curating the space. They can plan and execute mini workshops or artist talks, engaging with the community. Artists have creative freedom of the entire lobby space for 2 months. The limitations and boundaries set by the bank are simply do not touch or damage the walls, and do not block the navigational flow. Artists are allowed to bring in their own cabinetry or display structures. Some artists have become permanent occupants in small corners of the space. They hope to fill the space, so 8 pieces should be on display at all times. The bank also seeks approval of the pieces before they install to ensure the values and messages of each piece are acceptable for the public environment.

The artwork can be for sale. In the beginning the bank was facilitating transitions of artwork sales. In efforts to remove extra efforts of the bank they simply offered a connection to the artist to conduct each transaction.



Their location is particularly successful on Saturday mornings during the farmer's markets. Thousands of people come to the market each Saturday. The employees have observed when the weather is too hot or too cold the escape from the elements is another call to walk into the establishment. They have a constant flow of artists wanting to display in their space without having to promote or advertise to artists. The project primarily gains awareness in the artist community through word of mouth, as well as walk-in visitors intrigued by the display. This is validation that this kind of exhibition is wanted and needed for artists in our community. The Bank of Fayetteville is an excellent example of a business that has implemented a rotating display of "local" artists for a number of years. They have built a bridge to connect with the community through the arts. They show up as an example for other mom-and-pop businesses downtown that an initiative like this is feasible and successful in increasing business alongside community activation.



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**\*Our definition of local goes beyond Fayetteville.**  
**This definition prioritizes and emphasizes the community in Fayetteville but extends through Washington County, beyond the deltas, and into the neighbouring states.**

**PART 4:  
PRIMARY  
RESEARCH  
RESULTS**

## 4.1. ACTIVITIES AND INFORMATION COLLECTED

### 4.1.1. INTERVIEWS

#### Interview with Joanna Bell

We reached out to Johanna to seek clarity from the head of the Arts and Culture Department and the spearhead of this project herself. She directed our attention and focus, using the data and knowledge she has collected of the community.



**A: So our first question is, we want to understand the concept of temporary art. When you mentioned incorporating temporary art and spaces that were available, what does temporary mean to you in this context?**

Sure. So I would say that temporary displays are anything that would be, you know, four weeks to six months, sort of depending on the individual property owners' definition, need, or availability. Yeah, with that, would you want to see this? Could this potentially be a year-long, consistent ongoing program that rotates at that rate?  
I think that's like entirely however we want to design a program, right?

**M: Okay, next question. You suggested adding art to certain construction buildings. Could you share more about what incorporating art in these spaces could look like, and maybe if there's any spaces that you know of or have in mind like that, yeah, so, like, um, so specifically, I think I was talking about like, how some folks have different timelines, right? And so, like, a construction project, maybe something that is planned by like a major institution for five years, right? And nothing is actually happening on that physical site?**

J: Sometimes somebody will buy a property and start that construction project almost immediately. So it sort of depends on what kind of project we're talking about. I see. So, for instance, an institution like the university may purchase a piece of land and not do anything with it for a decade. Okay, right? But, you know, a private developer might move more quickly than that, so it sort of depends on the nature of the construction project. And so, finding places where maybe the nature of the project is more long-term and the planning is more long-term, and a temporary use of that space would be a good fit.

**M: My next question is, are there any areas in Fayetteville that you would like to see activated, like parts of town, or even specifically to specific locations.**

J: I think we have an opportunity in our downtown. Okay, there are a number of, sort of, I think commercial properties are also another sort of, like we talked a little bit about construction. I think commercial property owners are something we can discuss, right? The commercial lease is often a multi-year lease, like they're looking for somebody who's going to be in that space with a build-out for about five to ten years. That's not really what an artist's timeline looks like, probably. And so again, you. We could fill that in, like, in six-month increments with art, which would allow them to sort of sell that space and, like, get out of it

quickly. Yep, okay, there's a lot of commercial space available, sort of in the downtown, particularly on Dixon Street. I have seen some spaces that have never had anything inside them, and that feels like an opportunity, as well as opportunities up and down College Avenue.

**M: How do you see the role of outdoor versus indoor spaces in showcasing art, and is there particular environments you think would foster more engagement?**

J: So I think I'm very lucky. I am embedded in Park Central resources and Cultural Affairs. We have plenty of outdoor space; if you were to come to me with a sculpture that you want to place on public land, I could probably find a space for you. I am climate controlled and weather protected. Space is tight, right?

And that is more conducive to most art, yep. So that's where we're trying to go. We're trying to find indoor space, I think so, right? Because, like, it's very easy for us to be like, here's a park, enjoy it, activate it, right? And like, I have resources and I have things that can do that. What I don't have is the ability to help anyone who works on paper right now. Yep, very challenging. Yep. One of our initial thoughts was to have two separate things: having a stream that goes through those buildings, and maybe having a place where people submit digital items, we print them on something, and have some structures that connect parks to places. Okay, I like both of those ideas. Cool. Okay, so we're still open to indoor and outdoor, yeah, yeah, okay, yeah. And we could create outdoor gallery space very easily.

**M: Are there any groups or stakeholders you believe that should take a key role in this? Yeah, so we have a brand new downtown organization called the downtown Fayetteville coalition that I think could be a good partner, yep, in something like this, particularly if we're looking at downtown spaces, and then, you know, see other organizations?**

I mean, obviously, the University of Arkansas would be great if they have spaces that they want to activate. We're always looking for ways to sort of create better ties in that town-and-gown space. You know, I think private developers might be someone to talk to.

**A: We were kind of thinking about the stakeholders or partnerships. Because we were thinking about like, for installation, like, who would, who would be the ones that would install this? Are we allowed to suggest something?**

J: Okay, absolutely, I would say, if there is an arts work that you think would be a great partner, as far as, like, the actual installation, that sounds perfect, or a consultancy, yep.

**M: Okay, how do you see this project contributing to the broader cultural, cultural and artistic landscape of the city?**

J: Yeah, I think anything that we can do to make Fayetteville as culturally vibrant as possible is only to the benefit of the city, right? One of the things that is true about our city is that it has sort of naturally been a place that has been a creative incubator for a long time. But one of the things that I see about my role in the city as a sort of arts and culture officer, sort of embedded in a city, is to think about how to make that sustainable for the long term. Right? Because, as we become a city of 100,000, which we just passed, as we become a city of 150,000 or 200,000, right? If you're not planning for that vibrancy to sort of stay in place, it gets pushed out because it is not the easiest thing to maintain, right? It doesn't always naturally happen. It has naturally happened here by a confluence of things, sort of the isolation of the OH, dark mountains, and the fact that we didn't have a highway until 30 years ago. You

know, like, the fact that 30 years ago we got our first community art center. We just got the first school of art in the state, right? So, like, we have a lot of ingredients that are contributing to cultural vibrancy. So how do we amplify that and make sure it becomes part of the fabric of our built environment? That's really what we got. Lastly, when we're speaking to other people, other interviewers, and our survey, what is the language and what are we allowed to visually display? Is there a branding logo set that we could have, and how can we mention your involvement? Yeah, I think you can say this is part of our arts and that this is sort of an academic extension of our arts and culture planning process. Yep, I have a meeting with my sort of administrative leadership tomorrow, and I'm going to bring up the idea of sort of using our brand mark for this purpose. And so I expect that we'll be able to do that. The city logo is tricky to put on things because we don't want it to be perceived as this is the city communicating, because it's not really; this is part of our larger art planning process. So I think that that's probably going to be okay. So I'll let you guys know.

**A: So we looked at the two programs that you mentioned. Well, with Hearts of the Arts, it's so beautiful. I'm so glad that you suggested we look for that one because it's definitely such an inspiration. You can see how all the streets definitely get activated. And it's like so much color, and I feel like the word that you just mentioned, vibrant, brings that vibrant spectrum. It definitely gives you that feeling. So, um, it was such a good inspiration for us. Mairi got the opportunity to talk to someone from ArtFields, and I think she could tell you right now about that experience.**

M: Literally, the day after we had you in the office, a representative from Art Fields was in the lobby of the School of Art shop trying to get artists to participate in their art pop-up Exhibition Program. So he came up to me and asked me to take his picture, and then we started chatting. I was like, wow, how perfect is this? How perfect is this? Yes, that's amazing, perfect. So we connected, and I picked his brain for a while, so we'll definitely contact him a little bit more. He told me a lot about how they interacted with local businesses, how they implemented their system, and how they got people involved. He said his main struggle was the incentive for both parties to participate, especially the businesses. So we're definitely looking to explore what that may look like for us specifically.

**M: Do you have anything on the top of your mind that you would think to explore, and something that the city could provide in that case?**

So one of the things that so there's a couple of things, um, I think heart of the arts, the residency program, where they sort of are giving us commercial space over to artists to create. In that one, I'm fairly certain the commercial real estate holder gets a tax deduction for the value of that space. So they are getting sort of a, you know, an in kind tax donation receipt from the 5013, that is sponsoring the program. So that's an example of, like, the municipality probably can't do that, but, like, a downtown org could, right? And they could extend sort of a tax credit, or basically, like a tax, you know, every day to them, or a deduction for the value of that real estate over time, which turns out to be pretty significant when you're talking about a six month chunk of time of rent for a commercial space. Things in Fayetteville rent sort of, you know, in the downtown space, like, quite a high level, right? We're talking like \$5,200 square foot so it's it can be quite lucrative for them in that way. I can also say, like, one thing that I liked about that program is that the city did provide the artists and residency with a stipend to buy their own sort of liability insurance cover the concerns of the the property owner in that, in that case, right? Which isn't crazy expensive, but for artists, that's sometimes a barrier, definitely, right? So we're, we're talking probably, you know, 500 to \$1,000 per residency, but that's can be a huge barrier to entry for an artist.

**A: I want to ask you because we have been discussing a lot about this topic, and we're kind of thinking about a system. So like, if we create this system where you want us like to suggest different kinds of incentives based on what other people that do these kind of like submissions or display art. We want to know if you have both, like information on compensation for artists or display, if we're doing like a pop up gallery and it's like a juried exhibition, and we want to sort of pay a licensing fee for that reproduction of the work, or something like that.**

J: I would love to see recommendations about that, and that compensation level. I would also like to see information on what you would suggest, presented in a way that illustrates what the process would look like. You can base that on best practices that you're observing in any program of this nature.

**M: This was very insightful. I'm definitely, we'll definitely start talking to the Downtown Association. I didn't think of that resource. So that's insightful for sure.**

J: so maybe it's a little challenging to get a hold of right now because they're just starting, but it could also be really helpful. It might also just be a recommendation, like, for your project to say, hey, you might want to partner with a downtown organization, the downtown business org, or maybe a nonprofit like The Mix. I don't know who it might be to finish. Well, nobody likes anybody to do anything for exposure, right? So, like, everybody needs to come up with a way to get paid. I will say that Fayetteville doesn't have a ton of collectors, right? And that's something I'm very interested in figuring out how to build. How do you build a collector class, and who is a good steward of that work?

And so, like, anything we can do to build a culture of selling art for what it is worth, I support that, but I also recognize that it's going to be a long process of education. We're probably talking about a two-decade project to move from where we are right now, which is sort of a culture that decidedly finds art and craft similar, and that art at home goods is as good as what you buy from an artist, right? Like a canvas at home goods, you get three times as much, right? So, like, that's a challenge. Recognizing that these are some challenges, how can we set the barriers to entry pretty low and establish collector opportunities too? But also, how can we set it up so people could maybe buy \$1,000?

**M: Cool, yeah. So I think those are the questions that we have at the moment. These are the ones that I believe will help us move forward. So helpful, awesome. Other questions will come along. Yeah, I'm just so excited to get your thoughts and to involve someone else in thinking about it. I'm looking forward to whatever you guys figure out and dream up. Yeah, we're really excited to fly and get these projects.**

J: That's really cool; I really like it. That's awesome. I really like it; good deal. Well, thank you guys so much. And again, sorry that I lost track of the day.

**A: Thank you so much.**

**M: Thank you so much.**

J: Cheers. Bye. See you soon. Bye, bye.



## Interview with Marc Mitchell

Marc is an expert in the field of curation and exhibit installation. We had a long and passionate exploration of materials, concepts, and execution of untraditional exhibition techniques.

### Basic Tool Kit and equipment

Screws 2 inch	Tape Measure
Drill or Driver	Pencils
Torpedo Level	Erasers
	Pins

*For more security, security lock hooks are a great option in high-traffic and confined spaces. When walls cannot be drilled, whether it be for business preference or inability (brick walls), the options are confined to a ceiling-mounted apparatus or easels.*



### Outdoor Mounting Process for Re-Prints

Printing posters of artwork is an accessible and affordable way to display works outside. Weatpaste is a great temporary solution, that allows for prints to stick to brick, wood, or metal surfaces for a period of time till harsh elements wear them down. The other option is printing on vinyl. Vinyl is more durable and can stick to many surfaces as well. This would be a great option for window displays.

### Re-Print Display Structure

Building a custom display unit is possible and suitable for outdoor spaces with the use of the right materials. I would be interested to develop our own structure that can be semi permanent or permanent in a special local.

**ANDI: We're working on a project with the city of Fayetteville. We're trying to come up with a pop-up art exhibition that would go throughout the city and be like a program. Temporary artwork would be displayed, and we're researching how to make this program system functional.**

We just have a few questions, mainly about displaying artwork. On Friday, we went to downtown Fayetteville, and we also went to the square, and we talked to some people who were in charge of the stores; for example, if they agreed on having art displayed on the walls or anything, and somehow they were okay and open about the idea of having art displayed in the stores. Apparently, they're not changing the windows that often; they don't have a strategy for changing their windows. So we want to learn what environments are necessary to preserve the art. First, we'll talk about outdoor spaces:

**MAIRI: What should we consider when displaying art outdoors to make it both impactful and well protected?**

MARK: I think that what you could do is, um, think about opportunities or programming where you are actually looking for sites specific to. So people are making artwork that they want to know is going to be outside. Too, they might know that limitations, um, or sort of the potential for teaching, you know, for people to interact with it in ways that they may or may not interact with it in their more traditional space. Um, and then,

you know, think about what it is that you know, you are as the potential sort of organizers or curators, what the artists and I'm going to call them, like, the city or the funders, you don't like these types of people who are maybe underwriting some of this kind of stuff. Like what their expectations are. So, um, you know, for example, I don't know, have you been to the basketball court? yeah, so again, like, what are the sort of interests that the various parties have, so like the one people to interact, and one people who go there, they want people to play basketball at that court. It's not going to be damaged. Maybe, maybe not, but it'll be minor, right? Because they thought through the material choices, etc., um, so, there's that.

Now, if you go back into like the back of SDCR between that and so, and you see all the things that are just sort of living in the grassy area, and some of them are in better shape than others, that type of thing and end by. We highlight this because, you know, um, I think that people often would put stock out there as part of the project, or think about getting outside of the classroom. They're not thinking about materials. It's part of the strain then. Will these materials degrade? What will happen if they degrade? Um, we as a community are thinking about, are we curious, really?

How are we protecting these things? Are we, you know, even doing—do we have signage for these things? You know, um, letting the public know that this isn't our work and providing context for what people are interacting with and experiencing. So, I think those are some of the things that you might want to think about, like, how can I make it so all of these stakeholders are aligned and understand what the expectations are? Individually, if that makes sense. Definitely, I really appreciate that answer. Are there outdoor art displays that you've seen or worked on that stand out in particular as being effective? There are a couple that are not around here; that's fine, but there's a place called Storm King that's upstate New York, and that's like an outdoor sculpture park where they invite people to make work that's part of their um, permanent collection.

There's a place called Art Omi, like ART OM, which is similar, and that's in Hudson, New York, and just outside of our state. They have an inside gallery, and then they have a large canvas that features site-specific works throughout. I want to say they also have an artist-in-residence program there as well. I don't necessarily know if the people who are going up for the art residency are making the work that's going into the fields. I don't think they are, but, you know, it is a different component.

Another one is the Socrates Sculpture Park, which is just outside of New York City. It's not quite as big as the others, but again, it has some outdoor works. I think in Boston, there is a program for the Rose Kennedy Greenway, which is a stretch that used to be highways, like what they call the Big Dig, where Boston tried to put all of the big highways that were going through it underground. It took decades to do, but when they finally finished, they had all of this green space where there used to be highways, and they still have smaller roads that go through it. They've used it to commission artwork that I don't think lasts forever.

I want to say that every year they do a project, and it's still these leaves that stay. That's what we're looking at. Look at some windows, maybe. Those are bigger. That's not just like the City of Rogers putting out a call for proposals or something like that. It's secure in that it's existing in a park. It is, I would say, more open and intended to be an immersive experience that is not just tangential to a park or something like that, but it is its own thing.

**Mairy: Okay, let's move to maybe indoor spaces. um so how do different indoor environments affect the way artwork should be displayed?**

Mark: Well, this is tricky. Um, and I want to acknowledge one thing before I answer in adapt, which is, you know, you're gonna get a vastly different answer if you're talking about this, especially in the context of, like, a museum.

I borrow artwork from a museum or from certain galleries and certain calibers of artists. They're gonna ask me things like, you know, security; what's the HDAC, meaning the temperature and humidity levels like, right? All of those types of things, uh, which I do not think that you would be able to sort of control as well with the type of project that you're hoping to do. Um, so what that might mean is that it limits who can show and, uh, sort of what we would call, um, archival aspects of the display. Um, now, with that said, if you're talking about, um, any kind of shop, like a boutique, floating or about restaurants and that type of stuff, you should have a whole lot of issues putting up um, two-dimensional work.

Two-dimensional meaning prints, photos, paintings, drawings, design work, whatever; if it's flat, right? You know, um, thinking about like some of the grind, you know, or stir and like that kind of thing, even the show that you all did last year had some more floats up; you had some installation or sculptural stuff about it. I don't think you'll run into a whole lot of issues. Most of the time, shops, restaurants, etc. have people around, so it's not like they're gonna be worrying about something leaving the walls.

If you did, there's specialty security hardware that you can buy that will, like, lock into place.. It's more of a pain to hang artwork that can fall that way, but it does provide security. Wants into it to give some new trusted to be care of that.. So you could be that, but the main thing is to figure out, okay, the people who are showing here realize that it might not have some of the climate control issues, it might have security issues. Um, the good news is that it might have a whole lot more audience in it.

So, um, you know, there might be a trade-off. Yeah. Do you think that artists would want to choose those, like, you think, types of things, those parameters, like say, if there was some platform that had the businesses and they had this list of things versus, um, another business that didn't have those controls.

**Andi: Is that something an artist would want to pick and choose?**

You know what I mean by taste. Yes. And what I mean by that is: does the artist or the business want to align themselves with the other? I mean, do the artists, you know, for whatever reason, whether it's, um, business principles, politics, or whatever, you know, maybe they want to align themselves with this business, and they feel comfortable putting in their work with this business, and not the same thing with the business depending on what the message of the artwork is. You type of thing, like they covet. So I think, um, a challenge would be finding the right fit for both parties, you know, um, I don't think it's impossible, but it might just take an extra layer of discussions. Definitely. Yeah. One of the examples that we were looking at, they let the businesses choose. The businesses got to come in like a lottery system, and they chose which artists or artworks resonated with them. And that's how they kind of win, so we're trying to figure out what would work best for our community exactly. You know, again, you might have some different questions. Tell me to shut up, which is the location, right? In the context. So if this is like an ongoing thing, it might be different than if you're doing like, okay, for the next two weeks, we have every business that's participating, the artists take over the windows. Like that could be slightly different. You know, people might not care because it's just a temporary thing; it doesn't actually impact, um, it doesn't necessarily feel as much the alignment with, like, uh, values. It just could be like circumstances. It's just where it's gonna val... That would be the only other thing.

**Mairi: That's great. Okay, um, maybe let's move on to tools and techniques of so what tools or mounting techniques do you find most effective in securing our work on various surfaces? That would be displayed in a temporary time as well.**

Mark: One of the things that you face is like a seesaw, right? A trade-off. The more secure you want it, the more complicated it is to install, and also the more repair is needed to bring the space back to its original condition. Now, I think if you're just talking about a framed print photograph or painting, um, even, you know, like a French poster or something to that effect, you know, simple screws would probably be fine for most stuff, just in terms of the easiest process. You know, say, 20 inches wide by 24 inches thick, and it has, you know, a frame. There's a backing to it, right? And that has a thing to rest on. Same thing with paintings, et cetera. You just need two of those levels, and it's relatively easy to fit. Now, I say this in judgment, going back to say the design show that was last year. That was not necessarily a 20 by 24; they just wanted a different style. We meant that this was far more complicated. So, you know, I think a lot of it goes back to what it is that the artists want and where the business stands. If they want something that might be a little bit more unique and specialized, you know, it involves cultural components or interactive capability and that's going to be harder and is going to require more time, labor, and hardware for hanging or doing stuff. So, again, I would say the bare minimum is you're just going to need screws, a drill, a level, and a tape measure, similar things like that. Now, if you're getting into more complex stuff, you can move into security hardware. And then from there, you can get into all kinds of fancy stuff. But I think something like a set of a drill and a driver. Do you need a difference? So a driver. A drill only goes in a circle. Okay, and a driver also goes in a circle; it sort of pushes. Okay. So, a drill many times is used for pre-drilling things, where you're not looking to punch something in. And a driver tends to be for surfaces that are a little harder or for different jobs that would necessitate a bit more pressure inward as well as time. Typically, we sell fairly inexpensive driver-drill sets. Okay, so again, if they're looking for, like, what is this gonna cost them? It's not running, and what would we have to buy? How would that be? Tape measures, you'll need a couple of those, you know? One level. I can probably suggest a bunch of what they call key levels, which are like small ones that sort of look like the one that hangs on the side of that. You know, so, for example, like, this is it what? Okay, uh., somebody would then have to put wires on there. Does that make sense?

So you would have to put some extra labor into getting it ready to hang on this apparatus. So, um but again, it's not hard. It's it's a, what's the phrase? 6, 12, half dozen and yet, basically like, where do you want to put your time? Right, right, right. like, the businesses and where the landord might stimulate. Yeah.c that might be more enticing for more rotations later down the road and participation in the program.

**Mairi: Interesting. super fans of the hanging mechanisms and um just because it's not what you need typically see in, like, what we would call the white cube, like a traditional gallery set.. But in businesses and that's type of thing, it's we. I would think that communication in the beginning would be important, right?**

I mean you talk to the different artists and let them know, like, hey, if you're showing in this business, you hang on this, this, this, this, and this one, you can with this, this. Okay.ep. That's great.

Um. most common obstacle that you've experienced while displaying work, you in public places you? Yeah. You know, um it's probably an answer that you may or may not want to, like, hear or get into, um, but it's it's taste.

It's it's the you know, people want something and they get something else.. and so I think that's probably the most common obstacle, which is, oh, we just want this pretty picture that sits quietly on the wall and it looks really nice. and we can understand it, and then they get some that isn't that, and then they're not us through it.. You know, uh, and or somebody walks into a business that has something hanging on the wall and they are offended or they do not like it and therefore they complain to the business and then the business is thinking about it from a business perspective, which is when you're not one to lose customers or maybe you'inn customers and so. I think that's probably the largest challenge.

**Andi: Definitely thank you for saying that, because, yeah. big concern. um, okay. Now we're thinking more on like temp real temporary spaces. So how can we utilize spaces like windows or like areas under construction to be adapted effectively to display work?**

Well, you know, I think that this is where you'all could come some solutions that I wouldn't even to think about that I think in the past, you know, um there's companies like, uh oh gosh, what are they now? in London, is it parents? and then here there was Barney's for a long time I think they all closed. um Rugdorf or whatever in New York, like, so these are all companies that used to hire artists to do window displays. you know, and so they would have a certain edge to them.

They would have a sort of be, um. Now there was always an negotiation between the artists and the business.

I think Warhol did that for a while, like didn't window displays and I think so. um you know, I think it provides a really good opportunity for artists to come up with a more designers to come up with sort of visual solutions for a problem, for a theme, right? you know, and how do you want to address that? It maybe materials that you don't turn to use?

And so I think that that could be a really good opportunity.. The downside is that businesses may not always know what they're going to get. Yes. until that happens. there's waste to mitigate that. but then that's additional means for artists and go through they like that sometimes they don't.

Logistical standpoint is, um typically when you're doing window displays, like, um the what I'm gonna call build out for it, you mean, is there already like a space for the display? Maybe like in some of those sorts that we're talking about, there's windows, but then there might be like a false wall.. So it's almost like a little box that they can utilize, whereas sometimes if you walk from downtown, like Michael just be an open window with someone like mini manic can or something in the the front of it.

So, you know, like, say this is doo, like, what are they willing to do, what get it, what to do? So it's like, okay, we're not gonna put a little box in there, so the artist now needs to think about this space is being somewhat like translucent, transparent. uh, can they utilize the window, like it attached things to the window and you need to hang something, you so like how high is it up? So, I think those things are are challenges, um space time.

Yeah. Most of these window displays tend to take a little while to go through because they aren't necessarily hard to do. So it's different if you have a grouping of eight photographs and you know that these eight photographs are gonna go in these eight spots. It's pretty quick, and you don't need a tremendous amount of time in actual space. Window displays in arts might need a long time instead. Are they willing to have an artist in here while the business is open? If not, are they okay with these artists coming in after hours?

**Mairi: What methods are commonly used to display or reprint artwork outdoors?**

Mark: So like, thinking of posters or digital prints of a campus or something like that. One of the most kind of lowbrow but, um, like on the rise, especially in cities, is like wheat pasting. You know, um, it's just, you know, sort of a printout, some kind of digital printout, and me pasting it up and letting sort of nature and the world sort of deteriorate from it. However, you know, there may be city ordinances against that or putting it in different places, but if you're talking about it, because I think that'll previous motivation has something in the construction or something..

So if it is a construction where there's a fence and maybe there are designated areas where you could do this, then it might make it really easy. All they've got to do is put up some sheets and apply water, and then you all can do that. I think that's a common one; I think vinyl is another one that you seem to see a lot more of. Obviously, there are murals, which involve paint. That's a bigger undertaking, and it takes way more time. You saw your process, which I think relates to what you were discussing earlier about being able to reproduce it. So those would be the two that I would say are the most common, but I would talk with somebody. They would probably have a better idea of what materials were out there. Um, you know, um, if they had pieces, you know, sometimes you'll see, like, when I was in Boston, some of the buildings had these exterior cases. There were like window displays, but think of it as being back in the day. They put like information, you know, to see if it was the art building, and a lot of theater would be, you know, what was the title of the play and how long it ran? And we had a gallery with the title of the show. So, maybe in a more analog era, it was there, but then people would use it for posters about their types of displays.

But again, that takes a certain amount of infrastructure. They don't have to add that case, but if there are existing cases or displays that work like a window, you can use those. Then you can get into more traditional methods, like printing it out on decent quality paper and pinning it up in that case, so you don't have to worry about the elements as much. But again, I would talk with Shane to figure out if there could be something.

Right. Have you seen any of those displays? Because we've been considering that as an option too.

**Andi: Have you seen any of those split displays that are somewhat temporary that can be broken down and put away and moved and with something of that capacity that you can slip something in.**

**Mark: I haven't, and I see a lot of it that you might say I haven't. I haven't seen a lot of it here.**

Yes. I think if you look at most cities as a model, you know, you'll start to figure out possibilities. So, for example, like, and again, I don't ride transit that much, but, you know, are there bus stops?

And if there are bus stops, you know, is it like an enclosed bus stop? Do they have advertisements or any kind of spaces for that? So that could be an easy cross spot, you know, potentially. Um, I don't think maybe older government buildings might happen. So we about downtown, there could be something in like a city hall area. There could be something that, um, on buildings on campus, you know, that have those. You know, I don't think it would be fairly common in construction, but if they're old or I've done... those were the ones that don't get updated quite as much, they might have some stuff, but yeah. I don't know, sadly, around here, I mean, we fabricated stuff like, I think Margie did the project where, um, what was Deder Scher?

And they wanted it, or I can't remember if Marty wanted it, or they wanted it, but they wanted it in the window, getting up for the last election. And they had a... I don't know if it was. I don't think that they did anything taped to the window, so you worked with the metal shop and the wood shop people to fabricate these stems.

They're downstairs right now. Yeah, they're not like weatherproof, right? So they solved the issue of not having them attached to the windows, and they're stable enough for you to put them. It wouldn't be for, like, outside.

**Mairi: So, are there any resources or methods you would recommend for artists and organizers who want to enhance their skills in displaying artwork themselves, like exploring how individuals and organizations could do that? Maybe you'll ask this question first. Um, is there a company or a group of people that the city could potentially work with to display this work throughout the city?**

Well, that's been, um, you know, I think that it's easy to probably go to. There's some advantages of business, or you know? I'm thinking of not necessarily the old age very over or something, but like whatever the new version of that is. Maybe there's a downtown business alliance or something like that; there's a new one. That could be one.

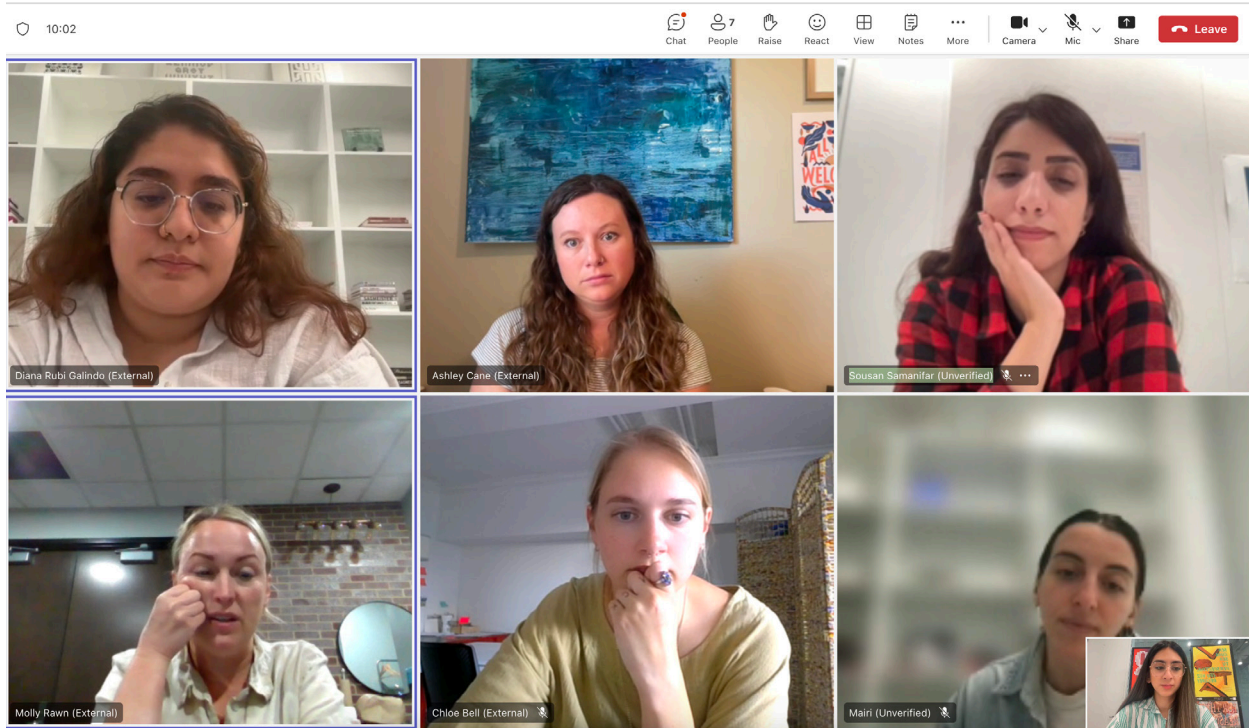
You know, you might want to think about partnering with experienced fits, and they kind of act as a middleman to help connect you with businesses that are interested in these types of projects as a vehicle to get more people through their doors. Definitely. But what I will say is that, just like anything, now, more chefs in the kitchen sometimes means additional complications; so, um, I would start there. Um, I think, again, it has been—if I were in your shoes—time to think about this. I would start with businesses that you feel might share a common ethos and common vision for, like, okay, we're open to this kind of possibility, whether it's a temporary exhibition, like on our walls in the store, or in a business window display. Whatever it might be, um, you know, uh, yeah, I would start there. I'm trying to think of here, like where people are going to interact with it. So, for example, like, I would not know anything on College Avenue.

It has a tremendous amount of people, but everybody's going between 35 and 55 miles per hour, so they're not looking sideways. But Dickon Street downtown, you know, the square, like where there's a little bit more foot traffic and people are walking by these pieces, is probably where I would spot, you know? Again, um, places where there's just the right turn for it, but like a captive audience. So, you're thinking about restaurants, obviously. Even like, again, going back to Lake City, I'm gonna be standing in this line until like, vote or getting ready to pay my property tax or something, right? Let me get my license plate; I'm gonna be stuck here, so I might as well be looking at something—maybe starting with those things.

**Mairi: We'll wrap up here; thank you so much for your help and insights and for sharing your knowledge.**

## Interview with Experience Fayetteville

This interview hosted 3 full-time staff with Experience Fayetteville, Chloe, Ashley, and Molly. They informed us on their experiences setting up events and programs in the downtown core of Fayetteville.



### Taste

They discussed the dialogue surrounding taste and how they used the education of art to mitigate conflicts between businesses, audiences, and artists.

### Exhibiting Art Work Outside

“ We’ve seen the most success with in the Ramble specifically, just because they’re nice and weighty, glazed and it projects from the elements. And if it’s thick enough, we’re not too, we haven’t had any, gotten unaware of any examples of anybody trying to push them over or knock them over or destroy them or anything like that.”

### Using Vacancies for Events

“Generally, we see a lot of hesitancy from the property owners about hosting a gathering, especially if people even question, can we have booze in there? That gets into, you know... there’s a liability on the property owner’s side of that they’re hosting events there. I think to reduce some of that, offering to just say, like, could this be inside, in the window, not let people in, but that like passive, that exhibition, takes a lot of that risk off of the property owner and still maximizes how many people can see it. You don’t have to worry about opening hours and stuff like that. It’s just available in a window.”



**Q: Can you provide context on the partnership with Just Kids for the 2017 Green Candy Initiative? What did Experience Fayetteville take the lead on, and what did the partner handle?**

A: Just Kids was directly hired through a single-source bid. They handled artist selection, artist payment, and curatorial control, while Experience Fayetteville managed local logistics, such as wall permissions, ground support for artists, and volunteer coordination. Securing wall space was challenging due to city regulations at the time.

**Q: How did you balance local versus international artist selection?**

A: We insisted on including at least two local artists in the group of seven. While Just Kids preferred working with international artists they had relationships with, we opened a call for local submissions. The selection process for local artists was collaborative, but Just Kids handled the final decisions.

**Q: What logistics challenges did you face for this event, such as permits, artist needs, and site management?**

A: It was a team effort. Experience Fayetteville coordinated logistics like materials, transportation, and volunteer support, while Just Kids managed contracts and high-level arrangements. Unexpected challenges, such as securing materials and artist accommodations, required additional resources.

**Q: Why did you choose not to work with Just Kids again?**

A: Despite their expertise, they didn't follow the contract. Issues included unapproved use of spaces, continuous requests for additional funds, and logistical difficulties that made the partnership unsustainable.

**Q: Did you face challenges with artists meeting deadlines?**

A: Yes, weather and logistics impacted deadlines. International artists had limited time, which created challenges when delays occurred due to heat or equipment issues.

**Q: How did the community respond to the public art installations?**

A: Reactions were mixed. Some community members appreciated the project, while others criticized the use of public funds for temporary art. However, the initiative paved the way for greater acceptance of public art projects over time.

**Q: How did you measure success for this project?**

A: Success was measured by breaking bureaucratic barriers for future art projects and increasing public acceptance of ephemeral art. Community engagement and partnerships with local artists were additional indicators of success.

**Q: How did you navigate conflicts of taste with business owners?**

A: We maintained alignment with the festival's mission, advocated for artist autonomy, and avoided partnerships with businesses imposing restrictive demands, such as specific design themes that didn't fit the festival's vision.

**Q: What is the relationship dynamic between Experience Fayetteville, the Downtown Coalition, and local businesses?**

A: Relationships are individualized, considering the diverse personalities and needs of longstanding and new businesses. The focus is on creating events that benefit the majority while minimizing disruption.

**Q: Are there any incentives for businesses to participate in events?**

A: Indirect incentives include free sponsorships, marketing exposure, and ease of participation in downtown activities.

**Q: Are there examples of successfully activated spaces in the community? What type of people attend these events?**

A: Arts events often attract older audiences and recurring community members. There's a desire to diversify participation by involving university artists and engaging broader demographics.

**Q: What challenges have you faced using vacant spaces for events?**

A: Property owners are often hesitant due to liability concerns, especially for events involving alcohol or heavy foot traffic. Passive exhibitions, such as window displays, reduce risks and have been more successful.

**Q: How do you feel about outdoor exhibitions?**

A: Outdoor installations are viable but come with risks such as weather damage or vandalism. Some materials like ceramics hold up well, but interactive elements might face challenges.

**Q: How can Experience Fayetteville support our project?**

A: We can provide contacts, logistical support, and help with permits or marketing. Additionally, we offer resources like community grant programs to support initiatives like yours.

## 4.1.2. OBSERVATION / DOWNTOWN FAYETTEVILLE

### Dickson Street

#### Atmosphere

- Quiet
- People passing by
- Frequent car traffic

#### Demographic

- College Students
- Individuals getting coffee
- The highest traffic spot was Puritan and the more elevated bars.

#### Storefronts

- No displays
- Large windows - that transform into open doors in the warm months

#### Vacancy

- Old Diamond Center - large space with large windows. Next to Puritan

#### Empty Wall Space

- Alley - catwalk
- Great space for temporary posters
- The audience would be bargoers



## Downtown Square

### Atmosphere

- Tourists
- Little to no car movement
- Lots of parked cars = Lots of foot traffic

### Demographic

- Tourists
- Adults 40+
- Families of teens or college students

### Why were people there?

- Eat and/or Drink at places like believed Hugos Restaurant
- Shops and boutiques



**New Ramble**

**How could the new ramble be a potential space?**

- Close to Dickson Street
- New to the landscape
- A blank canvas to work with
- Proposed community third space
- Connected with the City ( I assume)
- Great space for temporary posters in permanent structures & ceramic or sculptural artwork



**The Prior Building - 1 E Center St Suite 200, Fayetteville, AR 72701**

**Qualities**

- Large unactivated lobby space
- Lots of Foot Traffic
- Lots of business nestled into the building
- Diverse businesses
- On the Square

**What is in the building?**

- Joon Bridal Boutique
- The Prior Center for Arkansas Oral and Visual History
- Juke Joint Project: An Exhibit to the Pryor Center on the Downtown Fayetteville Square. The exhibit is open daily from 9 AM. to 9 PM. and is free and open to the public.
- SUGaR Gallery. The University of Arkansas Student Visual Art Exhibition Space
- Start-Up Junkie
- Tula Mexican Restaurant
- Bob Estes | Attorney At Law



### 4.1.3. SURVEY

Our survey was sent online via Facebook to the Arkansas Art Association. hung posters in small businesses along Dickson Street, the Downtown Square, The Community Creative Center, and The School of Art.

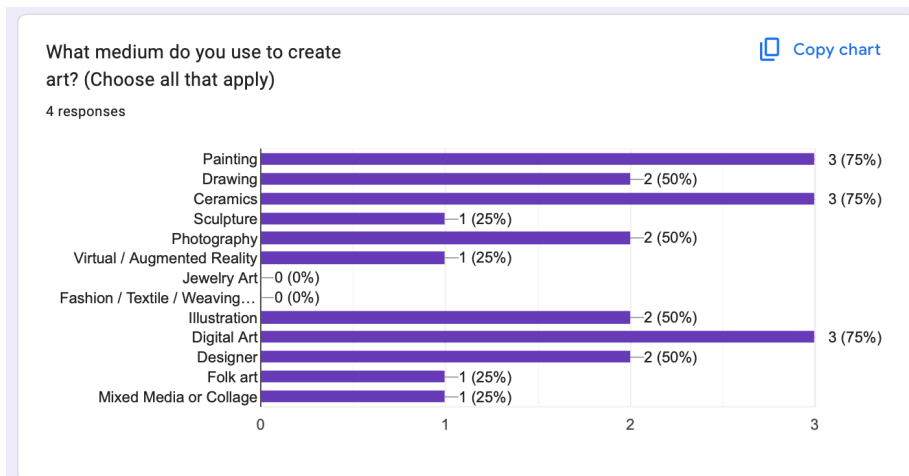
The survey shows that most participating artists are students at local institutions, alongside part-time artists and hobbyists. They work in various mediums, including painting, photography, ceramics, digital art, and mixed media, highlighting the versatility suited for pop-up gallery exhibitions.

Most artists prefer to display their work in its original form, although some are open to digital reproductions. Many regularly exhibit their work but seek more opportunities, indicating a need for accessible spaces. Community engagement is valued, with artists seeing it as key to their exhibitions, which suggests the importance of community-centred galleries.

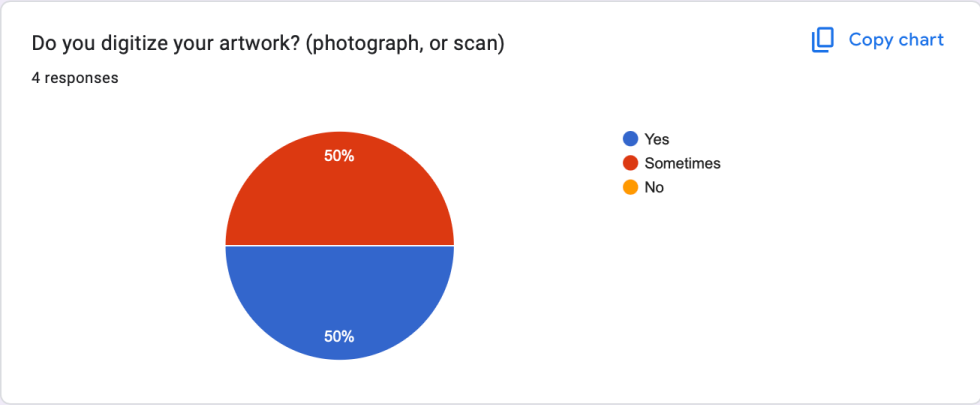


Additionally, artists need help gaining engagement on social media and seeking guidance for sustainable art practices. Only one respondent mentioned challenges with fragile media, such as ceramics, highlighting the need for secure display setups in temporary exhibitions.

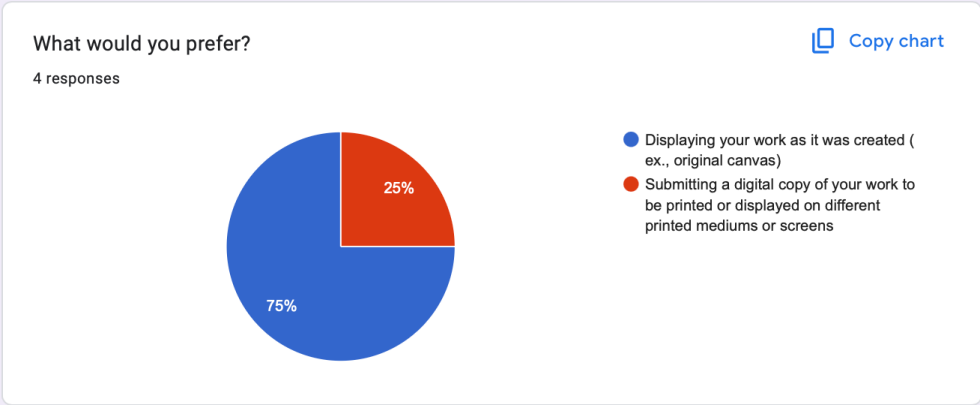
## Key Findings



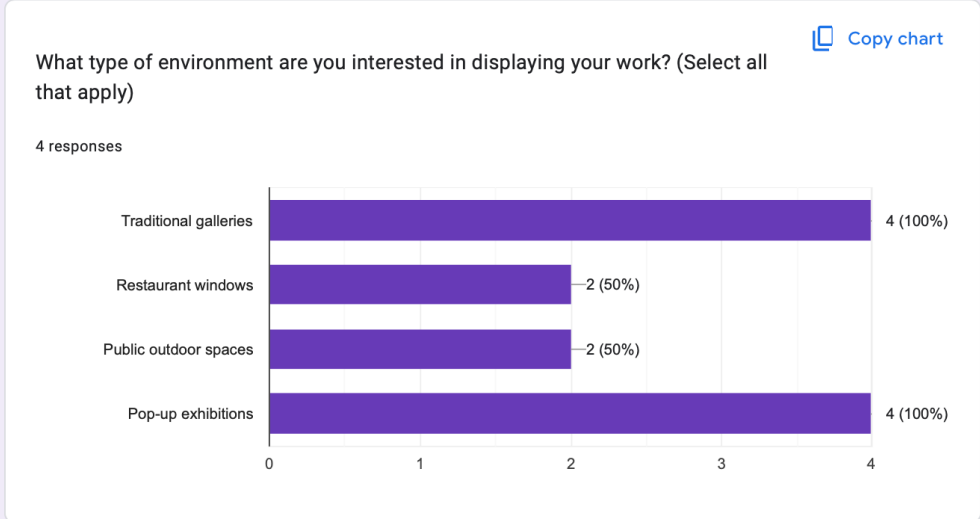
100% of our survey respondents digitize their artwork in some capacity for archival, re-prints, or social media purposes.



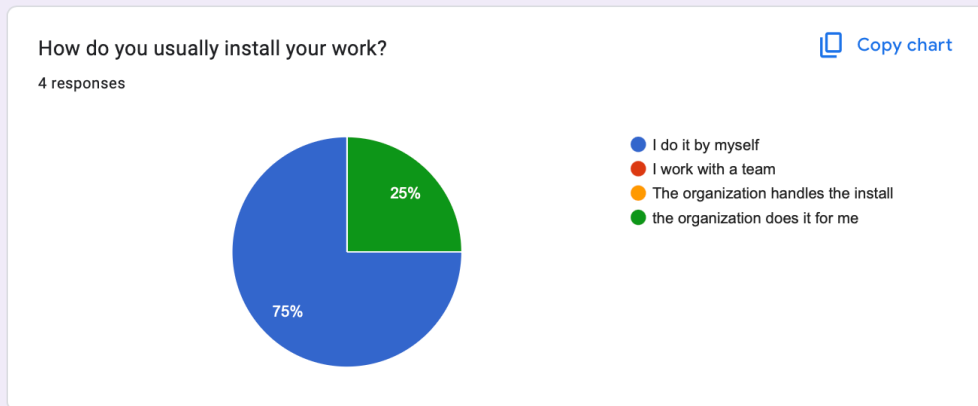
75% of survey resonance prefer to display their original artwork



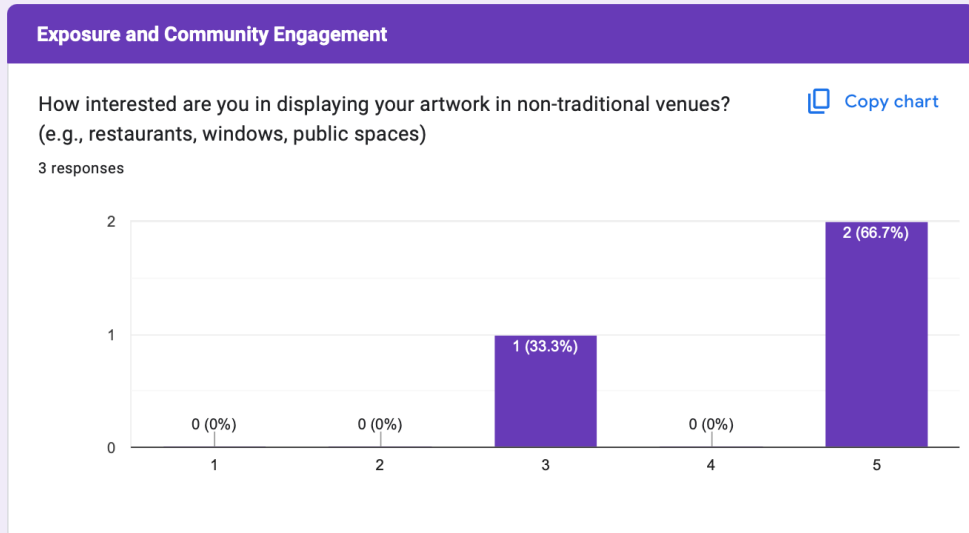
All participants are interested in displaying artwork in Pop-up exhibitions



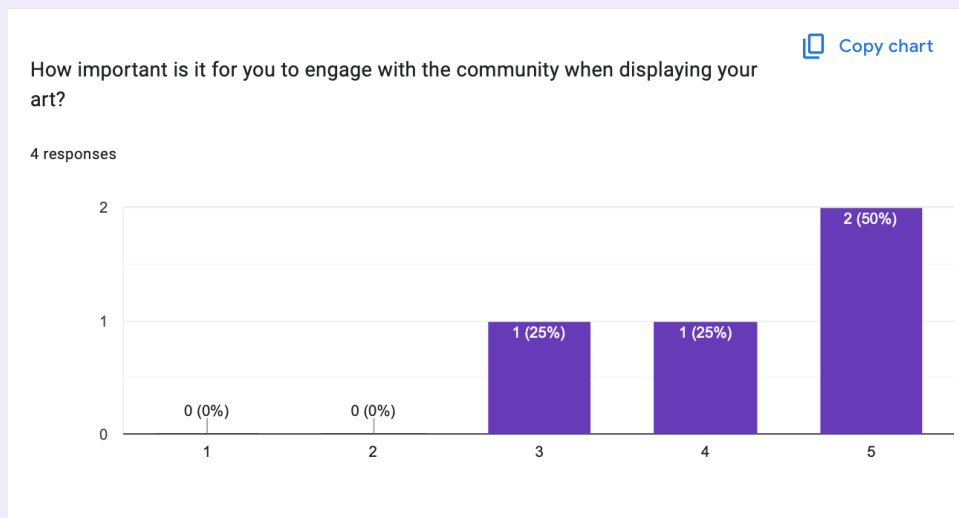
75% of our survey respondents install their work themselves



All participants are very interested in displaying artwork in non-traditional venues. (e.g., restaurants, windows, public spaces).



All respondents think it is best to engage with the audience in which they are displaying art





## 4.2. MAIN PRIMARY RESEARCH TAKEAWAYS

**Fayetteville faces challenges in providing suitable indoor and outdoor spaces for art displays. While the city is rich in outdoor areas, it lacks weather-protected and climate-controlled indoor environments. Community partners, artists, and stakeholders see potential in utilizing vacant downtown commercial spaces for temporary art installations, particularly along Dickson Street and near the Fayetteville Downtown Square.**

Both artists and residents have a strong interest in community-driven art initiatives. The community desires art engagement, and artists are eager to showcase their work in accessible locations and desire more opportunities to engage with the community. This aligns with Fayetteville's goal of fostering a 'collector culture' to enhance local art appreciation.

**Stakeholders, including local universities, nonprofits, and private developers, are willing to work together to activate spaces, making partnerships essential for the success of any program. The initiative by the Bank of Fayetteville serves as a model for how collaboration can create a mutually beneficial relationship between local businesses and the arts.**

Many artists create works in various mediums, including painting, ceramics, digital art, and mixed media. They prefer displaying original pieces but are also open to showcasing digital reproductions. Proper considerations for installation, particularly for fragile or unique media, are crucial for temporary indoor and outdoor displays.

## 4.3 HOW IS THIS NEW INFORMATION INFORMING A POSSIBLE DESIGN INTERVENTION?

- 1. Creation of a Flexible, Temporary Art Display System:**  
 Developing a structured system to manage temporary art installations throughout Fayetteville can help activate unused spaces while adapting to the city's indoor and outdoor constraints. This system could be formalized under the oversight of the Parks and Recreation Department, given its connection to arts and culture.
- 2. Business Incentive Program:**  
 Commercial property owners will receive a detailed package that outlines the guidelines, benefits, and incentives for their participation. Similarly, artists will also receive these guidelines to ensure they align with the community's goals. This approach will help create a collaborative environment where art and community engagement thrive together.
- 3. Incorporation of Non-traditional Spaces:**  
 By utilizing unconventional locations such as Razorback buses, bus stops, and empty storefronts, Fayetteville can broaden the reach of art to more diverse audiences, effectively integrating it into everyday public life.

**PART 5:**  
**INTRODUCTION**  
**TO DESIGN**  
**SPECULATION**

## 5.1. OVERALL CONCEPT

### SPECULATIVE ELEMENT:

- **Smart Art Spaces:**  
Interactive art displays would adapt based on audience engagement. Using augmented reality (AR), viewers could experience different stories or layers of each artwork through their mobile devices, creating immersive experiences and offering unique perspectives on local art.
- **Multi-Purpose Pop-Up Galleries:**  
Temporary galleries set up in vacant or underutilized spaces serve as exhibition venues and community gathering points. Equipped with modular, weather-resistant display units for outdoor setups, these galleries could rotate exhibitions quarterly, keeping the community engaged and supporting a variety of artistic voices.
- **Interactive Archive Website:**  
An online archive website would showcase all participating artists, offering a digital gallery that extends the reach of each installation. The site would feature artist profiles, high-resolution images of their work, and links to their social media or personal websites, creating a digital hub for local art. Additionally, the site could include event schedules, interviews, live maps and virtual tours of the installations, allowing ongoing access for community members and collectors.
- **Collector Culture Development:**  
To cultivate a local art market, the city could host art appreciation and collection workshops, helping residents value and purchase local art. The archive website could support this initiative by offering a secure marketplace section where people can learn about and buy art directly from local artists.

### DESIGN IDEAS:

#### Branding and Logo:

Design a Brand Identity for the program.

Branded Signage and Visual Indicators for the businesses and establishments that are participants in the program. This can be in the form of a vinyl sticker of the logo in the windows of the establishment with art on display.

## OUTDOOR SPACES - PARKS AND RECREATION

Since the Fayetteville Arts and Culture department is nestled in to Parks and Recreation, the activations of these spaces will be feasible and effective.

Create a semi-permanent or permanent Structure Design to house and display reprints of artwork. These can be spread across the entire city through parks, the Greenway and institutions like the U of A.

The Ramble is one of the spaces that has potential for intervention. The space has been and is currently being used to house art installations.

Utilize ceramic & sculpture artists outside. Ceramics are knowledgeable and consistent with using glasses and materials that withstand the elements. Likewise with some sculpture artists.

## VACANCIES - LANDOWNER RELATIONS

Propose to utilize their Windows, and the audience can observe from the outside. Limit friction with opening interiors and ensure suitability for guests indoors.

Create an informative invitation package for vacant commercial landowners with clear incentives, guides, and directions for participating in the program.

Spaces to consider at this time:

- **South Yard Commercial Space Vacancy**  
**535 M.L.K. Jr Blvd, Fayetteville, AR 72701**
  - High traffic zone
  - Nestled in with restaurants, coffee shops, and living spaces
  - Close to the School of Art
- **Where the Dimond Center was last located**  
**151 W Dickson St Fayetteville, AR 72701**
  - High traffic zone
  - Large windows
  - Beside Puritan Coffee
  - Close to the Post Office
  - On Dickson Street
- **Where the Metropolis Hairsalon was last located**  
**Soon to be Karst Bakery**  
**95 S Church Ave, Fayetteville, AR 72701**
  - Nearby the square
  - Visible by the main parking lot off the square
- **18 W Center St, Fayetteville, AR 72701**
  - The building is under new ownership and going through renovations
  - On the square
  - Lots of foot traffic

## INVITATION KIT FOR DOWNTOWN BUSINESSES AND VACANT SPACES:

### Indoor spaces - Business relations

Create partnerships with the establishments along **the high-traffic downtown zones**. Small businesses and mom-and-pop stores have more incentives to participate in a program where extra foot traffic is a by-product. The emergence of online retail will always be of concern for small brick-and-mortar stores.

These businesses are constantly surrounded by **programming and events**. The demographic is of a wide range and the programs call for varied engagement. Artists will have incentives to engage in the initiative with the prospect of many visitors engaging with their work in these spaces.

Collaborating with the existing small galleries connected with the University of Arkansas that are off the square: **Pond and sUgaR Galleries**.

## 5.2. RATIONALE

The key findings from the research indicate that Fayetteville faces challenges in providing adequate spaces for art displays, particularly in climate-controlled indoor environments. Both the community and artists express a strong desire for more accessible art engagement opportunities. To address these needs, we suggest “Activate Fayetteville through Community & Art” ideas such as creating a flexible, temporary art display system, implementing a business incentive program, and utilizing non-traditional spaces for art installations. These initiatives will activate underused areas and foster collaboration between local businesses, artists, and community members, ultimately enhancing the appreciation of local art and promoting a vibrant cultural scene in Fayetteville.

**PART 6:**  
**DESIGN**  
**INTERVENTIONS**



# THE PROGRAM

## ONBOARDING

Learn more, ask questions, & choose installation process most suitable for you.

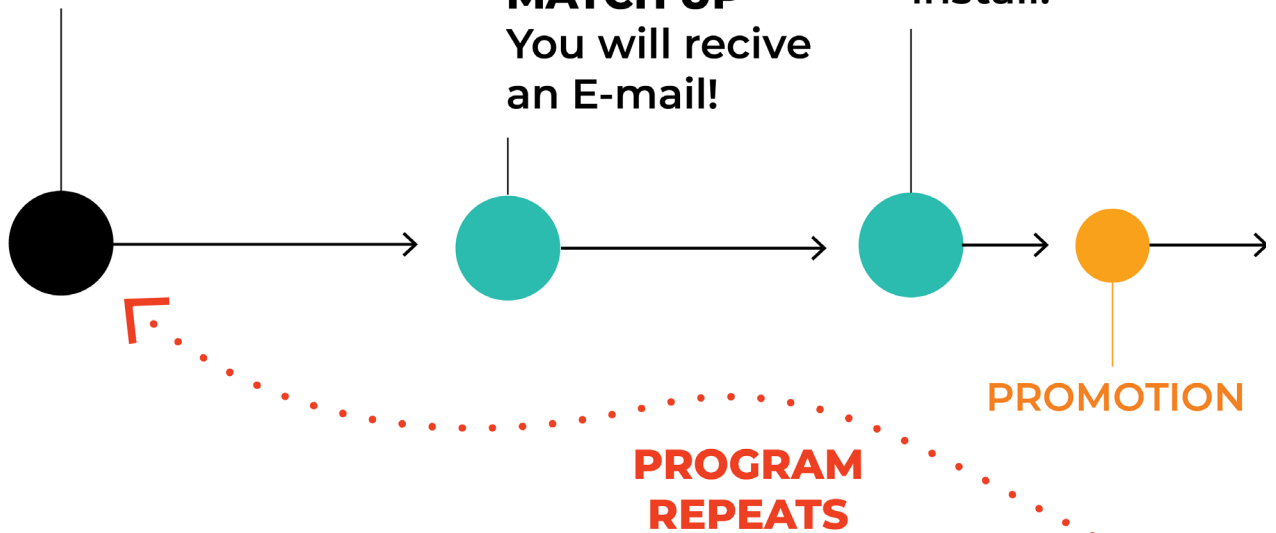
*Sign up with the QR code*

## ARTIST & HOST MATCH UP

You will receive an E-mail!

## INSTALL

Within a 2 week period, connect with artist and collaborate to install.



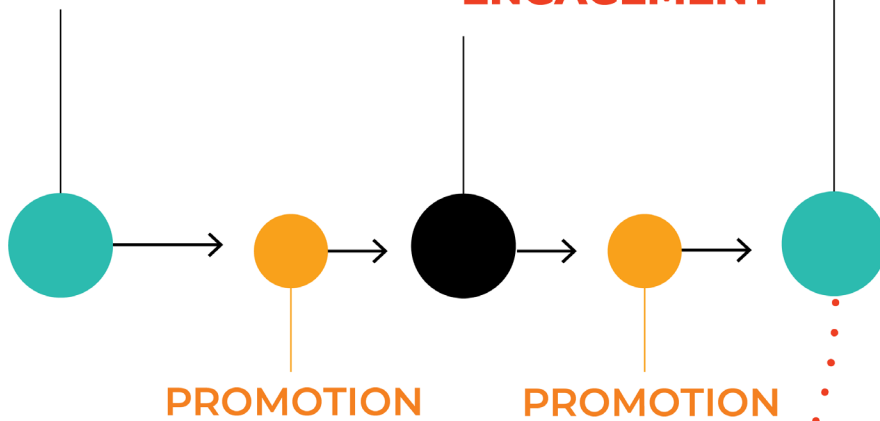


**EVENT** *(optional)*

Artists can engage with audiences in establishments to deepen the engagement in the host space.

**TAKE DOWN**

**INCREASED ENGAGEMENT**



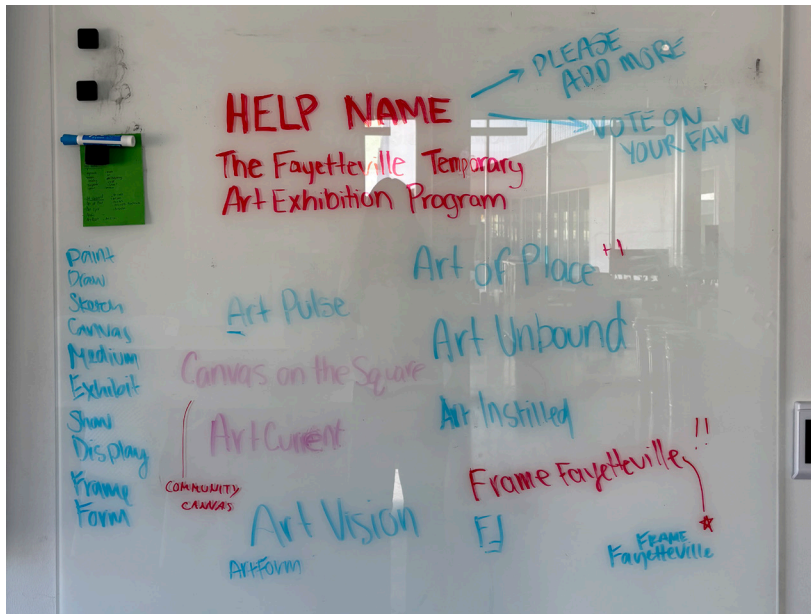
## 6.1 THE SYSTEM

- **Onboarding:**
  - Introduces participants to the program. Artists and hosts can learn more about the initiative, ask questions, and select the installation process that best suits their needs. Participants sign up by scanning the QR code provided.
- **Artist & Host Match-Up:**
  - Matches artists with host spaces based on compatibility and preferences. Participants will receive an email confirming their match, setting the stage for collaboration.
- **Installation:**
  - Facilitates the setup of artwork in the designated spaces. Artists and hosts connect directly to plan and execute the installation of the artwork.
  - Within a 2 week period, artists can connect to install and finalize the exhibit.
- **Event (Optional):**
  - Provides an opportunity for artists to engage with the audience in the host space. Events can include artist talks, workshops, or conversational engagement with visitors to deepen community connections.
- **Promotion:**
  - Enhances visibility and engagement for the artwork and the host space. Strategic promotion occurs at multiple stages (before and during the event) to maximize audience participation and impact.
- **Increased Engagement:**
  - Builds a stronger connection between the art, the community, and the host space. The ongoing promotion and optional events contribute to increased foot traffic and interactions.
- **Take Down:**
  - Concludes the cycle of the temporary art installation. At the end of the display period, the artwork is removed, and the space is reset for the future edition.
- **Program Repeats:**
  - Ensures the program is sustainable and can be continuously refreshed with new participants and installations. The cycle begins again, inviting new artists and hosts to join.
  - Reengage with the audience through social media, newsletters, and external media streams.
  - Use the website as a hub of information for each edition and all participants.

## 6.2 BRANDING

### NAME PROCESS

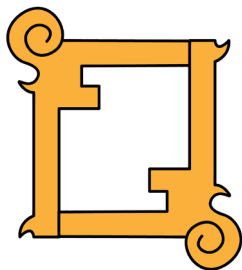
We brainstormed word associations and synonyms of the words “art” and “display.” We then asked our cohorts to interact with the words and some initial name ideas. The interactive whiteboard became filled with words and votes on what name resonated with them, meeting the requirements of indicating art and Fayetteville while keeping the name short and distinguishable.



**Framing the city of Fayetteville as a public display of local art**

The collective landed on Frame Fayetteville as it met those requirements and encapsulated their perception of the program and Fayetteville.

### LOGO PROCESS



Our initial designs revolved around a literal representation of a frame. We tested using ornate frames as inspiration to create a unique corner of a frame as the letter form ‘F.’ The second iteration used frames as an element that didn’t need a fixed style but could evolve in style each season of the program. We vetoed this option due to the extra cost needed to alter each logo each year on fixed signage, as well as the potential to lose the unity and consistency that is required of a brand to make it effective long-term.



# FRAME FAYETTEVILLE

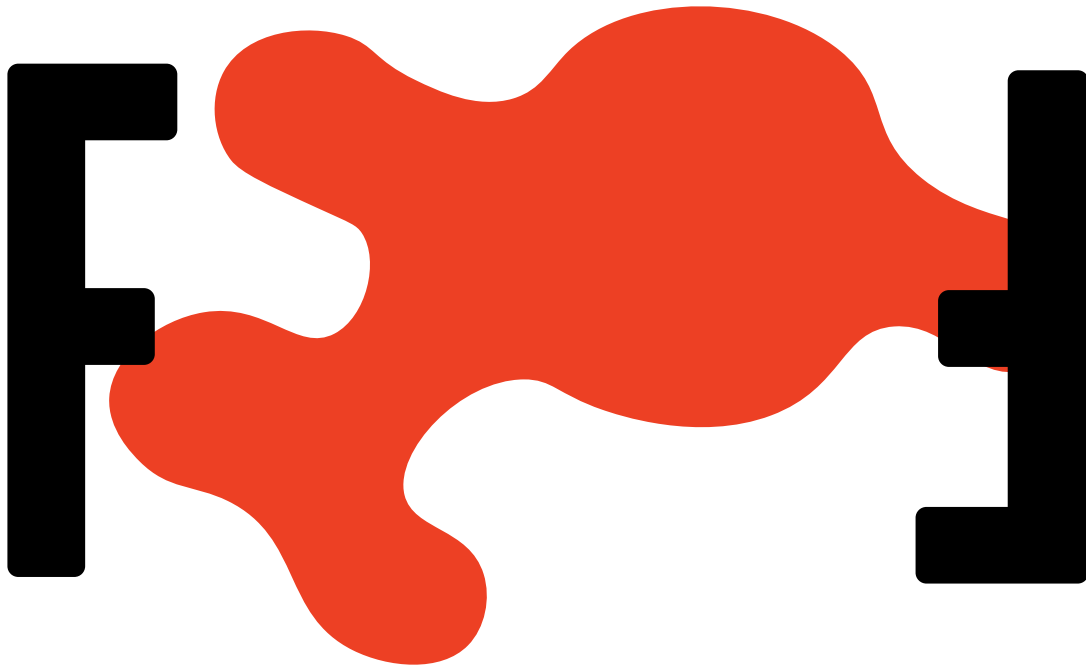
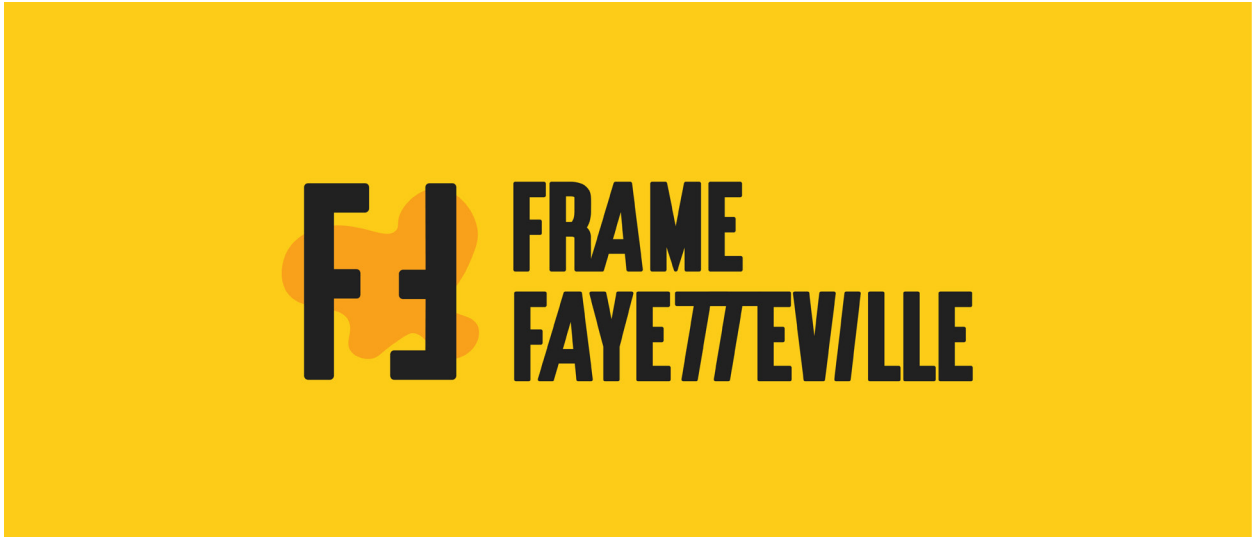
ANTIQUÉ STORIES REGULAR



# FRAME FAYETTEVILLE

ANTIQUÉ STORIES REGULAR





### FINAL LOGO RATIONAL

The final logo came together by utilizing the alliteration of the name and creating an ambiguous frame flipping the second F. This frame can be used as a responsive asset. Photos, textures, and colours can fill this space “in the frame” for each application’s needs. The logo itself does not change and doesn’t lose its consistency, yet it still leaves room to play and evolve the brand over time.

# COLORS & TYPE



 EXISTING CITY BRAND COLORS

**ANTIQUÉ STORIES**

HEADER

**Montserrat BOLD**

SUB-HEADER

Montserrat REGULAR

BODY

## COLORS

To ensure this project appears affiliated with the city, we incorporated the colours of the city and the ramble into the full-colour pallet. These colours were expanded upon with the oranges and red that were consistent throughout building this initiative, alongside iterations of teal. The colours represent the creativity and passion this city and the local artists undoubtedly have. They pair with the city's colours but add a vibrancy and sense of play. These colours will be easily distinguishable in the community and reflect off the eye in applications like the vinyl stickers placed on store windows of participating establishments.

## FONTS

Antique Stories and Monseratt are both available on Adobe Fonts, which makes them accessible to any designer working on branded material. Antique Stories is bold and legible but unique, reflecting Fayetteville's funky charm. Montserrat is a great complementary font that is accessible to all readers.

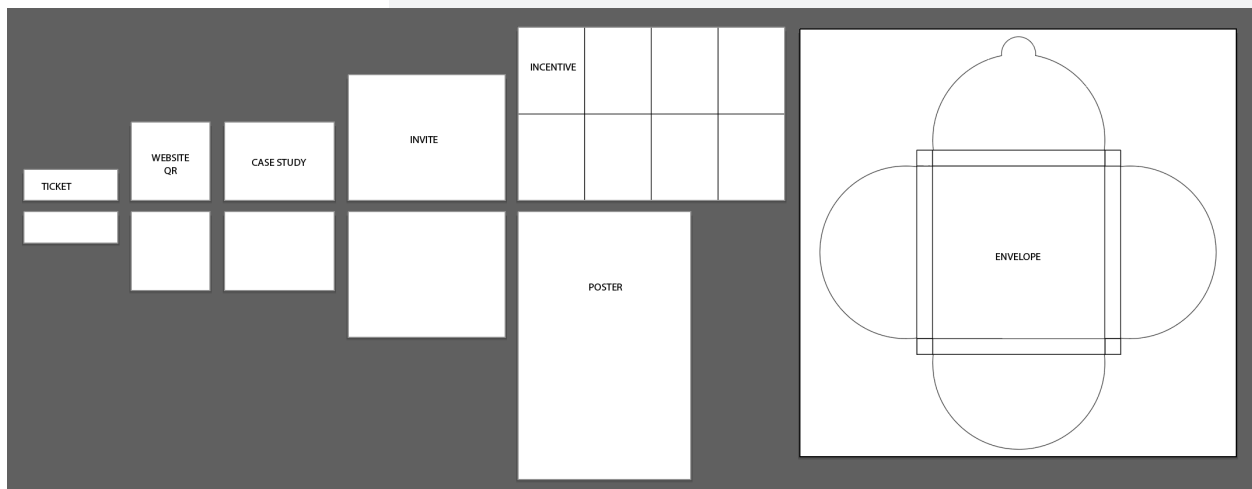
## 6.3 INVITATION

### CONCEPTUALIZATION

In conversation with Kyle C. Coleman, the Fine Arts Manager at ARTFEILDS, the number one pain point in their first year was trying to convince businesses to participate in the program without proof of concept and clear incentives. It wasn't until the second year that word of mouth could spread and tangible examples of the benefits manifested.

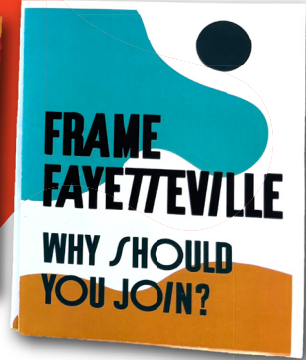
#### DESIGN PROCESS AND RATIONAL

The initial idea for the invitation page was to have many papers and artifacts to incentivize business owners to participate in the program: tickets to an event, case study cards, invitation cards, 11' x17" fold, and website QR and link cards, all wrapped in a die cute envelope.



After a conversation with Johanna about the budget and internal meetings discussing the core needs of this intervention, we removed items and limited the size of the package.

We landed on an easily accessible 5" x 7" envelope that can be purchased at any stationary retailer. The Invitation card will be a 5" x 7" double-sided card stock. Paired with an 11" x 17" folded booklet that illustrates the incentives for businesses to participate, a case study, the program timeline, a call to action, and a poster. This artifact can be printed with a standard Xerox or office printer with the size capabilities on text-weight paper. We tested what folds worked optimally for users' understanding of the material and the simplest handling of the artifact.



# INVITATION

5 X 7 ENVELOPE

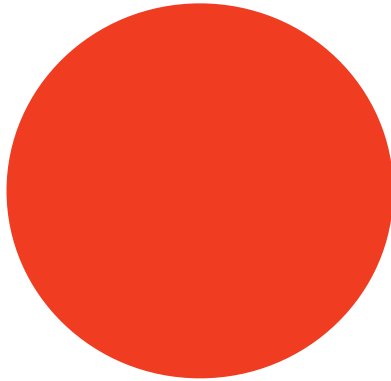
FOLDED 11" x 17"  
5.5" x 4.25" BOOKLET

# ZINE





FOLDED 11" x 17"  
**POSTER**

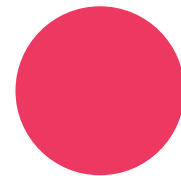


**POSTER**

The hidden poster will feature artwork of a local artist or designer. It can be used as a promotional poster to be placed in the windows, storefronts, or bulletin boards of businesses to spark conversation around the program. The poster is a way for artwork to be displayed in businesses and has potential to boost engagement for the artist and the program.

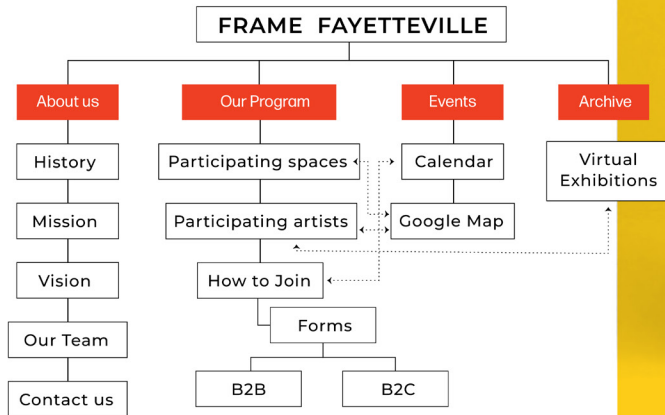
**INVITATION DELIVERY**

The invitations would be hand-delivered without the need for personal addressing, and naming can be optional. The hand delivery gives it a personal touch and guarantees that every business receives one and is invited to participate. The delivery can answer questions and introduce the program face-to-face. This connection establishes a community connection that is vital to the program's success. You can read excitement and passion from peer to peer, and this energy will aid the motivation to enroll in the program.



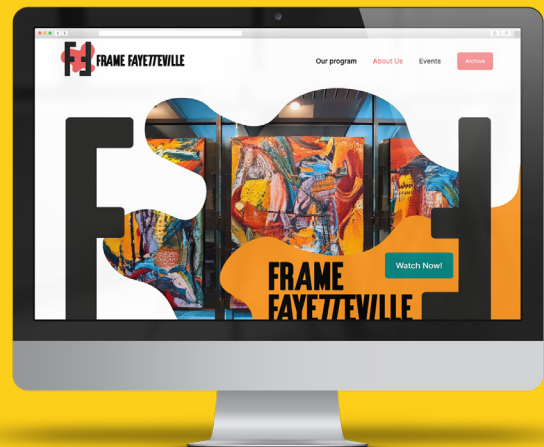
6.4 WEBSITE

# PROGRAM WEBSITE



## WEBSITE

The website is a hub of information for all audiences and stakeholders, including businesses, artists, and the general public.

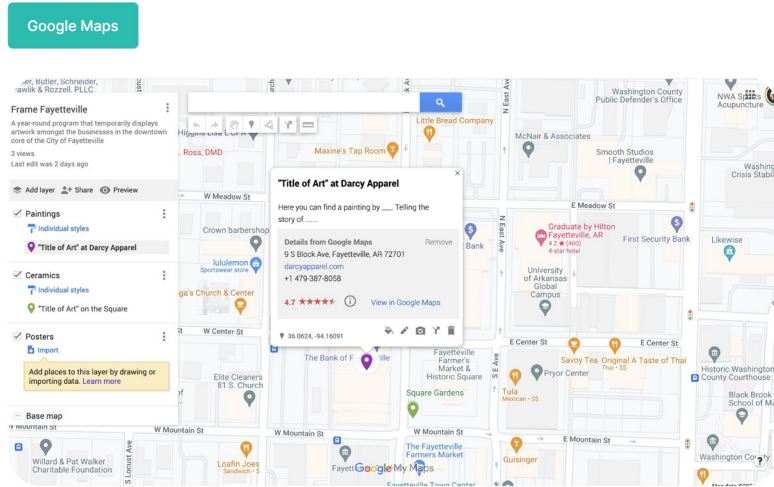




[Our program](#) [About Us](#) [Events](#) [Archive](#)

## ART LOCATIONS

Explore our interactive map to find pop-up art across Fayetteville. Each location showcases the incredible talent of our local artists and the community's commitment to creativity.



## JOIN OUR EVENTS



**COLLISION**  
10.01.25



**ART IN MOTION**  
12.06.25



**CONNECTIONS**  
12.12.25

**JOIN THE NEXT PROGRAM**

[Apply as Business!](#) [Apply as Artist!](#)

**FRAME FAYETTEVILLE**

[About Us](#) [Our Program](#) [Events](#)

CITY OF FAYETTEVILLE ARKANSAS

# FRAME FAYETTEVILLE

Art exhibition program showcasing creative works by local artists in local businesses & organizations across Fayetteville!

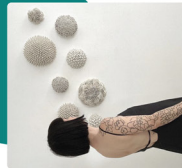
[View Locations!](#)

## COMMUNITY HOSTS

Explore the local businesses hosting pop art installations across Fayetteville Square and Downtown.



## MEET THE ARTISTS!



[Watch Now!](#)

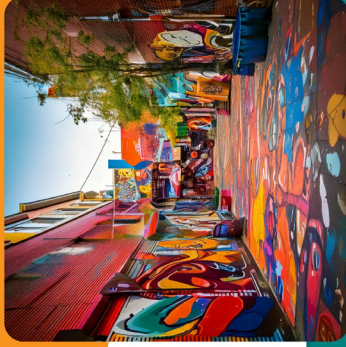
## FRAME FAYETTEVILLE

### OUR MISSION

To improve quality of life through a vibrant park system, cultural and natural resources, and recreational opportunities.

### OUR VISION

To create and sustain a premier park system through best practices that enrich, welcome and connect residents, strengthening community and cultural pride.



## TESTIMONIALS

"This exhibition gave me the opportunity to share my art in a public space. It's amazing to see my work become part of Fayetteville's vibrant community."

- Jamie R., Local Artist

## PARTNERS



## OUR TEAM



**Joanna Bell**  
Arts and Culture Director  
City of Fayetteville



**Mairi Morassut**  
Graphic Designer  
University of Arkansas



**Andrea Guevara**  
Graphic Designer  
University of Arkansas



**Gaby Hernandez**  
Graphic Designer  
University of Arkansas

## CONTACT US

First Name

Last Name

Phone

Email Address

email@framefayetteville.net

Your Message

Enter your question or message



About Us Our Program Events



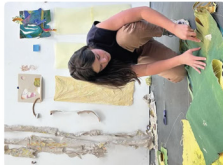
**Name**  
Description of Art  
Location



**Name**  
Description of Art  
Location



**Name**  
Description of Art  
Location



**Name**  
Description of Art  
Location



**Name**  
Description of Art  
Location



**Name**  
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Location



**Name**  
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Location



**Name**  
Description of Art  
Location



## JOIN THE NEXT PROGRAM



About Us Our Program Events



## FRAME FAYETTEVILLE: CALL FOR ARTISTS SUBMISSION FORM

Welcome to the Frame Fayetteville program! We are an art exhibition program that showcases creative work by local artists in local businesses and organizations across Fayetteville!

We're excited to collaborate with artists to activate our community spaces through their creative work. Please complete this form to submit your art for consideration.

This work will be displayed in a temporary exhibition in businesses and public host spaces in Fayetteville you will be matched with a business that meets the requirements of your installation process. Please be honest with your process because it guarantees how your artwork will be matched.

We invite artists to submit work about (Please specify the concept of the pop art exhibition edition)

Submission Deadline:  
[Insert Date]

### *Personal Information*

1. Full Name:
2. Email Address:
3. Phone Number:
4. Website or Portfolio Link (optional):

### *Artwork Information*

1. Title of the Artwork(s):
2. Brief Description of the Artwork:
3. (Explain the concept, story, or inspiration behind your piece. 100-200 words.)
4. Medium(s) (e.g., painting, digital, photography, ceramics, etc.):
5. Dimensions:
6. Height:
7. Width:
8. Depth (if applicable):

### *Installation Information*

1. How should this artwork be installed? Be specific with materials and processes.
2. Check all that apply.
  - c. Is Drilling required
  - d. Is an easel required?
  - e. Is a stand required?
  - f. Is floor space required?
  - g. Add More... **\*This can be expanded upon**

### *Submission Guidelines*

1. Upload Your Artwork for evaluation: (Submit up to 5 pictures in JPG/PNG format, 300 DPI, under 5 MB each.)

### *Display Options*

1. Can your work be displayed outdoors?  
Yes / No
2. If ceramic or sculpture, does it require a specific base or display structure? If yes, please specify:  
Yes / No

### *Permissions and Terms Consent*

1. I grant permission for Frame Fayetteville to resize or adapt my work for display purposes if applicable.
2. I confirm that the artwork submitted is my original creation and does not infringe on copyright.

### *Follow-Up Questions*

1. If selected, are you open to participating in an optional engagement event (e.g., artist talk, workshop)?  
Yes / No

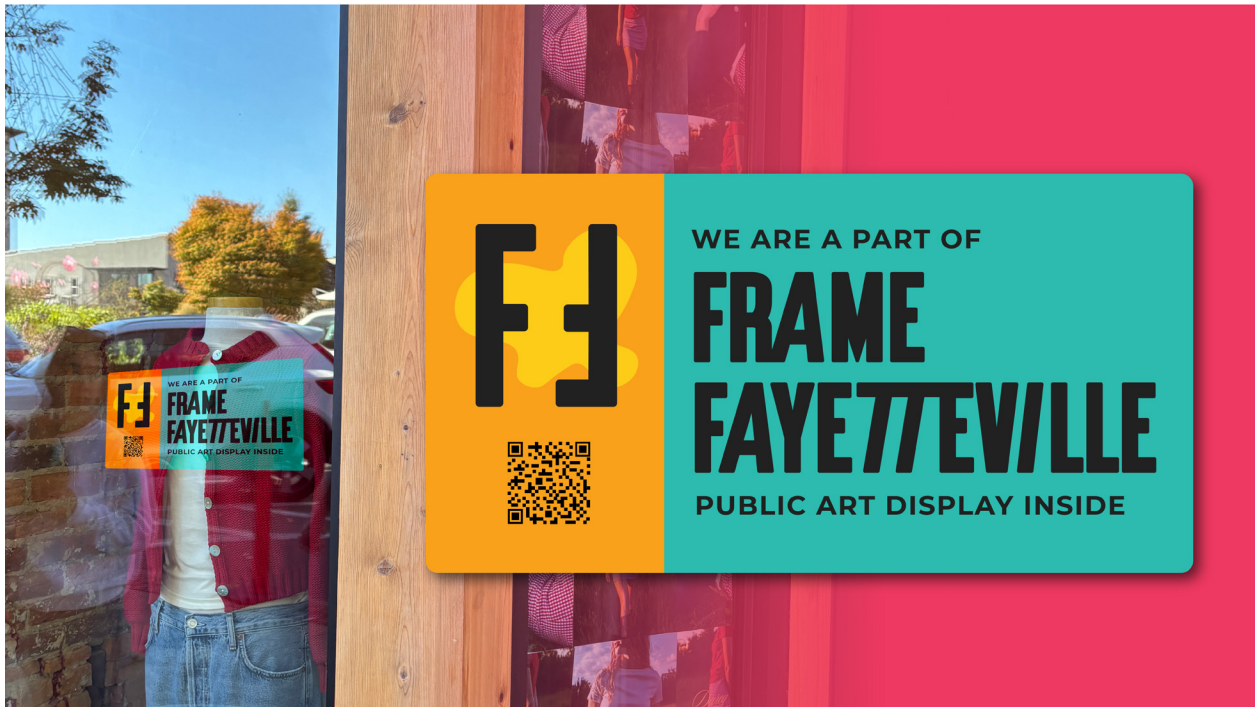
### *Additional Notes or Requests*

1. Let us know about any preferences or concerns regarding the installation or display of your work.)
2. Any additional specifications needed for the preservation of your artwork

Thank you for your submission!

We will review your work and contact you by [Insert Date] if selected for participation. For any questions, feel free to contact us at [Insert Email Address].

## 6.5 VINYL STICKERS



### VINYL STICKER/VISUAL INDICATOR

The vinyl stick is a vital component of this system. It will become a visual indicator allowing the public to enter businesses knowing there is public art inside. It will also spark conversation around the program and serve as a promotional piece. It has a call to action featuring a QR code that will lead users to the website, where they can find more information on the program, business, artists, and where to find more art in the community. This artifact has bold and bright colours that will draw attraction and engagement in store windows. This artifact can be semi-permanent in that it doesn't have to change each rotation or season of the program, but it can be removed if a business no longer wants to participate. The vinyl will not damage the windows or walls in which it is placed and, in some cases, can be reused. The sticker can and should be arranged by store owners. At their discretion, they can decide where it is to be placed, not to distract from their products, but with suggestions and a tool kit provided by Frame Fayetteville.

# **PART 7:** **FUTURE *STEPS***

Potential avenues for further development



## SUGGESTIONS

- The Frame Fayetteville website should incorporate the city of Fayetteville logo so that it can serve as a reliable resource for users, providing essential information about local services, events, and community resources.
- The invitation kit should only be used once
- The website would expand to house the same information as the invitation kit.
- It's important to have pictures of the community to visually represent them on the website.
- Future Steps for Speculative Design
- Explore PART 5, "Introduction to Design Speculation" for future innovation. i.e., utilize augmented reality (AR) features to let users visualize how art pieces would look in different settings

## FUTURE STEPS FOR COMMUNITY BUILDING

- Offer guided tours of art installations led by artists to enrich the visitor experience.
- Partner with local businesses to offer incentives, such as marketing support or recognition, for hosting artwork in their spaces.
- Leverage high-traffic outdoor areas, such as parks and bus stops, for sculpture installations, murals, or weath.

## FUTURE STEPS FOR COMMUNITY BUILDING

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- Partner with local businesses to offer incentives, such as marketing support or recognition, for hosting artwork in their spaces.
- Leverage high-traffic outdoor areas, such as parks and bus stops, for sculpture installations, murals, or weather-resistant posters.

# APENDIX

FIGURE 1 - ART FIELDS



**CHARACTERISTICS OF CITY**

**LOCATION**

Lake City, South Carolina

**POPULATIONS**

The population was 6,675 at the 2010 census.

**HISTORY**

Lake City was at one time called the “Bean Capital of the World”, and the Bean Market downtown has now been converted into an event rental and civic center facility.



**DESCRIPTION**

ArtFields started in 2013 with a simple goal: honor the artists of the Southeast with a week’s worth of celebration and competition in the heart of a traditional Southern small town. The competition and exhibition offers over \$145,000 in cash prizes. The winners of two People’s Choice Awards are determined by the votes of people visiting ArtFields; a panel of art professionals selects all the other awards, including the \$50,000 Grand Prize and \$25,000 Second Place award.

Up to 400 works of art will be on display in locally-owned venues, from renovated 1920s warehouses and professional art spaces such as the Jones-Carter Gallery and TRAX Visual Art Center to the library, the History Museum, the Ronald E. McNair Life History Center, restaurants, boutiques and other shops. During ArtFields, what was once one of South Carolina’s most prosperous agricultural communities becomes a living art gallery as we recognize, celebrate and share the artistic talent of the Southeast.

**MISSION**

Its mission is to enhance the area schools and greater community through both creative and audience development by fostering a culturally rich environment, connecting our communities through the arts, integrating arts into the education system, and serving as the lead in cultivating and advancing our region's creative economy.

**STATUS**

ArtFields is a charitable program and event sponsored by Lake City Creative Alliance, which is a federally recognized Section 501(c)(3) organization located in Lake City, South Carolina.

**SUB ORGANIZATION - ARTFEILDS JR.**

Designed for students from 5K through 12th, ArtFields Jr. offers an array of year-round art programs such as field trip opportunities, interactive hands-on experiences and a statewide art competition that provides creative fine arts outlets for children and teens in the Lake City and its surrounding areas.



• **COMMUNICATION/MEDIA**

• **WHAT MEDIUMS ARE THEY USING TO COMMUNICATE?**

Word of Mouth  
Kyle C. Coleman, Fine Arts Manager, travels to different states and engages in community art centers

• **POPULATIONS**

Pamphlets and flyers were dispersed at all the travel locations.

• **SOCIAL MEDIA**

Instagram, Facebook and X (formerly known as Twitter)  
+WEBSITE

• **TONE OF VOICE**

Professional and friendly

• **VISUALS**

Colourful but muted.

**ENGAGEMENT**

Local Community Events  
They host community events and workshops on a weekly or twice-a-week basis throughout the year. Strengthening individual wellness through art as well as awareness and value of art as a community.

**TRAVELING SPOKESPERSON**

Kyle Cole was travelling throughout Arkansas and the other states accepting submissions.

**SUBMISSION PROCESS FOR ARTISTS**

**WHO CAN APPLY?**

People who reside (not necessarily native to.) Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, or West Virginia can apply to ArtFeilds.

**HOW ARE THEY APPLYING?**

All submissions are digital. (Figure 1)

**JUDGE PANEL**

3 different people each year. They rate all the submissions, and the top 400 are accepted into the festival that year.

**ART AND BUSINESS MATCH-MAKING**

Businesses Lottery System  
The businesses get pulled in one by one to choose the artwork they want in their space while meeting the needs and requirements of the art and artist.

**\*Artists were concerned with how their pieces would fit into the chosen establishment - Kyle (Art Manager at ArtFeilds) explained that Businesses become the artist's number 1 fan and they choose the work for a strong reason. Businesses believe in the art itself, the messaging, and so on! This intention in their selection is how the program works so well! Businesses promote the artist so heavily becoming a passionate great exchange!**

**INCENTIVE FOR ARTISTS**

- Prize money
- Competition
- Awareness and Engagement
- Fosters community even across state boundaries

**INCENTIVES FOR BUSINESSES/ INSTITUTIONS**

The program draws people into the city and into their individual establishments.  
It brightens and provides a new life in the city.  
Focuses community

**\*The incentives are not as clear as a monetary prize to be won. It took some major convincing in the first year! Businesses needed proof of how it would benefit them. After their second year, they were able to provide that proof, and the ball has not stopped growing.**



• **Venues**

**Types of Businesses/ Institutions That Participate**

**This list shares some but not all types of businesses that participate each year...**

- Barbershops
- Boutiques
- Cafes
- Hospitals
- Office Lobys
- Butchers
- Libraries
- Bakeries
- City Offices

• **Galleries**

The city converted vacant spaces into 3 large white-walled gallery spaces. These spaces are utilized during the festival period each year.

• **Participation Indicators**

**Branding & Signage**

The bright orange sticker goes on the windows of businesses - prompting them to come in and see the art.

• **Map App**

There is an app they collaborated with (Bloomberg Connects) that has a live map of where art is featured. There is a web application on their website as well.

• **Installation**

ArtFeilds does all the art installation and handles the process post shipment. They confirm business and act as a middleman between the businesses and the artists.

• **Team**

12 staff members

• **Titles**

- Director of Community Engagement
- Director of ArtFields Presents
- Director of Art Town Development
- Fine Arts Manager
- Operations Manager
- ArtFields Jr. Coordinator
- Art Town Coordinator
- Administrative Assistant
- Gallery Attendant x4

## KEY TAKEAWAYS

1. Broadening the term “Local” - including participants who reside in nearby states
  - a. Inclusive to more narratives and taste
  - b. Engages wider audiences
    - i. Draws in a wider audience to Lake City
2. Allow venue hosts to select art pieces to be displayed in their establishments.
  - a. Set artist parameters and directions that must be met.
3. Create a strong branding
  - a. Engage beyond what it means to be local
  - b. Create a bold visual indicator for participation in the program
4. Build a Team to facilitate and coordinate between host and artist.
  - a. Acquire a skilled curator.
  - b. Coordinate a small group to filter through submissions by artists
  - c. Find a coordinator to build relationships with businesses and institutions

FIGURE 1.2. ARTIST APPLICATION SCREEN SHOTS

Join a Competition

Select the competition you'd like to join from the drop down menu below.

ArtFields 2025

I have read and agree to adhere to the Artist Rules, including the following:

1. I have read and agree to adhere to the Artist Rules, including the following:
 

I confirm
2. ARTIST ELIGIBILITY: I am a resident of one of the 12 Southeastern states, and I am 18 years or older.
 

I confirm
3. ARTWORK ELIGIBILITY: My submission is a single work of art, NOT a portfolio. It was created by me and is owned by me. It is within the size requirements described in the ArtFields rules and will be ready to hang or install. I understand that if accepted, my artwork will be displayed in an ArtFields-approved venue, which includes businesses, restaurants, and public spaces.
 

I confirm
4. AWARDS: I understand that participating in ArtFields means that I am obliged to accept an award if one is offered to me. I understand that the top four winners will become part of the ArtFields Collection and property of the Lake City Creative Alliance.
 

I confirm
5. ARTIST RESPONSIBILITIES: I understand that it is my responsibility to keep my contact information up to date in ArtBooth and complete my submission by November 1, 2024, at 11:59 PM EDT. If accepted, I am responsible for coordinating the shipment/delivery of my artwork to Lake City and understand that artwork remaining after 6 PM on May 31, 2025, will be disposed of by ArtFields at its absolute and exclusive discretion.
 

I confirm

Join Competition

## Create A Profile for the ArtFields 2025 Competition

Please complete the form below to create your profile. Fields with \*\* must be completed to proceed with the application. Fields with \* are not required immediately, but they are required for completing the application.

Artist's First Name\*\*

Are you submitting as an individual or collaborative group? \*

Artist's Last Name\*\*

Published Name \*

Name that will appear on all printed materials and online gallery.

Artist's Address\*

Artist's Birthday \*

Artist's City\*

Artist's State\*

Bio \*

Please share information and a description of yourself and your overall practice as an Artist. No resumes, please. The Bio field will only accept up to 1,000 characters (including spaces and punctuation). ArtFields reserves the right to edit your Bio.

Limit: 0/1000

Artist's Zip Code\*

Artist's Website

Artist's Phone Number

No spaces, dashes, or country code. E.g.  
1234567890

Artist's Contact Email\*

Which email address should we use to send  
important notifications about the competition?

Race

Demographic information will not be connected to your entry and will not be shared with jurors during any of the judging process. This information will help ArtFields by providing participation demographics for statistics and grants.

Age

Gender Identity

Formal Art Education?

Have you submitted to ArtFields before?

How did you hear about ArtFields?

\* Required for final submission

[Save Profile](#)



To create and submit your application, please complete the form below. Fields with \*\* must be completed to save your entry. Fields with \* are required to complete your submission. Click the **SAVE APPLICATION AND QUIT** to complete your application later, or **SAVE APPLICATION AND COMPLETE** to complete your application now. Thank You.

Artwork Title \*\*

Year of completion \*

Artwork Images (up to 5) \*

Files must be less than 5mb in size and in .jpg or .png format.

Upload File

Medium \*

Is your artwork 2-D, 3-D, or a video submission? \*

Artist MUST email a request to ArtFields for work that exceeds the maximum amount of display space (12' for 2-D, 15' for 3-D in any direction) to: [artteam@artfieldscc.org](mailto:artteam@artfieldscc.org). Failure to do so will result in entry disqualification.

For film, video, and new media works, when applicable, artists must provide the duration of the production and indicate in the "Special Requirements" section how the work should be displayed.

Artwork Videos (up to 5)

Please enter the url of the video stored on Vimeo or YouTube, then click "Get Video".

Get Video

Orientation \*

Does your artwork have special requirements? \*

Does your artwork have special requirements as to how it should be mounted, placed, hung, displayed, projected or otherwise presented?

Where should your artwork be displayed? \*

Is your artwork for sale? \*

All sales of ArtFields entries will be processed immediately during the Competition and Festival. If the Grand Prize, Second Place Prize, People's Choice 2-D, and People's Choice 3-D Award winners are sold during ArtFields, those sales will be refunded to the purchaser upon the artist receiving the award at the end of the event on May 3, 2025.

Provide an artist statement about the submission. \*

Please share information about the specific work you are submitting, rather than your overall practice as an Artist. This statement will appear on the label that accompanies your artwork while it is in Lake City and will be used online and in publications promoting the Competition and Festival. The Artist Statement field will only accept up to 1,000 characters (including spaces and punctuation). ArtFields reserves the right to edit your Artist Statement.

Limit: 0/1010

How much does your artwork weigh? \*

This information can be an estimate and will prepare our staff and venues for handling artwork.

Please select one of the following categories that best describes your artwork submission. \*

Is your artwork completely or in part based on imagery that is not your own? \*

May ArtFields share your contact information for shipment/delivery coordination and media opportunities? \*

We encourage participating artists to reply, "Yes." We will only share your contact information to ease communication for your delivery, shipment, and/or installation arrangements, news and media interview requests, and for potential opportunities with our Southeastern partner visual arts organizations.

Save Application and Quit

Submit Application

FIGURE 2: HEART OF THE ARTS

Heart of the Arts

CHARACTERISTICS OF CITY

LOCATION

Atlanta, GA

POPULATIONS

The population was 510,823 at the 2023 census.

HISTORY

Atlanta has a deep connection to the civil rights movement, serving as a hub for visionary leaders who wanted to transformed South and a redefined Atlanta.

APPLICATIONS

- Open to a diverse group of artists and creative professionals, transforming Midtown Atlanta’s streetscape.
- Midtown Alliance collaborates with various arts organizations to ensure broad representation of the creative community.

ARTWORK AND ARTIST INTEGRATION

- Utilizes underused storefronts and other urban spaces for installations and exhibits.
- Incorporates temporary public art commissions, keeping the art dynamic and adaptable.
- Establish artist residencies, provide artists with workspace and strengthen community bonds.

TYPE OF BUSINESSES INVOLVED

- Engages local businesses by using storefronts.
- Hosts art installations in locations accessible to the public, with a walkable art-filled environment.

VISIBILITY INDICATORS

- Art installations are visible in high-traffic areas, inviting the public to explore the artwork.
- A virtual map feature allows users to locate and view art pieces across midtown, enhancing accessibility.

ART SELECTION AND DISPLAY

- Works together to select artworks that reflect the community’s vision, making sure the installations connect with local themes and aesthetics.
- Each installation is strategically placed to maximize community engagement and enhance the pedestrian experience.

INSTALLATION PROCESS

- Midtown Alliance oversees the installation setup.
- They ensure all details align with the artists’ vision and public safety.

## PROS AND CONS

### Pros:

- Strengthens community bonds by embedding art into the urban experience.
- Supports artists both financially and creatively by providing exhibition space and resources.
- Offers businesses a unique appeal, drawing visitors and enhancing their visibility.
- Increase pedestrian engagement, enriching the neighborhood's cultural appeal.

### Cons:

- Temporary installations may limit engagement with the community.
- Artists may need to adapt work to fit public or business-friendly themes, potentially limiting creative freedom.



FIGURE 3: MOTHER/ING

M\_OTHER\_ING

Instagram page “M(other)ing” is a platform aimed at creating a space for creators to be seen, make an impact, and connect. It includes a Google Forms link, likely inviting artists to submit their

work or participate in an exhibition. The profile has a minimalist visual identity, with only ten posts and a modest following, indicating that it is in its early stages of building a community.



The posts have a cohesive color palette of deep purple and light cream tones. The typography is bold and combines a serif and sans serif. With this serif font, they emphasize key words like “pregnancy,” “infertility,” and “transgender + non-gender binary parenting.” The overall layout is clean, allowing the text to stand out and be easily read.

The “Call for Submissions” post invites designers and creators to submit work for an exhibition focused on themes of motherhood, reproductive journeys, womb-bearing bodies, and living childless by choice. The post includes a clear deadline of August 11 and provides submission details via a Google form link. The exhibition aims to create space for meaningful discussions and artistic expressions on these themes, which are open to all artists. The presentation emphasizes accessibility and inclusion for diverse creators.



The Google form for the exhibition submission is user-friendly and accessible, allowing artists to upload up to five images of their work in specific file formats and sizes. It includes a variety of categories and topics, such as pregnancy, reproductive health, transgender parenting, and infertility, enabling artists to align their work with relevant themes. Additionally, it offers flexibility in the medium (e.g., posters, zines, digital work). The form emphasizes inclusivity, allowing various artistic formats while ensuring that submitted work is considered for both physical and online exhibitions.



## Call for Submissions

Oftentimes, work related to motherhood, womb-bearing bodies, and reproductive journeys, does not find a place in design research. This is for a variety of reasons: stigma related to the conversation, mainstream disinterest (or discomfort), and a lack of a clear venue or place for dissemination and discussion. But design has a role in shaping experiences, improving outcomes, and connecting communities.

Reproductive care is universal. Whether you have a child or not, these experiences are part of human existence. While these events are universal, they are also universally politicised.

In the United States, *Roe v. Wade* was overturned in the Supreme Court, triggering legislation to further restrict access to reproductive healthcare and some even going so far as to criminalize abortion. This is compounded by economic challenges and a lack of legislative support for universal parental leave, childcare, and gun control.

We feel the weight of living through all of this—and many create work informed by their experiences. In some cases, the outcomes are personal, which can feel out-of-place in academic environments dominated by the tenure clock. Through this collection, we seek to provide opportunities to legitimize this work in academic, research-informed spaces.

We see the potential to create space to be seen, make impact, and connect creators.

We invite designers to submit work related to:

- **Female Reproductive Health** / Inquiry and work related to menstruation, sexual education, birth control, reproductive health issues (e.g., menopause, endometriosis, PCOS, fibroids).
- **Infertility** / Struggles to get and/or stay pregnant (e.g., uterine abnormalities, unexplained infertility, IVF, egg/sperm donations, expense of treatment)
- **Transgender + Non-Gender Binary Parenting** / Design work concerning chest/breast feeding, barriers to care, contraception, fertility, pregnancy language
- **Pregnancy** / Provocations focused on pregnancy, miscarriage, abortion, surrogacy
- **Birth** / Work related to the experience of child birth, adoptive stories
- **After Pregnancy + Birth** / Design inquiry into breastfeeding, postpartum experiences, maternity and parental leave, healing and health
- **Motherhood + Parenthood** / Work concerned with the experience of being a parent, childcare, being a working mother or parent, being a stay-at-home caregiver
- **Childfree by Choice** / Reflecting the experiences of those who choose to not have children

We seek work related to all topics above and related. Artifacts of any form are welcome, including but not limited to:

- Posters
- Zines
- Artist Books
- Printed Ephemera
- Typographic Pieces
- Visual Essays
- Information Design
- Digital Work (Applications, Websites, Motion Graphics, etc.)
- Designed Systems (Outreach, advocacy, interventions, etc.)
- Etc.

This work will be displayed via a forthcoming exhibition to be held at the Perspective Gallery at Virginia Tech (March 2025), with additional exhibition opportunities possible. While only a selection of work will be displayed in the physical exhibitions, we hope to include all submissions in an online gallery of work.

Submissions (for consideration in the original exhibition) close August 11, 2024.

aguevara.design@gmail.com [Switch account](#)



The name and photo associated with your Google account will be recorded when you upload files and submit this form. Only the email you enter is part of your response.

\* Indicates required question

Email \*

Your email

What is your name? \*

Your answer

How would you categorize this work? \*

- Female Reproductive Health
- Infertility
- Transgender + Non-Gender Binary Parenting
- Pregnancy
- Birth
- After Pregnancy + Birth
- Motherhood + Parenthood
- Childless by Choice
- Other: \_\_\_\_\_

**Title of Work \***

Your answer

**Year Created \***

Your answer

**Medium \***

- Artist Book
- Designed System (Outreach, advocacy, interventions, etc.)
- Digital Work (Applications, Websites, Motion Graphics, etc.)
- Information Design
- Poster
- Printed Ephemera
- Typographic Piece
- Visual Essay
- Zine
- Other: \_\_\_\_\_

**Description of Work (500 words or less) \***

Your answer

Please upload up to 5 images of your project, in RGB format, saved as jpgs or pngs (file size no greater than 10MB total, maximum width in either direction 2000px). \*

Upload up to 5 supported files: PDF or image. Max 10 MB per file.

[Add file](#)

By submitting work, I confirm that I am okay being contacted about having work in future exhibitions, in an online gallery of work, and on social media. \*

- Yes
- No

Anything else you would like us to know.

Your answer

Send me a copy of my responses.

Submit

Clear form

Never submit passwords through Google Forms.



**IF YOUR WORK GETS APPROVED, THEY WOULD ASK YOU THE FOLLOWING QUESTIONS:**

- **What are the dimensions of your piece(s)?**
- **Can you provide a digital file that we can print ourselves?**
- **Do we have permission to scale up or scale down the work to accommodate the space?**

The questions sent to finalists include practical logistics such as the dimensions of their artwork, whether they can provide a digital file for printing, and permission to resize the work to fit the exhibition space. This ensures that the organizers can effectively prepare for display while respecting the artist's intentions. It reflects a thoughtful and professional approach to accommodating different formats and ensuring the exhibition's cohesion.

**PROS:**

- **Ease of Use:** Artists can submit their work online without needing physical submissions, simplifying the process.
- **Clear Guidelines:** File size and format requirements are well-defined, minimizing confusion.
- **Inclusive Categories:** A wide variety of themes and mediums accommodate diverse artistic expressions.
- **Tracking:** Automatic record-keeping for submissions ensures organization.
- **Process:** the submission process is that artists are given flexibility in trusting the exhibition organizers to present their work effectively.

**CONS:**

- Artists may miss out on personal feedback during the submission process.
- File size and format restrictions might limit submissions from other types of arts.
- It may feel less engaging for artists compared to direct interactions with curators.
- The creator doesn't know where and how the work will be displayed. Artists must rely on the organizers' decisions without knowing specific details about the exhibition space or display method, which can feel disempowering if an artist has particular preferences for their work's presentation.



FIGURE 4: POSTER BIENNIAL

• **OVERVIEW**

• **LOCATION**

No Location

• **DESCRIPTION/ MISSION**

**The United States International Poster Biennial, a global competition highlighting cultural, social, academic, and professional principles, is now accepting entries. Held every two years, this prestigious event celebrates the most groundbreaking and influential poster designs from around the world.**

Established in May 2022, the USIPB is a non-profit organization committed to highlighting the significance of graphic design and posters globally, with a particular focus on their importance in the United States. Operating on both national and international platforms, the USIPB aims to inspire emerging creatives while honoring seasoned professionals in an industry dedicated to advancing and enhancing society.

• **STATUS**

non-profit organization

• **2023 EXHIBITIONS**

- 7,380 international posters were submitted from 75 countries
- 260 juried posters in social, cultural, animated, student, and specialty categories.
- Exhibitions were held at various locations in the United States including Iowa State University, Suffolk University, the University of Arkansas, Purdue University, as well as public spaces in Long Beach, California.

• **LOCATION OF EXHIBITIONS**

- Traditional White Walled Spaces
- Universities in the US
- Public Spaces

• **COMMUNICATION/MEDIA**

- Where are they communicating? What mediums?
- Social Media
- Instagram and Facebook

• **SUBMISSION PROCESS**

• **WHO CAN PARTICIPATE**

Design students, graphic designers, artists, photographers, and visual communicators of all kinds are invited to submit posters created between July 1, 2023, and May 4, 2025.

• **CATEGORIES**

- **A – SOCIAL** (Professional & Student)
- **B – CULTURAL**(Professional & Student)
- **C – ANIMATED** (Professional & Student) Submit a JPG and ensure the animated poster is uploaded to Artivive.
- **D – NATIONAL PARKS** (Professional & Student)

**TIMELINE**

- **September 4, 2024** – Competition opens
- **May 4, 2025** – Competition closes
- **May 5 – July 5, 2025** – Jury voting process
- **July 7, 2025** – Selected posters announced
- **September 2025** – Exhibition openings

**SUBMISSION REQUIREMENTS**

• **ALL WORKS MUST BE SUBMITTED AS DIGITAL FILES:**

- **Size:** 700 px x 1000 px (Vertical)
- **Color Mode:** RGB
- **Resolution:** 72 dpi
- **Format:** JPG
- **File Size:** 2000kb (Maximum)

**There is no limit to the number of entries per participant. If your work is selected, you will receive an email with further instructions.**

• **PRIZES/ INCENTIVE**

Gold, Silver, and Bronze awards will be given in each category. Selected posters will be featured in our exhibitions and included as a full-page spread in our catalog.

• **SELECTION JURY**

Seven people from around the World

# 2025 Selection Jury

Meaghan Dee →  
USA

Chang Fang Pang →  
China

Ghazal Hosseini →  
Iran

Kathiana Cardona Reyna →  
Venezuela

Mikhail Lychkovskiy →  
Belarus

Sudhir Sharma →  
India

Nick Mendoza →  
USA

## AWARDS JURY

Seven Different people from the USA and other international locations.

## KEY TAKEAWAYS

- Each space takes on a different curation by a different volunteered staff
- Posters and printed and replaceable
- Awards are simply titles and featured in the year publication
- They have selected a group jury to sift through applications
- They have selected a different group to judge the award offerings.

**UNIVERSITY OF ARKANSAS**

THE SCHOOL OF ART  
MASTER OF DESIGN IN COMMUNICATION DESIGN

**PROFESSOR OF DESIGN & COMMUNITIES:**

GABY HERNANDEZ

**MDES STUDENTS:**

ANDREA GUEVARA  
MAIRI MOURASSUT

**COMMUNITY PARTNER:**

JOANNA BELL  
ARTS & CULTURE DIRECTOR | CITY OF FAYETTEVILLE