ARTBOX INSTITUTE
COMPREHENSIVE REPORT & PLAN

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About This Report

This report is the culminating document of a 15-month planning process to explore the development of an arts incubator, conducted by Flagstaff Cultural Partners, the local arts agency for Flagstaff and Coconino County, Arizona. FCP is a non-profit organization whose mission is to enhance the spectrum and quality of cultural experiences available to residents of and visitors to our community.

The ArtBox Institute, an arts incubator located in Flagstaff, Arizona, is a program of Flagstaff Cultural Partners. http://culturalpartners.org/artbox

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Coconino County
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INTRODUCTION

In 2011 a volunteer Arts Incubator Committee formed that included representatives of Flagstaff Cultural Partners, the City of Flagstaff (Beautification and Public Arts Committee and staff), Northern Arizona University (College of Arts and Letters), and the Artists' Coalition of Flagstaff.

The committee coalesced to explore a way to address a long-term community goal: supporting and nurturing artists and arts organizations. The committee noted that many artists have chosen to live and work in our region, drawn to the proximity and inspiration of the natural world, and the humane scale and tenor of everyday life. The same qualities that make Flagstaff a compelling place to live also make it a difficult place for artists to make a living. They encounter isolation, a dearth of professional development opportunities, few resources to help with the transition from university art school training to the professional world and limited markets for work. Artists, inarguably critical to the flavor of Flagstaff, struggle to make living wages. Arts organizations struggle to keep their doors open. Art galleries close as often as new ones open.

The committee moved into action.

In May 2012 Flagstaff Cultural Partners (FCP) was awarded a $50,000 Our Town grant from the National Endowment for the Arts. As written into the grant: "Funding will be used to support a community-wide planning process, including a Feasibility Study and Comprehensive Business Plan, to serve as the first phase in the development of an Arts Incubator for Northern Arizona. The vision for the Arts Incubator is a program that mentors emerging artists in their approach to their work, marketing efforts, and business plan. Further, the Incubator facility, with gallery and artist studio space, will be in a well-positioned location in a high tourist traffic area of Flagstaff. Mentors will be established artists, marketing professionals and business advisors. Participating artists will receive reduced rent for participation in the program and active support of the operation of the Incubator gallery."

FCP's 12-month Our Town funding was matched by $25,000 in funding from the Beautification and Public Arts funding of the City of Flagstaff and $2,500 support from the Coconino County Board of Supervisors. Written into the Our Town grant was the decision to hire a full-time consultant who would audit resources and community needs, research programs and facilities for arts incubation, gather information to understand the feasibility of proposed projects and options, engender community support and offer the results of the data gathering. Laura Kelly was hired in October 2013 as Project Director, and this report documents the evolution and findings of her year of research and efforts.

RESEARCH

It's only been since the 1980's that the term incubator worked its way into professional vernacular as a synonym for developing an enterprise, an idea or an individual.

The National Business Incubator Association (NBIA) was begun in 1985 as an umbrella organization and dates the advent of the incubator movement to 1959 when the Batavia Industrial Center (BIC) was created in upstate New York. The BIC not only leased workspace at rates lower than market value but also provided shared office services. The BIC is still in operation, offering what it calls in a promotional YouTube video "space, service and savvy."

A year after the NBIA was created, the nation's first arts incubator began in Chicago—the now-defunct Arts Bridge. Laura Schell, writing in *Chicago Arts Magazine*, outlines its arc: "In 1986 the term incubator expanded from start-up businesses to Chicago's underground art scene. Creative groups operating from basements and apartments found they needed office space and management training to keep up with the evolving arts market. Arts Bridge in Chicago became the first incubator developed for the arts in the country and went on to provide emerging nonprofit arts organizations with low-cost facilities and resources for 17 years."

Arts Bridge, which lasted until 2003, was a maverick in several notable ways: It was not the product of a local arts agency, as most arts incubators tend to be; instead, it was spearheaded by a management consulting firm. And secondly, Arts Bridge emphasized business assistance for its participants. Service and space shared equal billing in its mission statement.

What followed Arts Bridge was the first wave of U.S. arts incubators, a wave wherein arts incubators largely defined themselves in terms of place and space. Business was still a bad word for many artists, and the prevailing idea in the 80s and 90s was that helping artists meant offering them subsidized or reduced-rent space where they could create.

Many of those initial incubators have since closed their doors, the result of struggling to find sustainable funding models, succumbing to the challenges of non-profit management or being stymied by building maintenance or upgrade costs for fallow industrial spaces initially alluring because of an appearance of affordability.

> **Case in point:** The Arts Incubator Kansas City (AIKC), which opened in 2001, was considered a darling among incubators and earned the NBIA's Incubator of the Year award in 2011. Subsidized by government and foundation monies and a revenue stream from rents, the AIKC housed 40 artist studios and was considered the centerpiece of the Crossroads Arts District in Kansas City. In 2011 city officials, led by the fire marshal, deemed the building unsafe; the AIKC could not afford

the necessary renovation and shut its doors.

Linda Essig is an Arizona State University professor who created ASU's arts entrepreneurship program in 2006. Essig is also regarded as one of the few national researchers on arts incubators. Essig's program in Arts Entrepreneurship has a vision of developing skills for artists so that they might widen opportunities and success possibilities in the marketplace. Essig says—and research conducted in this program supports this—that **incubators today fall into three basic types:**

- Those following a more traditional template and focus on offering craft studios or spaces to make art. (Art hotel is the derogatory term.) The shiniest success story is the slick and city-subsidized Torpedo Factory in Alexandria, Virginia, with 82 artists' studios, co-location with the Alexandria Archaeological Museum and 500,000+ annual visitors. Essig says that often these spaces lack two crucial components that she feels define genuine incubators—business training and mentoring. To be fair: The Torpedo Factory calls itself an art center, not an incubator.
- Those that incubate virtually (without a dedicated space) by offering services and development opportunities for artists, arts organizations, arts educators, arts investors, arts audiences. Some organizations begin by offering programming whilst in the process of securing a building. The Arts Incubator of the Rockies, which opened in 2012, aims toward renovating an existing Carnegie library to use as its physical space, but began with administrative offices and a plan to offer virtual services. According to AIR's website: "As an artist or creative professional, AIR will teach you the business skills to successfully launch a creative venture, and give you access to the many career paths where your skills can be applied. As a business or organization, AIR will teach you how to develop a more creative and innovative culture and connect you with people who can help you create greater success."
- Those that are some hybrid form of space and service.

Since arts incubators began 35 years ago, the market has shifted, the economy has contracted, the Internet has become its own nation state, attitudes about the relationship between art and business have reformed, and the definition of an arts incubator has morphed. Arts incubator, art center, creative economies incubator, arts entrepreneuring: There remains no perfect terminology to encompass the many forms these facilities and services take. In the wide array of iterations, the place/space arts incubator model still exists, but **the emphasis has shifted to developing artists into entrepreneurs--with or without a building.**

Case in point: From the website of the year-old Sacramento, CA-based Flywheel (a "creative economy incubator"): The Flywheel Incubator offers targeted, direct support services to a curated group of nonprofits, artists,

and creative start-ups. Benefits offered to participants include strategic plans, shared workspace, retail space, equipment, mentors, interns, consultants, administrative support, business development services and all of the marketing, financial, legal and communication tools needed to become sustainable operations that contribute to our community and economy.

NEEDS ASSESSMENT

The initial five months (September 2012-January 2013) of the grant period was the discovery and needs assessment phase with these goals:

- Identifying community partners and reinforcing existing relationships with partners, arts groups, artists.
- Beginning an informal marketing/education campaign to alert community to the arts incubator idea and planning process.
- Researching existing and failed arts incubators around the country.
- Assessing needs of artists, arts administrators and larger community in relation to incubating artists.
- Investigating sustainable business models for possibly acquiring a physical space.
- Beginning the fundraising and grant application process.
- Reaching out to potential partners outside Flagstaff to build network and larger coalition.
- Remaining open and creating possibilities for unusual partnerships that might share resources, create synergy and yield fruit.

In the discovery phase the aim was research and data gathering, seeking as many sources of information as possible. To that end, Ms. Kelly conducted national, regional and local research to determine best practices, sustaining business models, current trends in incubators. She contacted government and public agencies, artist residencies, universities, and artist service organizations. She interviewed artists, directors of arts organizations, business owners, educators. Research included online searches, on-site visits, telephone interviews, creating a blog, holding forums, creating and conducting surveys.

The concrete steps of note taken in the discovery and needs assessment phase include:

- Creating a blog (artboxflagstaff.wordpress.com) that serves as a record and open conversation about the formation of the incubator. It is open to the public for comments. Stakeholders and leaders were invited as guest bloggers. Elizabeth Hellstern, the former marketing director of the College of Arts & Letters and a member of the core group that envisioned this project, was the first guest blogger and outlined the origins of the idea.
- Holding a 90-minute Arts Incubator Forum at Theatrikos on Dec. 11 with about 65 community members in attendance who offered suggestions, voiced concerns and contributed to the conversation about what incubating the arts could look like in Flagstaff. The forum was followed by a wine-and-cheese social gathering to allow people to meet Ms. Kelly and understand more about the process. Attendees included members of Flagstaff Community Foundation, artists, business owners, and civic leaders.
- Interviewing the directors of nine national arts incubators including the South Florida Arts Center, the Bakehouse Arts Complex, the Torpedo Factory and the

now-defunct Kansas City Arts Incubator. Information gathered ranged from best practices to fundraising to governing systems to mission statements.

- Making site visits to arts incubators in Las Vegas, Miami, Alexandria, New York City and Fort Colllins.
- Meeting individually with local leaders and decision makers (including Liz Archuleta, John Stigmon, Dave Engelthaler, Russ Yelton, Coral Evans, Rich Bowen, Stacey Button, Karl Eberhard, Michael Vincent).
- Meeting with boards of directors from partner organizations (Chamber of Commerce, Flagstaff Cultural Partners, Artists' Coalition of Flagstaff).
- Meeting with members of Flagstaff 40 to discuss their STEM initiative and plan to bring/build a science museum to Flagstaff. Investigating the possibility of co-locating our facilities, creating efficiencies, enlarging our mutual audiences and creating possibilities for imaginative programming.
- Creating an awareness postcard campaign and distributing 2,000 postcards to alert readers to the existence of the blog, of the community conversation of the incubator and the benefits that vibrant arts bring to the community.
- Reconstituting the working group committee for the incubator. Meeting monthly to discuss attracting investors/donors and the possibility of co-locating with the Science Center.
- Meeting with and interviewing ASU professor Linda Essig, a national expert on arts incubators.
- Attending a Creative Placemaking conference in December 2013 at ASU.
- Conducting interviews with local stakeholders to learn about existing space and financial resources; the size and characteristics of the local artist community; professional development opportunities; potential funding sources; challenges to bringing the project to life; and, the qualities that make Flagstaff a special and unique place.
- Writing monthly reports summarizing findings, which were presented to the FCP board and project partners to challenge premises and look for missed opportunities, unforeseen barriers and overlooked resources for research and discovery.
- Subscribing to and regularly reading 10-15 blogs written about placemaking, developing artists communities and funding sources for assisting artists.
- Meeting with Bob Booker, executive director of Arizona Commission on the Arts.
- Creating a 3,500-word visioning document that summarized my findings. This document was presented to the City Council, the FCP Board of Directors and the ArtBox Advisory Council for vetting.

CONCLUSION

The grant articulated a vision for an arts incubator as both a physical space and as programming that would further the business skills and professionalism of local artists. While the creation of an arts incubator as a physical space would most likely raise the community's arts profile in Flagstaff, build arts appreciation, brand the city regionally and nationally, assist individual artists and provide a component of economic vitality, the acquisition of a physical space is unlikely as an immediate endeavor but can remain a future project and vision. At the beginning of the funding period, there were early indicators that affordable physical space might be acquired through support from the City of Flagstaff. However, that possibility is currently not a priority for the City with its land holdings.

Securing a suitable and affordable physical space, the capital required for renovation, and the funding and income streams needed to create a sustainable business model is a process that would require at least 3-5 years of planning and execution. The process would also require full-time staff; the staff resources of FCP cannot accommodate a project of this size at this time.

Additionally, research has shown that the arts incubators that have sustained and enjoy financial stability and health have been those who have entered into partnership with local and county governments through ongoing financing or through the donation of a physical space. Neither of these conditions is likely in the current economic and political climate of Flagstaff.

While the vision of securing a physical space to incubate artists remains as a long-term goal, the overarching objective of developing artists remains tenable.

This needs assessment suggests fulfilling the grant's stated objective of "mentoring artists in their approach to their work" through the creation of programming that is immediate, nimble and practical. Programming should build partnerships with local experts, use existing physical space for teaching, build relationships within the artist community and deliver a set of entrepreneurial skills to artists and creative professionals working in any medium and capacity.

FEASIBILITY STUDY

The next phase of this 15-month process involved the development of an idea to serve the stated goals and impact of the grant and honor the conclusion of the needs assessment. The objectives during this phase included:

- Refining an understanding of cultural, economic and governmental goals that could leverage local expertise, strategic partnerships and financial resources.
- Clarifying the needs of local artists and arts organizations.
- Articulating the transcendent values that underpin the necessity for a Flagstaff arts incubator.
- Defining the programs and services that differentiate a proposed professional development program for artists from existing resources.
- Establishing goals to generate earned and donated revenue.
- Building a layer of business intelligence that could be shared with the media, project partners, donors, institutional funders and the public.
- Achieving consensus about the critical benchmarks for program creation, so the growth trajectory is explicit and shared by all stakeholders.
- Articulating measurable outcomes to gauge the success or failure of every initiative and determine which programs and services are most fertile for investment and creation.
- Undertaking a transparent planning process so that the activities of Flagstaff Cultural Partners and strategic partners remain aligned and harmonious.
- Generating support for the arts in ways that span the mundane to the magnificent.
- Seeking untapped resources, unrealized collaborators, and unlikely partnerships.
- Connecting arts support to community benefit.
- Maximizing resources through creative sharing.
- Enabling artistic risk taking in ideas, programs and those we serve.
- Starting small; proceeding prudently.
- Preparing for long, hard and sustained work.

As the idea for a workforce development program took shape, the feasibility study included an assessment of the proposed program from an operations perspective. Is the project of value? Is it financially sustainable? Are there FCP staff resources to insure its delivery and success? Is there an audience for the program? If we build it, will they come?

A critical facet of determining feasibility was a review of the capacity of FCP to manage the proposed program, which provided further impetus for a dramatic management restructuring of the organization. The feasibility study was marked by further refining the priorities of both the program and the managing organization, outlining the idea

with sufficient detail and determining the necessary strategies and capital investment to initiate the project. This work yielded a preliminary Year 1 Operating Budget and contributed to the creation of an organizational restructuring plan for FCP that was approved by the FCP Board of Directors in Spring 2013 and put into place in Summer 2013, expanding the management capacity of the organization through reorganizing the structure and adding additional staff.

The feasibility study built on the data collected during the discovery phase. The concrete steps of note used to ascertain the feasibility of creating the ArtBox Institute included:

- Conducting more than 250 personal interviews with Flagstaff and Sedona artists, gallery owners and arts administrators. While the response was uniformly positive about the need for professional development for artists, there remained a gap between an artists agreeing that this is needed and then identifying themselves as someone who would participate in the ABI.
- Meeting with 8-10 arts faculty members at CCC and NAU. All said that the curriculum proposed for the ABI contains are necessary skills. All found the approach professional and encompassing. All said they would support the creation of the ABI.
- Participating in a two-day professionally facilitated management restructuring retreat with John Tannous, FCP executive director, and FCP board president Melissa Collins Cripps.
- Summarizing and delivering the ArtBox Institute idea to the FCP Executive Director and Board of Directors. The summary included framing strategic goals for the project, including program and service offering, advocacy, governance, fundraising, marketing and communications, finance and controllership, human resources, information technology and facilities.
- Holding a public information forum in April 2013 at the Coconino Center for the Arts to outline the particulars of the ArtBox Institute, to encourage community buy-in, response, and feedback.
- Applying for and being awarded an Arizona Commission on the Arts Professional Development grant to enable attendance at an Emerging Arts Program Institute conducted by the Alliance of Artists Residencies at the Robert Rauschenberg Foundation in May 2013.
- Conducting informational meetings with artists groups including Flagstaff Photography Club, Artists' Coalition of Williams, Architects Club of Flagstaff, and the Flagstaff Potter's Guild.
- Securing funding to launch the program in its first year.

BUSINESS PLAN

Program: The ArtBox Institute

The ArtBox Institute (http://www.culturalpartners.org/artbox) is a nine-month, tuition-funded, skills-based, professional development program that will be administered by Flagstaff Cultural Partners. The program recognizes artists as entrepreneurs and offers them the skills to help them succeed in the marketplace. The aims of the ArtBox Institute are manifold: create jobs, incubate creative industries (small business), enhance civic vitality, strengthen cultural depth, and create economic impact and a more interconnected and professional arts community by broadening the entrepreneurial skills of artists and arts organizations.

The Institute will feature a roster of two dozen professionals as teachers, and a curriculum that encompasses marketing, financial literacy, presentation skills and fundraising. Classes are held twice monthly, and instructors are asked to serve as mentors and coaches.

The ArtBox Institute is intended to serve a cohort of 20-30 students. As the group learns and works with each other over the course of the nine-month program, they will develop strong connections with fellow students and with ArtBox instructors. Further, students will be required to complete a major class project before the completion of their course. An example of one such project is the production of a pop-up gallery and corresponding "opening event" for an art exhibition. This activity strengthens the collaboration and bond amongst students, and helps them apply what they've learned to a specific project with specific outcomes.

The ArtBox Institute curriculum includes:

- **STRATEGIC BUSINESS PLANNING:** Participants learn key business and management skills. Topics include business plans, business management, goal setting, communications and negotiation.
- **BRANDING & MARKETING:** Corporations work exhaustively to calibrate and convey their brand; artists and arts organization administrators must do the same. Artists must know exactly who they are and what they want, and carefully sculpt the messages they send. This presentation, coupled with interactive exercises, moves participants toward recognizing, articulating and creating their messages.
- **FINANCIAL LITERACY:** This series of classes offers an overview and hands-on exercises in bookkeeping, budgeting, tax preparation and financial management. Topics include individual taxes for artists, segregating personal and artistic finances, budgeting for your life and your artistic projects, tips for tracking deductible expenses and a self-employment primer.
- **FUNDING YOUR WORK:** This series of workshops will help evaluate a wide range of fundraising opportunities and explain how to tap these valuable resources.

Topics include crowdfunding, applying for grants and residencies, working with a fiscal sponsor, preparing the right materials for the right donors, partnerships with venues, donors and funders, and determining and communicating the real cost of your work.

- **LEGAL ISSUES:** Understanding and familiarity of legal issues for artists. Understanding trade names, trademarks, copyright and insurance. Discussion of intellectual property, contracts.
- **VERBAL COMMUNICATION:** These sessions use lectures, small group activities and videography to practice and improve interpersonal communications and public speaking.
- **RELATIONSHIPS:** Often, artists and creative professionals need to create strong relationships with the media, government agencies and other key members of the community. Sessions explore effective approaches, understanding perspectives and more.
- **PHOTOGRAPHY/VIDEOGRAPHY ESSENTIALS:** Photography and videography are often the introductory tools for presenting artists and arts organizations work to gallery owners, grantors, residencies and competition judges. Photography and videography populate arts websites. Learn and practice the fundamentals of taking stronger photographs and shooting video that conveys professionalism.
- **GUERILLA MARKETING:** Participants will hear from artists and marketing experts who have used unconventional techniques to increase awareness of their art and gain wider media coverage and audience attention.
- **WORKING THE WEB:** Whether technologically savvy or a novice, this workshop helps participants sharpen their online presence to expand audience size and improve marketing and communications. Topics include best practices for social networking and media sharing, e-commerce, building and maintaining a promotional website, and blogs.
- **SOCIAL MEDIA CAMPAIGNS:** How do you craft one? Do you need one? What are the most compelling aspects of a strong social media campaign?
- **FUNDRAISING:** How do you ask? Who do you ask? When do you ask? The workshop includes information on how to organize fundraising events, e-mail campaigns, cultivation and individual appeals.
- **GRANT WRITING & WRITING SKILLS:** Artists need to communicate their message, their story, and their ideas in writing. This series of classes focuses on the fundamentals of clear and effective business writing and storytelling. Additional topics include writing for grants, proposals, resumes and crafting a mission statement with snap.
- **PORTFOLIO REVIEW:** The portfolio review is an opportunity to integrate everything learned in the marketing and career planning portions of the program into a portfolio review with representatives from galleries, museums, and granting organizations. Participants will present themselves and their portfolio to multiple reviewers, and receive immediate constructive feedback on their presentation skills.

Management and Oversight

Flagstaff Cultural Partners, the non-profit local arts agency for Flagstaff and Coconino County, will serve as the ultimate decision-making authority for the ArtBox Institute. FCP's Board of Directors provides governance, and FCP's staff will provide day-to-day operations management. Specifically, FCP's Deputy Director of Community Engagement will manage the program, with support from FCP's Program Coordinator, interns and volunteers.

A 10-member ArtBox Advisory Council offers guidance and input to FCP staff on the curriculum, selection of instructors and overall direction of the program.

2013 ArtBox Advisory Council

- Art Babbott, Coconino County Board of Supervisors
- John Stigmon, assistant director, ECONA
- Ellen Tibbetts, artist
- Chris Norlin, artist
- John Tannous, executive director, FCP
- Laura Kelly, ArtBox project director
- Elizabeth Vogler, deputy director of community engagement, FCP
- Bret Carpenter, business development consultant, SBDC
- Jenean Merk Perelstein, CEO of Welcoming Abundance
- Karl Eberhard, City of Flagstaff

Operational and Financial Plan

To keep program costs affordable and leverage existing resources, the ArtBox Institute is a collaborative project, drawing on the facilities, funding and expertise of our primary partners: the City of Flagstaff, Flagstaff Cultural Partners, NACET, Coconino County Board of Supervisors and the Small Business Development Center of Coconino Community College. A scholarship program has been established with funds from the Coconino County Board of Supervisors and private donors to enable three participants (one Native American artist, one non-Flagstaff resident and one work-study) full participation in the program. Additional grant money has been secured from Full Circle Trade and Thrift to underwrite first year program costs.

The program is designed to be financially self-sustaining. While grants, donors and in-kind support will be sought to strengthen the program and provide scholarships, the core of the ArtBox revenue stream will be earned revenue through participant tuition. Students will pay $750 for the nine-month course, receiving 70-80 hours of high-level instruction (20 students x $750 = $15,000). Additional revenue may be earned through one-time workshops and seminars.

With a budget funded largely by tuition fees, program sustainability appears likely. On the expense side, the primary costs are for staffing: instructors and management of the program. Additional costs are in marketing, materials and hospitality. After the pilot year the program should bear reduced marketing expenses, as word of mouth and program success will serve to advertise the program.

On the income side, class size could expand to 30 without detriment to the program or the most beneficial student-to-teacher ratio, which would negate the need for program sponsors for program sustainability. Securing two financial sponsors annually is a realistic goal for the operation of a non-profit business development program. Grant funding may be sought in future years.

The program can exist as an annual program or a biennial, depending upon the success and obstacles that arise after the first year of operation.

2014 First Year Budget

Income

Tuition	$13,500	18 participants x $750	21 total/3 scholarships
Sponsorships	$8,500	2 sponsors	County / Full Circle
TOTAL	**$22,000**	Funding secured	As of 11/25/13

Expense

Instructors Fees	$5,000	100 instructor hours @ $50 hr.
Materials & Hospitality	$4,000	Presentation materials, equipment, hospitality, and lunch for students on full days (7) etc.
Program Staff	$6,000	Liaison to instructors and students, administration, monitoring classes, acquiring materials, reporting, etc.
Marketing	$3,500	Direct mail, advertisements, website, etc.
Contingency fund	$1,000	Unforeseen costs or seed fund
January Retreat	$1,000	Facility, materials and hospitality
Graduation Ceremony	$1,500	Facility, certificates of completion
TOTAL	**$22,000**	

Participants and Curriculum for First Year

The first class of students has confirmed participation with an initial payment towards the tuition: 22 total students, with 19 full paying participants and 3 as scholarship participants. With 22 students and two sponsors already in place, the program has achieved its first and most important benchmarks to success.

The inaugural class includes an architect, a blacksmith, a composer, an editor, two gallery owners, potters, painters and fabric artists. Most of our initial class resides in Flagstaff, but we also have participants from Sedona and Williams. Some participants are recent university graduates. Others are retirees now turning to their art full-time. And others identify themselves as mid-career. All have identified their need and desire to develop their business skills; work samples were not a part of the application process.

The curriculum and instructors have also been secured for the 2014 ArtBox session:

- **Visioning and Goal Setting**/Jenean Merk Perelstein, small business coach and CEO of Welcoming Abundance
- **Valuing Your Work**/Bruce Aiken, Joni Pevarnik, and Jill Divine, artists
- **Business Plan Development**/Bret Carpenter, business development consultant, Small Business Development Center of Coconino Community College
- **Branding Yourself and Your Art**/Tommy O'Connor, owner of We Are William and Julie Sullivan, owner of Julie Sullivan Design
- **Web Marketing + Creating an On-line Business Base**/Matt Beaty and Megan Zakrzewski, small business coach
- **Relationship Marketing**/Cindy May, owner of Cindy May Marketing
- **Crafting the Artist Statement**/Mary Tolan, journalism professor, NAU
- **Writing Press Releases**/Elizabeth Hellstern, deputy director, FCP
- **Grant Writing**/Jessica Rajko, program associate, Arizona Commission on the Arts
- **Videography Essentials**/Kent Wagner, adjunct film professor, NAU
- **Photography Essentials**/Dawn Kish, photographer
- **Public Speaking**/Jenean Merk Perelstein, CEO of Welcoming Abundance, and John Tannous, executive director of Flagstaff Cultural Partners
- **Pitching Your Art to the Media**/Seth Muller, editor of Mountain Living magazine
- **Legal Issues for Artists**/Richard Vihel, attorney
- **Insurance Issues for Artists**/Melissa Cripps, musician & State Farm agent
- **Working With Government**/Karl Eberhard, City of Flagstaff
- **Fundraising for Artists**/Becky Daggett, executive director of Flagstaff Arts & Leadership Academy
- **Financial Literacy**/LuAnn Roberts, CPA
- **Financial Organizational Tools for Artists**/Jody Seibert, owner of The Dog Ate My Books
- **Event Planning**/Elizabeth Vogler and Elizabeth Hellstern, deputy directors of FCP