

# **HOW TO PRODUCE AN ART ALL NIGHT EVENT IN YOUR CITY:**

**A Step-by-Step Guide for NGO's**

**Art All Night-International  
April 19, 2023**

# INTRODUCTION

Art All Night-International (AAN-International) provides three years of funding and guidance to NGO's that wish to produce an Art All Night (AAN) event in their City<sup>1</sup>. This manual provides a step-by-step guide on how to produce an AAN event.

The AAN-I program provides a hands-on learning experience – producing a fun arts festival – as a fun way to teach Civil Society skills to the volunteers who produce it. The program is premised on the idea that when learning civil society skills is made to be fun, more people will want to learn them. AAN-I is especially focused on teaching these skills to working-class volunteers. The hope is that after volunteers learn these skills and build their confidence in performing them, they can apply them in the future to other causes that are perhaps more essential than an art festival; like free and fair elections, clean drinking water, or youth development.

There are certainly other benefits to AAN – namely for the artists that participate and for the community or city that hosts the event – but the main one is teaching Civil Society skills to working-class volunteers.

AAN is managed differently in its first year than it is in every year afterwards. In its first year, the AAN-X Event Organizer, with the support of an NGO's Staff, Board of Directors, and a few key volunteers, will launch the first AAN in their city. The goal of the first year is to create a successful event. The first year acts as a launching pad to attract artists, attendees, volunteers, the media, and sponsors in future years.

In Year 2 and beyond, the Event Organizer is still in charge, but responsibilities and creative control are increasingly delegated to hundreds of volunteers who produce and manage the event. This is where the maximum benefits are achieved. Volunteers learn Civil Society skill sets first through [trainings](#) delivered by the Event Organizer and later by practicing the skills themselves.

Question: If the Event Organizer will be doing most of the work without volunteers in Year 1, is it still necessary for your NGO to read this entire document now?

Yes, for 3 reasons:

1. Year 2, and every year after, is more difficult to produce than Year 1 and NGO grant applicants should know up front what they are getting themselves into should they choose to apply for funding. Year 2 is more difficult because volunteers are doing most of the work. Volunteers are unpredictable and can leave at any moment, for any reason.
2. The Event Organizer needs to see each task they will personally be doing in Year 1 through the lens of “How is this going to be done by volunteers in Year 2 and beyond?”.

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<sup>1</sup> For the remainder of this guide the letter X will signify your city. For example, AAN-X. When reading, replace X with the name of your city as in Art All Night-Quito or Art All Night-Medellin.

3. Even though recruiting volunteers in the first year of the event is difficult to do<sup>2</sup>, the Event Organizer should still try to recruit and insert volunteers where possible. The sooner volunteers become involved, the sooner the event will produce maximum benefits. To do this, the Event Organizer needs to be able to visualize what the ideal outcome is.

#### **This guide has 5 parts:**

- I. [BACKGROUND](#): The purposes and benefits of AAN are explained.
- II. [GOALS](#): The goals of AAN-X's first 3 years are listed.
- III. [EVALUATION](#): Why and how AAN-X will be evaluated.
- IV. [AAN-X COMMITTEES](#): How to produce AAN-X. Topics are explained in connection to the Committee they fall under.
- V. [OTHER NEEDS THAT DO NOT REQUIRE A COMMITTEE](#): Tasks that the Event Organizer will need to manage independently of the Committees.

#### **How to Use this Guide**

**This guide does not need to be followed! As long as AAN-International [goals](#) are met and [outcomes](#) are achieved, we are not very concerned as to *how* they are achieved.** However, we think you will find this guide helpful for at least two reasons:

1. If organized volunteering is not a custom that is widely practiced in your country, then this guide will help the reader learn volunteer management best practices such as recruiting, training, supervising, and retaining volunteers.
2. AAN-X is easy to explain but challenging to produce. There are hundreds of moving pieces, and the learning curve is steep. This guide identifies areas that are likely to cause problems and will help you avoid them.

#### **A Few Last Thoughts Before We Begin ...**

1. AAN-International is here to help our grant recipients and offer advice as much as they want it. If you would like to establish a regular schedule of checking in, that is absolutely not a problem.
2. You may notice that some chapters repeat text used in earlier sections of this guide. That is intentional. This guide is meant to be used piecemeal by users with specific roles. For example, there is little reason for a volunteer on the Marketing Committee to read the entire section about Kids Art Activities. But there maybe points that are germane to both and are therefore repeated.
3. We apologize in advance if we are presenting information that you already know how to do. We also recognize that what may work in the US may not work in your country. However,

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<sup>2</sup> Why is it difficult to recruit volunteers in the first year?

- Because in the first year, volunteer recruitment is performed using just words to describe the event, the opportunity, and its benefits. Those recruiting volunteers do not yet have the pictures, videos, and testimonials that are available after the first event. It's hard to recruit strangers to volunteer without visual evidence to explain the event.
- After the first year, volunteer recruiters can contact artists who participated and guests who attended the first year to see if they would consider volunteering.

since we don't know your experience with producing this kind of festival, we thought it better to put everything down on paper.

4. AAN-X will earn your NGO money, but you need to play the “long game”. AAN International funding will help you break even for the first few years. By year 4, your NGO should be self-sufficient and should start to see a small profit. By year 5, AAN-X should be a strong source of income for your NGO and generate exposure for your other programs. Profit will come from major sources (Sponsorships and Beer, Wine, and Food sales) and minor sources (T-shirt sales as well as donations from artists, art buyers, and guests). The important thing is to not cheapen the AAN-X brand early on. Always keep AAN-X free and have faith in this proven model.
5. Producing AAN-X is not easy. It depends on the good will of many donors who may be reluctant to give to an unproven entity. Be relentless! If someone tells you ‘no’, ask the question in a different way or find a new strategy to get what you want. Producing AAN-X will be hard, hard work but read [below](#) to learn about all the great benefits.

# BACKGROUND

**What is the AAN model as defined by AAN-I?**

**Who is AAN-International?**

**What is the history of AAN?**

**What are the benefits of the AAN model as defined by AAN-I? Quick summary**

**Why does AAN grow so quickly?**

**How does AAN achieve the purposes and benefits stated above?**

**Wait, did you say AAN is volunteer driven?**

**AAN individual benefits explained in more detail**

**AAN community and societal benefits explained in more detail**

**What AAN is not ...**

**What is the AAN model as defined by AAN-I?**

AAN is a 24-hour long art festival that encourages *any* artist of *any* age, skill level, or medium to submit one piece of visual art - of their own making - and to have that art hung in a gallerylike setting.

- The festival is free to attend. There is no cost to submit art.
- There is no judge or jury that reviews the art submitted. No application or portfolio is needed.
- Artists may sell their art and keep 93% of the profit.
- The event opens to the public at 3pm Saturday and ends at 3pm Sunday on one weekend per year.
- Artist participation is deliberately easy; artists drop off their art the day before or the morning of the event. Artists complete a short registration form. Volunteers hang the submitted art as it is received. Artists retrieve unsold art on Sunday when the event is over. Art that is sold is delivered at an afterparty where the buyer has an opportunity to meet the artist.
- An “Art Making Day” is held on a weekend before the event. Art Making Day provides free art materials, optional art instruction, and a space to create art to the general public to allow for participation by those who may not have access to these resources.
- Volunteers design, produce, and manage almost every aspect of the event. Volunteers are trained on the fundamental skills needed to be an effective volunteer.

*Please reread each bullet again. Each is important and not negotiable.*

**Who is Art All Night-International?**

Art All Night-International (AAN-I) is a 501(c)(3) non-profit organization whose mission is to incubate Art All Night events in cities throughout the world. AAN-I provides guidance and three years of funding to NGO's who wish to bring an AAN event to their city. Funding may only be used for festival expenses and to hire an Event Organizer. Cities located in G7 countries as well as Canada, Australia, New Zealand, South Korea, Chile, Uruguay, Switzerland, Norway, and most of the European Union may request guidance but are not eligible for funding.

### **What is the history of AAN?**

AAN was conceived and started in 1998 in Pittsburgh, Pennsylvania in the United States. It has been held for 27 years! You can read about Art All Night-Pittsburgh [here](#). Art All Night-Trenton began in 2007 and has been held for 16 years! Art All Night-Trenton replicated the essential aspects of Art All Night-Pittsburgh while making it their own. You can read about Art All Night-Trenton [here](#).

**Art All Night-International is not affiliated in any way with Art All Night-Pittsburgh and Art All Night-Trenton or with the organizations that produce them.**

### **What are the benefits of the AAN model as defined by AAN-I? Quick summary**

Believe it or not the biggest benefits derived from AAN do not include celebrating art, although it most definitely does that too. Rather, its purposes and benefits include:

1. Teaching [civic engagement](#) and [civil society](#) skills to working-class volunteers such as how public speaking, leading a meeting, and guerilla marketing - and it teaches these in a fun, easygoing, innocuous way. The hope is that volunteers will use these new skills in the future to advocate for causes that are perhaps more essential than an art festival like clean drinking water, public safety, or free and fair elections.
2. Increasing the employability of volunteers. Each Civil Society skill the volunteer is taught has an application in the business world. These skills can be marketed to employers to get better paying jobs.
3. Building a sense of community and trust between different lifestyles, races, and incomes by providing a reason to interact in a fun atmosphere. These benefits manifest during the art festival itself as well as during the 6 months that it takes hundreds of volunteers to produce the event.
4. Empowering individuals who would otherwise not have the opportunity to showcase their artwork in an art gallery with a venue to do so. This empowerment yields benefits for artists such as building confidence, feeling heard, being respected, and marketing ones' artwork.
5. Fostering social networking between people who have an interest in improving their community
6. Marketing the programming (classes, exhibitions, events, and volunteer opportunities) of the organization that is producing the event

### **Why does AAN grow so quickly?**

1. It's irresistibly fun, empowering, and 100% free.
2. The bar to participate is extremely low. There are multiple ways to participate: As a volunteer, artist, or guest.
3. But most of all, each artist who submits a piece of art is so thrilled that their work will be shown in a gallery-like setting and will be seen by thousands of people, that they invite their friends, family, and co-workers to AAN. This audience sees how low the bar to entry is and

either participates themselves the following year or recommends the event to a creative person they know.

4. The positivity that the event exudes is so overwhelming that civic, governmental, faith, and business leaders immediately want to support and sponsor the event.

### **How does AAN achieve the purposes and benefits stated above?**

1. AAN, as envisioned by AAN-I, is using the production of a complex art festival as an opportunity to impart civil society skills to working class participants. It is premised on the idea that when learning is fun and doesn't feel like medicine, people are much more motivated to participate. As there is only one paid staff member, volunteers have ample opportunity to learn civic engagement skills. Indeed, the event will not succeed without robust volunteer participation.
2. Empowerment and self-worth are gained both from learning civic engagement skills and from submitting art. Overwhelming testimony from AAN-Trenton participants has shown that submitting art builds confidence in young people, makes Senior Citizens feel valued and more connected, and helps alienated people feel heard and respected.
3. Either through volunteering or from participating as an artist or festival attendee, participants build new social networks - often with folks from different walks of life than themselves, folks they would be unlikely to meet in their existing social circles.
4. Finally, the positivity exuding from AAN inspires those in attendance to network with other likeminded attendees who together go on to pursue additional civic development ventures.

### **Wait, did you say AAN is volunteer managed?**

Yes! Except for one paid employee called the Event Organizer.

AAN is NOT a project that needs volunteers to produce it.

No, it's the opposite! AAN (as defined by AAN-I) is a volunteer development program that uses an arts festival as a fun, hands-on way to train everyday people on basic Civil Society skills.

If you went door-to-door to ask folks if they would like to learn Civil Society skills (such as how to lead a meeting, ask for a donation, or recruit volunteers), how many people do you think would say, "Yes! Sign me up for that"? 'Not many' is likely what you would find. However, if you asked people if they would be interested in helping to produce a fun arts festival, a lot more would likely sign up.

There are three ways to volunteer:

1. *Day-of Event Volunteers* are needed to for just 3 hours at the 24-hour long event. These volunteers watch over the art, manage the entrance to the event, and answer questions from attendees like, "Where is the bathroom?" or "How do I purchase a piece of art?". Each volunteer gets a T-shirt and is invited to a volunteer party/training.
2. *Event Production Volunteers* help build gallery walls where the art is hung. After the event, they disassemble the walls. Each volunteer is needed for 6 hours a week for 2 weeks prior to the event, and 6 hours for one week after the event. They also get a T-shirt and are invited to the party.

3. *Committee Volunteers* produce the event over a 6 month time period. Each volunteer is needed for about 10 hours/month, and they work through one of 8 committees including:
- i. Volunteer Recruitment Committee
  - ii. Facilities Committee
  - iii. Marketing Committee
  - iv. Art Hanging and Returning Committee
  - v. Kids Art Committee
  - vi. Music Committee
  - vii. Special Projects Committee
  - viii. Food, Beer, and Wine Committee

All volunteers are offered 9 free, 45 minute [trainings](#) that teach the following skills:

1. How to speak at a meeting
2. How to write a meeting agenda
3. How to lead a meeting
4. How to recruit volunteers
5. How to manage volunteers
6. How to write a press release
7. How to ask for a donation
8. How to perform guerilla marketing
9. How to speak to a politician

Some of these skills are needed for the volunteer to be effective in their role while others provide background on how NGO's operate. For example, it's unlikely that a new volunteer will be asked to speak to a politician. Each training is accompanied by a 45 minute practicum: An opportunity to practice the skill under the supervision of the instructor. The practicum will usually be given directly after the training. Finally, volunteers who join one of AAN-X's 8 committees are provided an opportunity to practice the skill over the 6 months it takes to produce the festival.

For the working class participant, who may have no experience speaking in a meeting let alone writing a press release, this exposure is intended to as an introduction to these skills. But more importantly, participants witness first hand how an organized group of like-minded people, with a clear plan, can achieve something meaningful. The hope is that participants come to see NGO's in general as levers of power that are available to them.

In sum, AAN doesn't claim to solve major societal problems. No, it's goals are much more modest. AAN-X will be successful when working class participants, perhaps not *until* they have moved on from AAN-X, become leaders in their community, equipped to address issues that are important to them. In this way, AAN is kind of like a Trojan Horse: Get involved because it's fun, for altruistic reasons, or to improve your employability. Leave with greater personal power, poised to shape your community and your world.



## **AAN individual benefits explained in more detail**

### **1. *Benefits to the Individual from Volunteering***

A common refrain when discussing volunteer recruitment is, “This all sounds great ... but many people (especially working-class people) just don’t have the time to volunteer. They are consumed with work and caring for their family.” To address this very real barrier, AAN incentivizes volunteering by increasing the employability of participants.

Here’s how: AAN-I grant recipients agree to award a Certificate of Completion and act as a professional reference to volunteers who complete all 9 trainings and practicums. Volunteers who are faithful members of one of the 8 AAN-X Committees will likely earn stronger recommendations.

The following logic explains why becoming an effective volunteer prepares one to be an effective employee:

- A. If you can speak at a volunteer meeting, you can speak at a business meeting.
- B. If you can write a volunteer meeting agenda, you can write a business meeting agenda.
- C. If you lead a volunteer meeting, you can lead a business meeting.
- D. If you can recruit volunteers, essentially selling someone on the idea of working without being paid – a very challenging pitch, you can certainly sell cars, cell phone plans, or widgets.
- E. If you can manage volunteers, (who can leave at any moment for any reason), you can certainly manage paid employees who have an interest in staying at a job to collect their salary.
- F. If you can write a press release for an NGO, you can write a press release for a business.
- G. If you can perform guerilla marketing for an NGO, you can do so for a business.
- H. If you can demonstrate diplomacy while representing the interests of an NGO to a politician, you can certainly apply diplomacy in a variety of business settings.
- I. If you can demonstrate a resilient attitude - a requirement when asking for donations because more people will say no then yes, you will demonstrate a can-do attitude that is attractive to employers.

### **2. *Benefits to the Individual Artist***

- A. Artistic Equity – AAN questions why displaying art in public in most countries is available only to professional artists ... and offers an alternative. To address this void, AAN provides a free and easy opportunity for the common person to show the world *their* opinions through self-created art. In this sense, AAN democratizes art by providing a forum that was previously only available to a handful of people.

*AAN questions why displaying art in public is available only to professional artists ... and offers an alternative.*

- B. Self-Expression – Art making is a way to express our preferences, individuality, and viewpoints. Making art also stimulates our imagination, makes us more observant, and enhances problem solving skills. AAN provides an opportunity and a reason to create; a

motivation that some people need to dust off their paint brushes or try their hand at throwing pottery again.

- C. Self-worth: Creating and displaying art provides a sense of accomplishment and boosts our personal self-esteem and confidence. It helps the artist feel that their voice matters. Freedom expression and participation in civil society are requirements of well-functioning democracies.

But what if you were a child whose school did not offer art classes or you grew up in a family whose parents worked two jobs and didn't have the energy or money to be supportive of making art? AAN, through what are called [Art Making Days](#), provides free art instruction and materials for families so that every child can participate in AAN-X and have the opportunity to express themselves. Moreover, AAN encourages all artists no matter their skill level or age to submit one piece of art. This further reduces the barriers to participate. At AAN-Trenton and Pittsburgh, for example, it is very common to see finger-painted art on paper plates and other art that was created by young children.

- D. Empowerment – Most people like the feeling of being acknowledged by their peers for their effort and talent. AAN provides a public venue where amateur, youth, outsider, developmentally challenged, and/or alienated artists can be lauded by thousands of their friends, family, colleagues, and the general public. The confidence this engenders might just be the motivation a downtrodden person needs to reengage with the world and become a productive member of society. Here we are thinking of the senior citizen who is isolated and depressed, the child who has no friends or doesn't think they're good at anything, a person with a disability who wants to demonstrate their capabilities, a low-income person who feels alienated and disempowered, or a person who was victimized in some way.
- E. Artists Can Sell and Promote Their Art – Emerging artists are presented with an excellent opportunity to promote themselves to new audiences and, if they sell their work, they can keep 95% of the profit<sup>3</sup>. This opportunity is especially useful to artists who are not plugged into the professional art world. That is, for those who do not have an agent, a portfolio, or know how to market themselves.

## **AAN community and societal benefits explained in more detail**

### **1. *Teaching civic engagement and civil society skills***

Volunteers, even those who volunteer for just 3 hours will, at a minimum, build a mild confidence that their contributions had an impact at the local level. If AAN did only this, it would be worthwhile. Not to mention that about 35% of those that volunteer for 3 hours one year will be interested in joining an AAN Committee the following year.

And it's when volunteers participate at the Committee level that civic engagement and civil society skills are experienced first-hand and truly embraced. Volunteers witness how to identify a social problem or community opportunity, chart a series of actions, and then go

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<sup>3</sup> AAN charges a 5% admin fee to artist if they choose to sell their work at AAN. This fee is used pay for credit card transactions and other admin costs. Most galleries charge 50%

about achieving them in a methodical way. This can be an eye-opening experience for those who formerly didn't believe they could have an impact on their world.

## 2. *Building Social Capital*

Social Capital is the value that results from positive connections between people. When it doesn't exist or it isn't shared equally among members of a society, that society is not living up to its true potential.

Research on the role of large art projects and events reveals that community gatherings, volunteerism, and public art all aid in creating community networks and building social capital.

For those who attend AAN as a guest, the act of congregating in meaningful social events yields several positive political outcomes. Research shows that:

- Regions with high measures of social capital tend to have higher voter turnout. (Putnam, 2000)
- Individuals who are socially connected are more likely to vote. (Lake and Huckfeldt, 1998; Fowler, 2005)
- Citizens who participate in their community are more likely to participate in politics. (Verba, 1995)

This is because producing large art events is a collective action and one that facilitates civic engagement and trust within a community. Civic engagement helps people to build networks with people from other classes and lifestyles; people they probably would otherwise never meet.

In countries with great disparities in wealth, volunteering and attending art events helps to 1) build trust – a major ingredient in building social capital - and 2) develop the institutions of Civil Society. Indeed, enhancing the institutions of Civil Society protects freedom of speech and increases government accountability. Increased social capital also facilitates more equitable and sustainable communities.

These points are reinforced by Sally Peters in her book *The Art of Building Community: The Role of the Arts in Community Development*

Art events create places for members of the community to gather. These events, although pleasurable, also serve an important role in building networks within a community. "The enjoyable nature of the arts makes them perhaps the most promising, if neglected, means of building social capital" (Bettertogether). These events give community members the opportunity to interact with one another, to share common experiences and to engage in dialogue. Moreover, art events are often staffed and supported by volunteers. Volunteerism builds community networks and displays commitment to community programs. These events are enjoyable and social in nature, yet they assist in developing the foundation in creating community networks.

Civic engagement and interpersonal trust are key elements in building social capital. There is a reciprocal relationship between these two elements, however Brehm and Rahn

indicated in their research that civic engagement prompts trust; that engaging in activities with other members of the community facilitates trust within the community. Trust can create involvement, but it is easier to build community involvement first, followed by trust rather than the reverse (Brehm and Rahn, 1997). Therefore, it may be considered that the community gatherings, volunteerism and involvement from the community created by the arts is an important first step in the development of social capital.

Through shared activities and experiences such as art events, community members come to build trust. Of further importance is that these art events promote both bridging and bonding forms of social capital. Arts events certainly bring individuals with shared interests and formed relationships together however, because the nature of the activity is pleasurable, individuals from outside this social network also take part in the event. “The arts have the potential to promote such bridging social capital precisely because they can provide a safe place to shelve political and ideological differences, or at least manage those differences without conflict” (Bettertogether, n.d.). The arts can provide a forum for individuals of different races, classes, generations, and backgrounds to share in a common experience.

### 3. *Attracts the Creative Class*

According to Richard Florida, the American sociologist working in the field of urban development and author of the book *The Rise of the Creative Class*, local economies today develop thanks to the influence of creative and innovative people: artists, academics, scientists, architects, engineers, entrepreneurs etc. Such people have the resources to live anywhere in the world they want and so are attracted to cities which can provide them with a favorable living environment – most importantly an environment which is tolerant and open to change and eccentricity. AAN is a hip and woke event that is more successful at recruiting creative people to move to or stay in a city than any paid marketing campaign ever could.

### **What AAN is not ...**

Traditionally, most art festivals in the US feature 50 to 100 professional artists who each rent 10'x10' stalls in the hopes that consumers will buy their art. This is a passive experience for the consumer and a commercial activity for the artist. In contrast, AAN is deliberately participatory and is not commercially motivated.

NGO's will have the temptation to have an adjacent arts market where various vendors will sell their art. This is not allowed for the first 5 years of the event. This point is not negotiable. There are plenty of ways for an NGO to make money through AAN and these will be explained later in this manual. There are two reasons for not allowing an adjacent Arts and Crafts Market:

1. Central to AAN is the idea that *everybody* is an artist for a day. Everybody is celebrated no matter how “good” or how “bad” their art is. Having a separate section of professional artists tells guests that AAN is for amateur artists and the Arts Market is for the real, true artists.
2. An Arts Market commercializes a deliberately non-commercial event. The danger here is that an Arts Market might grow to eclipse the AAN event itself, especially in its early years

when the event has yet to institutionalize in your community. You might not see it during the first year, when the Arts Market is just a few tables or tents, but after several years an adjacent arts market could grow substantially.

# GOALS/OUTPUTS

Goal/Output	Year 1	Year 2	Year 3
Artists			
Pieces of art submitted	250	400	700
Art submitted by female artists	50%	50%	50%
Art submitted 18 and younger	20%	20%	20%
Art submitted 55 and older	20%	20%	20%
Art submitted from artists who live in low-income neighborhoods	35%	45%	45%
Art submitted from artists who live in wealthy neighborhoods	15%	15%	15%
Minority participation, if applicable	% will depend on local context		
Attendees			
Attendees over the 24-hour event	1,500	4,000	7,000
Female attendees	50%	50%	50%
Attendees 18 and younger	20%	20%	20%
Attendees 55 and older	20%	20%	20%
Attendees who live in low-income neighborhoods	35%	45%	45%
Attendees who live in wealthy neighborhoods	15%	15%	15%
Minority participation, if applicable	% will depend on local context		
Volunteers			
“Day-of Event Volunteers” work for 3 hours at the 24-hour long event. They watch over the art	150	225	400
“Event Production Volunteers” help create the event space 2 weeks before the event and disassemble it 1 week after the event. Each is needed for 6 hours/week.	20	40	50
“Committee Volunteers” produce the event over a 6 month time period. Each is needed for 10 to 15 hours/month and volunteers through a committee.	0	45	65
Volunteers complete all 9 trainings including the classroom and practicum components	2	30	45
Female volunteers	50%	50%	50%
Volunteers between the ages of 20 and 30	30%	30%	30%
Volunteers 55 and older	20%	20%	20%
Volunteers who live in low-income neighborhoods	35%	45%	45%
Volunteers who live in wealthy neighborhoods	10%	10%	10%
Minority participation, if applicable	% will depend on local context		

# EVALUATION

AAN-X is a pilot project. AAN-X will be the first time AAN will be offered outside the US. While the event has a proven track record in two US cities – Pittsburgh, PA for 26 years and Trenton, NJ for 16 years - a pilot is needed to determine if AAN can succeed in another country.

If the AAN-I model can be shown to be successful in the pilot city, AAN-International (the organization funding AAN-X) will ask US foundations to support sharing the AAN-I model with NGO's in cities around the world. Funding, along with guidance, will be shared with NGO's who wish to produce an AAN in cities such as Johannesburg, Manila, San Salvador, New Delhi, Medellin, and Nairobi. However, in order to ask US foundations for this financial support, AAN-X's Outputs and Outcomes must be rigorously evaluated over 3 years to determine if it has achieved the impact it was designed to do.

A second reason for measuring AAN-X Outputs and Outcomes is to show this information to potential sponsors when asking for donations. Companies will be more likely to sponsor the event if you can show that their customers will be there.

## What needs to be evaluated in the pilot?

- **OUTPUTS:** Measure the participation of artists, guests, and volunteers of different genders, ages, incomes, races, and postal codes at AAN-X. Outputs are the same as the [goals](#) listed in the previous section of this document. This is an activity that the NGO producing AAN-X is responsible for tracking.
- **OUTCOMES:** Measure how effective the program was in achieving its purpose. Whereas *Outputs* describe the results of an activity, *Outcomes* are the added value created. **Foundations only want to fund projects that can demonstrate that they achieved their purpose and create significant added value.**<sup>4</sup>

To demonstrate that AAN-X achieved its purpose and created value, we need to demonstrate the following Outcomes:

1. Increased civil society skills in volunteers by X% - See below, [Outcomes 1](#).
2. Decreased feelings of alienation and increased feelings of empowerment by X% - See below, [Outcomes 2 and 3](#).
3. Increased community relations between classes by X% - - See below, [Outcomes 2 and 3](#).

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<sup>4</sup> The actual outcome AAN-I is seeking to achieve may not be measurable within the scope of this 3 year project but may be helpful to know to understand AAN-I's ultimate purpose. Yes, it is great if working-class volunteers learn civil society skills ... but why is it great? It's great if AAN-X working class volunteers become more involved in their community and apply the skills and confidence they learned as an AAN-X volunteer to advance other causes that are meaningful to them. Would working-class people have acquired these skills and this confidence if they never learned them through AAN-X?

### **Outcomes 1: Increasing civil society skills in volunteers**

We need to measure volunteers' understanding of civil society skills before they became a part of AAN-X with after they have participated for 1 year, 2 years, and again at 3 years. To do this, we can ask the following questions of volunteers.

*To what degree do you know:*

1. How to speak at a meeting. How to listen at a meeting
2. How to structure and conduct meetings:
  - Where all participants feel heard
  - That strive to build consensus
  - That conclude with action oriented next steps
  - Where past action steps and commitments are reported on
3. How to recruit volunteers
4. How to train volunteers
5. How to manage, retain, and promote volunteers
6. How to strategize
7. How to write a press release
8. How to perform Guerilla Marketing
9. How to obtain in-kind goods and services
10. How to obtain cash contributions from businesses
11. How to work with allied partners
12. How to work with politicians

### **Outcomes 2 and 3:**

We need to measure AAN-X participants' feelings of alienation, empowerment, and connection before they became a part of AAN-X with after they have participated for 0 years, 1 year, 2 years, 3 years. To do this, we can ask the following questions:

*Volunteers*

Due to my involvement in AAN as a volunteer:

1. I think I will volunteer again next year – yes/no
2. Based on the skills and experience I gained this year, at next years' AAN-X I want to take on greater responsibility and greater leadership yes/no
3. I feel more empowered, less alienated, like I really do have a voice that matters yes/no
4. I feel more prepared and more equipped with organizing skills should I ever want to actively support a social movement or political cause yes/no
5. I feel more connected to people I normally would not encounter in my everyday life and neighborhood yes/no
6. I feel like I learned a lot about people I normally would not encounter in my everyday life and neighborhood yes/no
7. I feel like I can call those I met as a volunteer should I need a favor, advice, an introduction, a reference yes/no
8. I feel like I was part of something that helped the city yes/no



9. I feel like I was part of something bigger than myself yes/no

#### *Artists*

Due to my participation in AAN as an artist:

1. I think I will participate again next year as an artist yes/no
2. I will tell my friends and family to participate as an artist yes/no
3. I want to join as a volunteer next year yes/no
4. I will tell my friends and family to participate next year as a volunteer yes/no
5. How did participating in AAN provide you with a chance to express yourself in a way that you wouldn't have been able to without AAN?
6. How did participating in AAN make you feel more connected to others who are different than you?

#### *Guests*

1. I think I will participate next year as an artist yes/no
2. I will tell my friends and family to participate next year as an artist yes/no
3. I want to join as a volunteer next year yes/no
4. I will tell my friends and family to participate next year as an volunteer yes/no
5. I will tell my friends and family to attend the event as a guest next year yes/no
6. I have more positive feelings about groups of people I would normally not encounter in my everyday life.
7. I expanded my social network
8. I feel energized to become more involved in my community

#### **How will the evaluation be performed?**

1. AAN-I will hire a third party, independent researcher who will create and administer a survey. Your NGO will be asked for input when writing the survey.
2. Your NGO will ask volunteers at specific and consistent intervals to complete the survey over the 3 years. Artists and guests will be asked to complete surveys at the event or afterwards. There are many decisions and options to discuss here. Your NGO will definitely be a part of those discussions.
3. To share the findings, the social scientist will submit a yearly to AAN-I that will be shared with your NGO.

# AAN COMMITTEE'S

Each of the major AAN production areas has a committee led by a Committee Captain that manages this aspect of the event. For example, volunteer recruitment is managed by the Volunteer Committee and is led by the Volunteer Committee Captain. Finding musical acts is managed by the Music Committee and is led by the Music Committee Captain<sup>5</sup>.

There are 8 Committees:

1. [Volunteer Recruitment Committee](#)
2. [Marketing Committee](#)
3. [Facilities Committee](#)
4. [Art Intake and Returning Committee](#)
5. [Music Committee](#)
6. [Kids Art Committee](#)
7. [Special Projects Committee](#)
8. [Beer, Wine, and Food Committee](#)

Over the following pages, each Committee is explained through these topics:

- Function of the Committee
- Responsibilities of the Committee
- Roles of the Committee Captain
- Roles of the Committee Members
- When are Committee Members needed?
- Best practices for how to accomplish the work of each Committee

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<sup>5</sup> The overall committee structure can be seen graphically on the attached AAN Organizational Chart.

# VOLUNTEER COMMITTEE

**Function of the Volunteer Committee:** To recruit, train, and manage AAN-X volunteers.

Volunteers are critical to AAN-X for at least two reasons:

1. The central purpose of AAN-I is that working-class volunteers in your community learn Civil Society skills. The hope is that by learning community organizing skills, volunteers build the confidence and knowledge to participate in other areas of civic life. Volunteers also have the chance to expand their network by working closely with people outside their normal social and professional circles.
2. AAN has only one paid staff person – the AAN Event Organizer. Without volunteers, there would be no way to produce or manage AAN on an epic scale. Yes, the first year it is possible to produce a small event. But after a few years, if you follow this guide, the event will have at minimum 10,000 attendees. Producing an event of this size with only 1 paid employee is not possible.

## **Responsibilities of the Volunteer Committee:**

1. Create a *Volunteer Recruitment and Retention Plan* - This plan describes the strategies your NGO will take to recruit and retain all three types of volunteers: Production Volunteers, Day-Of-Event Volunteers, and Committee Volunteers. It describes what you will do to keep volunteers engaged. *If volunteers are the heart and soul of AAN, then the Volunteer Recruitment and Retention Plan is your most important strategy document for achieving that.*
2. Recruit the 3 types of volunteers. In other words, implement the *Volunteer Recruitment and Retention Plan*.
  - A. Recruit Production Volunteers and Day-of-event Volunteers:
    - Begin planning 6 months before AAN. Although beginning even earlier is safer.
    - At 5 months before AAN, begin recruitment efforts and presentations. Keep in mind that any volunteers you recruit from these early presentations will need to be reminded a month before AAN.
    - At 3 months, you will want to be doing at least 3 or 4 presentations a week.
    - At 2 months before AAN, you should have more than half the volunteers you need
    - At 1 month before AAN, you should have 80% of the volunteers you need
    - At 2 weeks before AAN, you should have 95% of the volunteers you need
    - At 1 week before AAN, you should have 100% of the volunteers you need
  - B. Recruit Committee Volunteers:

The event takes 6 months to produce. There are 8 to 10 Committees and each needs 5 to 10 members. This means you should begin recruiting Committee Volunteers at about 8 months prior to the event. Recruiting Committee Volunteers may be something that the Event Organizer wants to do themselves and not ask the Volunteer Committee to do. The reason is that each Committee needs members with very specific skill sets and the Event Organizer may want to have total control over volunteer placement.

3. **Communicate with Volunteers:**  
Volunteers require a steady stream of emails and phone calls to remind them of upcoming meetings, trainings, and shifts. Remember that half the volunteers who tell you, to your face, that they are available to volunteer will cancel at the last minute or not show up. The more you remind them of the date of their commitment, the more likely they will fulfill their offer to volunteer. Whoever is communicating with volunteers must keep detailed records. This activity is only described in two sentences but will take a lot of time and effort to achieve.
4. **Ongoing Reporting: *Volunteer Information Management Form***  
Provide ongoing reporting to the AAN Event Organizer using the *Volunteer Information Management Form*. Because AAN would not succeed without volunteers, the AAN Event Organizer will need a weekly update on volunteer recruitment and retention progress. A *Volunteer Information Management Form* has been created for your use. It will help you track which demographics (income, age, gender etc.) and which volunteer areas (Committee, Production and Day-Of Event) are most in need of additional volunteers. The Event Organizer and Volunteer Captain can then strategize different ways to address them. Regularly monitoring Volunteer numbers and demographics is necessary to meet the [goals](#) and [outcomes](#) desired by AAN International.
5. **Train “Day-of-Event” Volunteers:**  
Create and deliver a one-hour training for the Day-of-Event Volunteers. This one hour training explains to Day-of-Event Volunteers what their responsibilities will be during their 3-hour shift. It is different than the Volunteer Recruitment and Management trainings which are two trainings that are part of a training series on Civil Society skills described in #6, below.  
  
During the Day-Of-Event Training, volunteers also meet their Shift Captain, receive their T-shirt, and get free pizza and beer. It is called a Volunteer Appreciation Party, but its real purpose is a training. This training should be scheduled one week before AAN. You may want to offer two trainings – a primary training where food and beer are served and a second training for volunteers who cannot make the first one.
6. **Train Committee Volunteers:**
  - A. **Deliver Trainings:** Help the Event Organizer deliver the following 45-minute trainings to Committee Volunteers:
    1. How to speak at a meeting
    2. How to write a meeting agenda
    3. How to lead a meeting
    4. How to recruit volunteers
    5. How to manage volunteers
    6. How to write a press release
    7. How to ask for a donation
    8. How to do guerilla marketing
    9. How to speak to a politician
  - B. **Oversee Practice Sessions:** Help the Event Organizer provide each volunteer with 45 minutes of practice for each skill after each training.

- C. Record Keeping: Help the Event Organizer keep accurate records of volunteers who have completed each training and each practice session. Use the Volunteer Information Management Form to do this.

**Role of the Volunteer Committee Captain** This is one of four positions that will make AAN successful or make AAN fail – the other three positions are the Marketing Committee Captain, Facilities Committee Captain, and Art Processing Committee Captain. Of these four, the Volunteer Committee Captain is the most important. In many ways, this person is a Deputy to the Event Organizer. In fact, if the Event Organizer does not want to produce AAN the following year, the Volunteer Committee Captain might be a good candidate to take the top job.

The Volunteer Committee Captain must be many things: Highly organized, does not take no for an answer but also leaves people with a smile on their face. They must be intensely dependable. They must also be incredibly dedicated to AAN because their workload will be greater than any other AAN volunteer.

Specific responsibilities of the Volunteer Committee Captain:

1. Develop, implement, and refine the *Volunteer Recruitment and Retention Plan*
2. Provide overall leadership and direction to the Volunteer Committee
3. Develop and update the *Volunteer Status Report*. This report tracks the hundreds of confirmed and unconfirmed volunteers, their skills, phone numbers, email addresses, dates of availability, important people each volunteer knows, and T-shirt sizes.
4. Works to retain volunteers by ensuring that their needs are met, they feel fulfilled, they have childcare and transportation. Remember it is much easier to keep existing volunteers happy than to go out and find and then train new volunteers.
5. Manage Trainings of Volunteers. This last responsibility is negotiable depending on the skill and comfort of the Volunteer Committee Captain with performing trainings.

### **Role of Volunteer Committee Members**

Members of the Volunteer Committee help the Volunteer Committee Captain implement the *Volunteer Recruitment and Retention Plan*. Good candidates for this committee include people who enjoy recruiting others and who are natural salesmen/women. People with good public speaking skills. People who are talented with social media.

### **When are Volunteer Committee Members needed?**

The Volunteer Committee should meet early and often. Starting no later than 6 to 8 months before the event is necessary. The Committee should meet once a month for a 1.5 hour meeting. Between the monthly meetings, the Committee Captain will work separately with each Committee Member to provide assistance and encouragement, answer questions, and check-in to ensure that the work the Member agreed to do is getting done.

## Volunteer Committee Best Practices:

Much of is written below can inform the ideas for your Volunteer Recruitment and Retention Plan.

### 1. RECRUITING VOLUNTEERS

We think you will agree that recruiting and retaining volunteers will be the most challenging part of producing AAN<sup>6</sup>. For this reason, and when compared to other AAN-X production needs, you will likely need to invest greater time, experimentation, and organizational resources. Below are some ideas to get you started.

- A. Be more creative – To really succeed in volunteer recruitment you will probably need to think “outside of the box”, meaning, you will need to think beyond the predictable solutions. If you start early enough, you will have time to tinker and test different approaches.
- B. Allocate additional staff and volunteer time - Recruiting enough volunteers will be the job of everyone associated with AAN and your NGO. **If this job is just left to the Volunteer Committee, we fear that you will not succeed.** This means the AAN Event Organizer, other AAN volunteers, NGO staff, and NGO Board of Directors should all be asked to become volunteer recruitment emissaries for AAN.
- C. Spend the NGO’s political capital – This is a situation where the NGO’s Executive Director and Board of Directors call their friends and allies in businesses, government, faith-based, and NGO organizations across their city, province, and country to ask for their assistance.

This request should be framed with great seriousness and presented as the kind of favor that is only asked of a partner once every 5 years. Explain why volunteers are central to the purpose of AAN. Also, explain that this initiative is intended to benefit their organization as well as yours. That is, this effort will, in time, build a new volunteer culture in our city and will eventually benefit their work/mission as well.

Clearly, your request to these partners is more than just asking the CEO or Executive Director of each group to volunteer themselves. Instead, this is a larger partnership development request you are asking of their organizations. Below are examples of requests you might put forth. Ask your partners to:

- i. Promote AAN volunteer opportunities through their newsletter, website, social media, or group email
- ii. Provide an incentive to their employees for volunteering at AAN
- iii. Grant you permission to speak to their employees directly
- iv. Allow you to speak at one of their big gatherings or events

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<sup>6</sup> Please also refer to the worksheet “How to Recruit Volunteers”. The information provided in this document is meant to be an additional supplement to information on the worksheet. The information here is intended for the Event Organizer, Executive Director, and Board of Directors.

- v. If they have a recognizable leader or celebrity affiliated with their organization, have this person contribute a quote for your volunteer recruitment materials

D. Provide Potential Volunteers with several Reasons to Volunteer:

- Make it Fun – The #1, best piece of advice we can give you is to make volunteering for AAN-X sound fun. Having recruited and managed over 3,000 volunteers over the authors' collective careers, we can tell you with absolutely certainty that people will be much more willing to volunteer for something that sounds fun.
- Make it Meaningful – Also be prepared to explain how volunteering will benefit one's community. This is called the Altruistic Rationale for volunteering.
- Tie volunteering to Employability – Some people will only volunteer if they see a direct benefit to themselves, personally. Explain to them that all the skills they will learn will make them more employable based on the following logic:
  - If you can speak at volunteer meeting, you can speak at a business meeting
  - If you can write a volunteer meeting agenda, you can write a business meeting agenda.
  - If you lead a volunteer meeting, you can lead a business meeting
  - If you can recruit volunteers, essentially selling someone on the idea of working without being paid – a very challenging pitch, you can certainly sell cars, cell phone plans, or widgets.
  - If you can manage volunteers, people who can leave at any moment for any reason, you can certainly manage paid employees who have a vested interest in staying at a job to collect their salary
  - If you can write a press release for an NGO, you can write a press release for a business
  - If you can conduct innovative marketing for an NGO, you can do so for a business
  - If you can demonstrate diplomacy while representing the interests of an NGO to a politician, you can certainly apply diplomacy in a variety of business settings
  - If you can demonstrate a resilient attitude - a requirement when asking for donations because more people will say no then yes, you will demonstrate a can-do attitude that is attractive to employers

**Tell volunteers that if they take all 9 of the AAN Civil Society skills trainings, they will earn a diploma and the NGO will act as a job reference.**

## 2. SOURCES OF VOLUNTEERS

- A. Community/Neighborhood Centers – Ask the Manager of each of your city's Community Centers if the AAN Volunteer Committee can speak to some of their larger gatherings to explain AAN and your volunteer needs. Even better, ask the Director who is responsible for all of the Community Centers throughout your city if he/she would direct all the Managers under his/her supervision to accommodate your request to speak at each facility.
- B. Private Art Classes – Research where adults are paying for art education. Ask the teacher or school manager if you can make a pitch to the students.

- C. Fraternal Organizations – Ask to speak at their largest meeting. It might be helpful to find one of their members who likes ‘The Arts’ or agrees with the mission of AAN. This person should introduce you to their members.
- D. Small Offenders – Again, this might not exist in your country but in the US, sometimes a judge will require a low level offender to perform X hours of community service. These are people who have failed to pay child support, for example, and other small offenses. These people have no violent or criminal history. These people can be very helpful in activities such as moving heavy materials, cleaning, and handing out promotional materials.
- E. Appeal through Social Media – Find a celebrity or “influence maker” who is willing to be the face of your volunteer recruitment campaign. Use [cameo.com](http://cameo.com)
- F. Incentive/Gift – Perhaps work with a sponsor to offer a free gift, coupon, or sweepstakes ticket to anyone who volunteers for AAN, up to 300 people. Those are great odds!
- G. Expats – Expats, especially US citizens living in abroad, are very accustomed to volunteering. There are websites devoted to the expat community that would be easy to connect with. There is one thing to be careful of however - Expats tend to be wealthier and more empowered than the average city resident. Though using them as volunteers during AAN’s first year might be necessary.
- H. University Students – Like Expats, in AAN’s first year, you might need to use more University Students, as volunteers than is preferred by AAN-I. **Our concern** is that most University Students come from middle class and wealthier backgrounds and will be used in all the important and intellectually difficult positions. They, in turn, will learn new skills while low-income and working-class people will not learn these skills. We hope that you will not need to resort to this but understand if you must if your other recruitment efforts are not successful. But we implore you to exhaust all other strategies before using University Students for too many positions.
- I. Those who are unemployed or looking for a new career: In the previous section we showed how Art All Night volunteers who take our training classes become more attractive to potential employers. Figure out a way to promote this benefit by identifying physical or online places where unemployed people congregate.
- J. Your ideas – The above list is some of the sources of volunteers that were used in the first few years of producing Art All Night in Trenton. But you will need to find ideas that work for your city. Here is where you’re going to have to be creative and think “outside of the box” – a US expression. Ask yourself: Where do the people who you want to recruit tend to congregate? (Remember, you ideally want a cross section of rich/poor, old/young volunteers.) How can you reach these all of these different groups? You will likely need many strategies.



### 3. AAN-X MENU OF VOLUNTEER POSITIONS:

You will definitely want to follow the "[How to Recruit Volunteers](#)" Worksheet when recruiting volunteers but, when the conversation comes to presenting the volunteer opportunities here is a menu with brief descriptions:

- A. Day-of-Event Volunteers – “We need 200 volunteers to sign up for a 3 hour shift. There are eight possible shifts over the 24 hour event. You only need to sign up for one. Your main job will be to make sure that art is not touched or stolen<sup>7</sup>. You might be asked to count how many guests are coming through the door and answer guest questions. C’mon how easy is that? We also need a few people to staff the volunteer recruitment table at the event where we will try to recruit guests and artists to become volunteers next year. And for helping make your city a more creative and artistic place, you get a super cool, free AAN T-shirt and are invited to hang out at our Volunteer Appreciation Party.”
- B. Help Build and Deconstruct the Art Display Walls – “If you’re able bodied and have a cordless drill, we could use your help to build all the walls that the art will be displayed on. Because we want AAN to be as gallery-like as possible, we need to build temporary gallery walls to hang about 600 pieces of art. We do this on a Saturday a few weekends before AAN. Then we need help taking the gallery walls down a few weekends after AAN. Pretty easy and fun, right? Perfect for anyone that likes to build stuff! C’mon all you manly men? your city needs your skills. You get a T-shirt too and are invited to the Volunteer Appreciation party.”
- C. Art Intake, Hanging, and Return – “We need volunteers to help greet artists as they show up to deliver their art. This happens the day before and morning of the event. A volunteer needs to ensure that each artist fills out a waiver form. The waiver form protects our NGO should the art become damaged or stolen. Some artists will have already registered online while others will need to fill out a form before you can take their art. Then we need volunteers to hang the art on the gallery walls. But some art will not be ready to hang. For these pieces, it would be great to have a professional picture framer on site who can make the art hangable. Then the art is hung on the gallery walls. Finally, after the event, we need volunteers to:
  - Inform artists whose art sold that they do not need to come in on Sunday to retrieve their art. Instead, they are invited to attend a party 1 week after AAN-X in which the buyer gets to meet the artist.
  - Help transport the sold art to the location of where this after party will be taking place.
  - Return unsold art to the artists who will be lining up after 3pm on Sunday.”
- D. Art Making Day – “We’re going to host Art Making Days to give anyone who would like to submit a piece of art to AAN-X but doesn’t have any art materials or know-how, the opportunity to do so. Art Making Day is especially geared towards families with children. There will be art teachers who lead participants in a few projects. Art Making Day will happen a month before AAN-X. We need volunteers to help plan and conduct Art Making Day. You get a T-shirt too and are invited to the party”.

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<sup>7</sup> If this should happen, Volunteers should alert a security officer. Volunteers are asked to not handle this kind of situation personally.

E. AAN-X Committees – “If you really want to get involved, AAN-X has 8 Committees that are doing the hard work of producing the event. They are made up of 100% volunteers. They include:

- Volunteer Recruitment Committee
- Facilities Committee
- Marketing Committee
- Art Hanging and Returning Committee
- Kids Art Committee
- Music Committee
- Special Projects Committee
- Food, Beer, and Wine Committee

Volunteering on these committees requires a little more of a commitment but the Committees is where the most the fun is. Those who volunteer on a committee will likely volunteer for 8 hours per month for 6 months prior to the event.

Those who are on a committee are also invited to take 9 trainings about Civil Society Skills that include the following:

1. How to speak at a meeting
2. How to write a meeting agenda
3. How to lead a meeting
4. How to recruit volunteers
5. How to manage volunteers
6. How to write a press release
7. How to ask for a donation
8. How to do guerilla marketing
9. How to speak to a politician

If you complete all 9 trainings, you get a diploma, and the NGO agrees to act as a job reference to speak on your behalf when you apply for jobs in the future.

These Civil Society skills make you more attractive to employers based on the following logic:

- If you can speak at volunteer meeting, you can speak at a business meeting
- If you can write a volunteer meeting agenda, you can write a business meeting agenda.
- If you lead a volunteer meeting, you can lead a business meeting
- If you can recruit volunteers, essentially selling someone on the idea of working without being paid – a very challenging pitch, you can certainly sell cars, cell phone plans, or widgets.
- If you can manage volunteers, people who can leave at any moment for any reason, you can certainly manage paid employees who have a vested interest in staying at a job to collect their salary
- If you can write a press release for an NGO, you can write a press release for a business
- If you can conduct innovative marketing for an NGO, you can do so for a business

- If you can demonstrate diplomacy while representing the interests of an NGO to a politician, you can certainly apply diplomacy in a variety of business settings
- If you can demonstrate a resilient attitude - a requirement when asking for donations because more people will say no then yes, you will demonstrate a can-do attitude that is attractive to employers”

#### 4. WHAT HAPPENS AT A COMMITTEE MEETING?

Committee Meetings are collaborative opportunities for Committee Members to decide how to best complete the Committees’ responsibilities as described throughout this document. The Committee discusses problems and proposes solutions.

Committee Members volunteer to take on various assignments. At the beginning of each meeting, the Captain asks the members to report on the progress of their assignments from the last meeting. At the end of each meeting, the Captain confirms the new assignments which members have taken on and the date they agreed to complete it by. The Captain only assigns new and more complex responsibilities to volunteers who have shown they can be trusted to complete projects.

Committees meet as often as they want. For some committees, it makes sense to meet only once and communicate via email or phone with the Captain. For others, meeting in person is necessary. Some need to meet every month. Others can work remotely up until the last month when they need to meet frequently and in person.

#### 5. HOW DO VOLUNTEERS SPECIFICALLY SIGN UP TO VOLUNTEER?

“If you would like more information, you can review this handout or visit our website which is xxxxxxxx.” All the volunteer opportunities are listed on the website. You can sign up there and also learn more about what the event is trying to achieve. Or, if you would prefer, we would love for you to visit us for an interview at our office.”

#### 6. BRING PICTURES

You will be 1,000 times more successful in recruiting volunteers if you are able to bring large pictures of the event.

# MARKETING COMMITTEE

## Function of the Marketing Committee:

- To explain AAN-X to all your city's residents.
- To persuade them to participate as a volunteer, artist, or guest, and to document their participation.

## Responsibilities of the Marketing Committee:

1. Marketing Plan - Create a marketing plan that describes the AAN-X marketing strategies (and the reasons that explain why they will be successful), proposes marketing partners, and presents a timeline for accomplishing specific marketing steps. Include strategies that involve innovative, unconventional, and low-cost marketing techniques (Guerilla Marketing mindset) aimed at obtaining maximum exposure for an event. Your marketing plan should focus on how you will attract the participation from all of the types of people that are necessary to meet the [goals](#) and [outcomes](#) desired by AAN International.
2. Daily presentations - Promote AAN-X several times a week for 4 months to different audiences in different parts of the city to recruit artists, guests, and sponsors. Collaborate with the Volunteer Committee on this.
3. Graphic Design – Create a website. Create social media and traditional media advertisements and graphics. Create and print a [sponsorship brochure](#), promotional signage, signage at the event, and T-shirts. An AAN-X logo will be provided to you. Art All Night-I will add your city's name to the AAN logo so it will read "Art All Night – Your city's name". You should include the logo on all documents the public will see. This will help establish your brand.
4. Distribute promotional signage throughout your city.
5. Traditional media organizations – Attract traditional media organizations to promote volunteering, participating, and attending AAN-X. Attract media to cover the event itself. Write press releases and solicit print, radio, and TV interviews.
6. Media Sponsor - Find a major media organization that will be the AAN-X "Media Sponsor". A media sponsor is a major media organization that gives a NGO organization free advertisements in exchange for acknowledgement as a major event sponsor on the event press releases, website, signage, t-shirts, and all promotional materials.
7. Social media – Cultivate relationships with 20 prominent social media "influencers" across your city who will subtly promote volunteering, participating, and attending AAN-X. They should also send outposts at the event on the day of the event itself.
8. Your NGO's email list – Send out a steady stream of announcements about AAN-X to promote volunteer, artist, and attendee opportunities.

9. Partnerships – Develop marketing partnerships with organizations that are already communicating with your audiences.
10. [Photography](#) – Ensure each aspect of the event is documented in photographs.

### **Role of the Marketing Committee Captain**

This is one of four positions that will make or break AAN-X – the other three being the Volunteer Committee Captain, Facilities Committee Captain, and Art Processing Committee Captain. The Marketing Committee Captain will manage the work of the Committee Members (described below) and ensure that all responsibilities (listed above) are achieved.

### **Role of Marketing Committee Members**

Unlike some of the other AAN-X Volunteer Committees, some of the marketing responsibilities must be performed by persons with professional experience. Despite the eagerness of volunteers who may want to join the Marketing Committee, tasks such as graphic design and negotiating with media sponsors require experience and intense training that the AAN training program is not equipped to provide<sup>8</sup>. You can still have a Marketing Committee made up of volunteers ... but those volunteers must have real skills.

And yet there are other Marketing tasks, like guerilla marketing, distributing posters, and writing [press releases](#) (if the volunteer is already a good writer) that can be learned in a short time. For these tasks, it would be acceptable to recruit volunteers that may not have experience in Marketing but would like to learn it. Remember that the purpose of Art All Night is to teach these skills to those who do not have them. Ideally, these volunteers would learn a little bit about graphic design and media sponsorships as well.

Some special notes about graphic designers:

1. You will want several to join this Committee. There is A LOT of work to be done. You will want to establish a common style that all will follow.
2. Sometimes volunteer graphic designers think that, because they are volunteering, they can submit work that they prefer but does not necessarily meet the needs of the NGO. In other words, they think that the NGO should accept their designs because they are volunteering their time. Also, sometimes volunteer graphic designers get frustrated if the NGO asks for modifications to their designs. To be clear, professional graphic designers bring immense experience and therefore probably have insights about strategies that work and others that don't.

To minimize these conflicts, it is very important to be clear with volunteer graphic designers from the beginning by telling them: “We are asking you for the same customer service that you would provide to a paying client.” If they cannot agree to this, then thank them kindly for considering your request but say “no thank you”. Note that if you follow this policy, you will

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<sup>8</sup> Another specialized skill that would be helpful to have represented on this committee is someone who is familiar with marketing to people with low incomes. To recruit a volunteer with this unique experience, think about organizations that currently market to people with low incomes. Try to find the person who created this organization's marketing strategy and ask them to join this committee.

have much fewer people willing to volunteer their time and talent to your cause. If your NGO operates in a small city or if your project is time sensitive, you'd probably benefit from being less rigid. Whichever graphic designer you bring on be authentically grateful for their efforts and, whenever possible, use their recommendations.

### Marketing Committee Best Practices

1. After Volunteers, Marketing is your second biggest challenge. It is challenging for several reasons:
  - A. You are introducing not only a new event but a new type of event.
  - B. Your city's residents may not understand what you are trying to do or not pay attention to you because they do not know you or your organization.
  - C. You have a tiny marketing budget.
  - D. You are using volunteers who may be less dedicated than a paid professional.
  - E. You do not have much time to experiment to see which strategies work and which do not
2. Marketing Plan – For all those reasons, it is **essential** to develop a Marketing Plan.
  - A. Create a marketing plan that lists the AAN-X marketing strategies (and the reasoning behind why they will be successful), marketing partners, and a timeline for accomplishing specific steps.
  - B. It will be really important to research successful marketing campaigns used by similar organizations. See if you can find a government agency that promoted a new health benefit program to lower income residents. If their strategy worked, maybe it could work for AAN-X. If it didn't work, find out why so you don't repeat the same mistake. It might even be helpful to see how a business or government agency recruited an audience similar to ones you are trying to recruit.
  - C. The plan should be critiqued by as many people as possible. The best people to review it are those who either have done what you are trying to do or who intimately know the decision-making habits of the audiences you are trying to reach. Indeed, many of the people who review the marketing plan will have marketing skills themselves and may want to join the Marketing Committee.)
  - D. Start developing the plan before the first Marketing Committee meeting so that committee members have something to react to. Maybe send it to each member before the first meeting to get their brain thinking.
3. Guerilla Marketing – Please start by reading the “[How to Perform Guerilla Marketing](#)” worksheet.

A word about creative marketing – As mentioned, there are several factors working against AAN-X such as limited time and budget, little public understanding of the event, and/or limited familiarity with your NGO. However, you have a lot going for you too!

While we have listed a few advantages that come to mind, we would also recommend that reading about Guerilla Marketing and try to come up with your own insights. Search “Guerilla Marketing” on Google or read: [https://en.wikipedia.org/wiki/Guerrilla\\_marketing](https://en.wikipedia.org/wiki/Guerrilla_marketing)

AAN-X Advantages to Exploit:

- A. YOU'RE ARTISTS!<sup>9</sup> - Hello??? Creativity is in your blood, in your DNA. If anyone can think of marketing strategies that create “happy spectacle”, that stop people in their tracks to take notice, it is artists. And we know your city has some amazing artists! Have fun with this. Think ‘outside the box’ ... this is perhaps a US expression, but it means to develop solutions by thinking in nontraditional ways.
- B. YOU'RE ARTISTS – (This next one may only be applicable in the US. Hopefully, it applies in your country too.) Some of the ideas you come up with may look a little weird to non-creative type people. Indeed, if you were any other group, people might think you are weird. It's laughable to think about a very conservative group – say a Trade Association of Accountants – using guerilla marketing ideas. But since you are artists<sup>10</sup>, you get a “free-pass” so to speak. People will judge you as being “artsy” rather than strange. Exploit this freedom! Go a little loco.
- C. Innocence of Volunteers – Another advantage that AAN-X has is that all of your workforce are volunteers. Consider that some of the marketing ideas you come up with may not be exactly legal - even if they are not harmful to anyone. Or maybe they are legal, but they require gaining permission first, and for various reasons, you don't want to do this. For example, you could project the AAN-X logo onto the sides of 20 tall buildings in your city at night or use chalk and stencils to produce signs on sidewalks. Volunteers will have an easier time pretending to be ignorant or asking for forgiveness (after being observed doing guerrilla marketing) than a paid employee of AAN-X would.

We are not sure how the government in your country will respond to these, but if volunteers were observed doing these kinds of activities in the US, they could easily feign ignorance. Whereas if they asked permission, the process of getting approval would either take too long or the government's lawyers would find some reason to not approve it. As long as the idea is conceived and executed by a volunteer and this volunteer proceeds with no knowledge or participation by your NGO or other AAN-X volunteers, then there is usually little culpability. **Note: Designing the AAN-X marketing strategies based on the insights presented in this section should be determined by your NGO's Executive Director and its Board of Directors.**

- D. Building Partnerships fueled by the “goodness” of AAN-X's Mission – Clearly, AAN-X's goal is to improve your city and it is doing this with no profit motivation. Contrast this to a business trying to market their product or service. Their sole purpose is to make money. This distinction is important to remind yourself of if you begin to feel like a salesperson who is encroaching on shoppers' personal space. Highlight this fact when seeking marketing partnerships with businesses, government offices, and NGO organizations – especially those that make you feel like you are wasting their time with a sales pitch.

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<sup>9</sup> Or at least you will be by the second year. Many artists will want to work with your NGO after the first AAN-X.

<sup>10</sup> Or will be perceived as artists because you are promoting an arts event

4. **Daily Presentations** – No amount of print or paid advertising can measure up to the sincerity and passion of a dedicated, live speaker. For about 3 or 4 months before AAN-X, the Marketing Committee or the Event Organizer should be giving 15 minute presentations to different groups at least 3x a week. Start by making a list of every possible group you can think of – from the government tourism board to a sowing circle of retired ladies, from the Rotary Club of your city to a group of concerned parents. EVERY GROUP YOU CAN THINK OF! It will take time to schedule all these meetings but trust me – this is one of the most effective and affordable methods of recruiting volunteers, artists, and guests. This activity could be done in conjunction with the Volunteer Committee or both committees could agree on one talented speaker.

5. Graphic Design:

A. Create and manage a website

- i. See: <https://www.artallnight.org> and <https://www.artallnighttrenton.org/>. AAN-X's website DOES NOT NEED TO LOOK LIKE EITHER OF THESE WEBSITES.
- ii. Sub-headings to include:
  - a. What is AAN-X?
    - Summary of the event
    - Purpose of the event
    - Who produces AAN-X?
  - b. Instructions for submitting your art
    - What kind of art is accepted?
    - Are there any restrictions?
    - How, where, and when to submit your art
    - Can I register online in advance of the event?
    - Your art should be ready to hang
    - If I choose to sell my art, how much profit do I keep?
    - How do I get paid?
    - What is the Buyer/Artist Party?
    - How and when do I pick up my art if it doesn't sell?
  - c. Volunteer
    - Volunteering is fun and helps build community
    - Menu of volunteer needs and estimated time commitments
    - Civil Society Training program
  - d. Sponsors
  - e. Musical Guests
    - List the schedule of bands on both stages for 24hours
  - f. Schedule – Complete schedule of events
  - g. Art Making Days
    - What they are
    - When and where offered
  - h. Frequently Asked Questions
  - i. Contact

B. Create style guide – To give to other volunteer graphic designers. At times, this may be useful to your sponsors and the media as well. A style guide is a document that outlines



the visual and stylistic elements you have decided on. It's used to maintain consistency in branding, design, and communication materials. It serves as a reference tool for designers, marketers, and other stakeholders to ensure cohesive and unified brand identity across various platforms and mediums.

- C. Create social and traditional media advertisements and graphics – These are attractive advertisements that you can offer to print or social media partners that agree to promote AAN-X. For example, a banner advertisement that a partner website is offering you for one week. Or the local newspaper is allowing you to put in a 40cm X 50cm advertisement. You will likely not be able to create these in advance of the opportunities but be aware that they will be needed at some point. Use great pictures and as few words as possible. Create different advertisements for different audiences. The Event Organizer and the writer on the Marketing Committee should work closely with the Graphic Designer.
- D. Create and print a Sponsorship Brochure – Create a short, professionally designed listing of the AAN-X sponsorship opportunities. See [Sponsorship section](#) of this document. The Event Organizer and the writer on the Marketing Committee should work closely with the Graphic Designer.
- E. T-shirts – T-shirts are important to print for the Volunteers because they act as a uniform that distinguishes volunteers from guests. They also are a thank you gift for volunteers. And if AAN-X is successful, they act as advertisements any time someone wears it. Finally, the back of the t-shirt provides another sponsorship opportunity.

In AAN-Trenton's first year, after each volunteer got a t-shirt, there were about 50 extra, so they were sold to guests. Turns out, they were very popular. A much larger amount could have been sold if they were available. Clearly, this desire for a commemorative T-shirt may not be the same across cultures. But you may want to take that chance. That is, AAN-X should print more T-shirts than you need for the volunteers. It will be a good test for next year. If they sell out, then you know that next year you should print many more than what you need just for the volunteers.

Try to find a printer that will give you a discount on printing the T-shirts if AAN-X gives this company the other prints jobs as well (i.e. the signage, lawn signs etc.). Also consider providing men's and women's sizes for paying customers and ask volunteers which size they want when they register.

The color of the T-shirt should be the same as the logo, website, flyers, lawn signs etc.

- F. Signage at the Event
  - i. Event Signage – The largest signs at AAN-X should be tremendous and hang from the rafters. Something like 7m x 2m. They should prominently feature the AAN-X logo, whatever you decide is the AAN-X tag line, "Produced by 'WRITE IN NAME OF YOUR NGO'", and the logo of your biggest sponsor.

- ii. Sponsor Recognition Signage – Large signs (maybe 2m x 1m) for each musical stage. Include the logo of your music/stage sponsor and the words “Music sponsored by ...” or something like that. Have smaller sponsor signs next to other event areas that you found sponsors for. For example, if you found a sponsor for the Kids Activities have a sponsor recognition sign there. Same for the Beer and Wine area. Etc, etc.
- iii. Volunteer Signage – Large sign (maybe 1.5m x 1.5m) that includes all the names of the volunteers and a big “Thank you to all the AAN-X Volunteers”
- iv. Directional Signage – Create smaller signs to direct guests such as: bathrooms, beer, and wine area, kid’s activities, volunteers meet here, buy T-shirts here, buy art on display here, etc.

#### G. Promotional signage

- i. Lawn Signs - This is an area in which AAN-I’s experience may not be helpful to you. However, we thought it was important to share as it was the centerpiece of AAN-Trenton’s marketing plan in it’s first few years. **Also, if you do not use this method you will need to find another method to achieve the same result.** AAN-Treton placed something we call “Lawn Signs” in the US at 600 highly trafficked locations through our region. These are plastic signs that politicians put on the front of lawns<sup>11</sup> throughout their district. Maybe you have them too?



They are relatively cheap and very effective at places where cars are forced to drive slow like at traffic signals. However, these signs might not work in a very urban environment where there are many other signs competing for everyone’s attention. If you decide to use lawn signs, the number one thing to do is to ask permission from the property owner before placing the sign on someone’s property. Actually, this is true for whatever kind of sign you use. Ideally, you want the property owner to take care of the sign while it is on their property. They will only do this if they support your mission.

- ii. Flyers – In more urban environments, in AAN-Trenton’s early years, staff delivered flyers to the front doors of 10,000 houses. If lawn signs are not used in your city, you may want to find 10 volunteers to each handout 10,000 flyers, so a total of 100,000. It is a great workout so this might be attractive to people who like to exercise. Or you

<sup>11</sup> We think the word is Céspedes, in Spanish

might need to pay these people which may be a worthwhile investment IF the flyers could be designed so that the reader understands that AAN-X is **not asking them to buy anything**.

- iii. Posters do not work – In our experience, posters do not work to 1) recruit volunteers or 2) attract guests to an event. These days, there's just too much information posted on walls and bulletin boards at the pub, supermarket, church, library, and community center. Think about it: when was the last time you actually stopped to read a poster? Of the posters you stopped to read, how often did it cause you to respond or take action?

#### H. Distributing Promotional Signage –

- i. When to distribute? This is a task that should not be started until 3 (maybe 4) weeks before the event. This is because if signs stay outside, in public spaces or even in private ones, they will be vandalized or ruined by weather.
- ii. Which volunteer is best suited to this job? This job is a lot of work but also requires a friendly person who is not afraid to ask property owners for their permission to put a sign on their property. Such a person should be a good salesperson and know the best replies to the typical reasons why someone would object to a sign on their property.
- iii. Where to distribute? **Do not put up signs in a location just because someone agreed to hang one. For example, a volunteer's best friend agreed to hang a sign on her front door but only 5 people are likely to see it. Thank the friend for their support but explain that your signs are too valuable to put up just anywhere. Instead, save your signs for locations that get the most readers. You want at least 50 people to read each sign.** Think strategically about where to put signs. Places with a lot of pedestrian traffic are usually good places ... but not always. For example, in the US, big supermarkets allow businesses and organizations to put up posters in an area by their front door. This sounds great

#### Perseverance - You Are Doing Good Work!

You are doing something good for the city as a whole and for your neighbors. In the Volunteer Recruitment section, it was mentioned that you will fail more than you succeed. Meaning, for every 10 people you ask to volunteer, maybe 2 or 3 will say yes. The same is true with small budget marketing. That is, expect about 2 out of every 10 of your marketing requests to be granted.

What is the key to success against such odds? Clearly but passionately explain that you are not trying to sell them anything. That's the first motivation most people think when approached by a stranger. Explain that your purpose for talking to them is to seek their partnership in achieving a great project for your city.

Still, you are going to face a lot of rejection. How do you keep going? How to you keep a smile on your face and motivate yourself to try your request on yet another person, company, government office? Simple: you remind yourself of the AAN mission. You remind yourself that you're not out on street peddling a consumer product like encyclopedias or vacuum cleaners. No, you're selling engagement, participation, and community. You're pitching the GOOD and don't let anyone make you feel ashamed for working towards that goal.

until you look at how many people actually stop and look at these announcements.  
Next to no one is the reality.

- I. Photography – Ensure each aspect of AAN-X is documented in high quality photographs. This is very important for next year. Photographers need to understand that they are volunteers and all photographs become the property of your NGO and AAN-X. You will use these photographs next year on the AAN-X website, in grant applications, on press releases, in mass emails, on promotional signs and brochures, on sponsorship packets, to recruit volunteers, musical acts, and food vendors. In the first year, 2 or 3 photographers will be sufficient. However in the 2<sup>nd</sup> and 3<sup>rd</sup> years, 6 professional or semi-professional photographers is recommended to cover the following shifts:
  - 1 Photographer – Saturday 10am to 2pm – to document artists dropping off their art
  - 1 Photographer – Saturday 4pm to 8pm
  - 2 Photographers – Saturday 8pm to Sunday 2am
  - 1 Photographer – Sunday 6am to 11am
  - 1 Photographer – Sunday 11am to 3pm

Give each photographer a list of themes and specific pictures you would like them to capture. For example, take photographs of:

- Day-of volunteers having fun while volunteering
- Older and younger generations interacting together
- Noticeably wealthy people interacting with noticeably low-income people
- Guests of different races interacting in meaningful ways
- Guests enjoying and observing the art in general
- Very young artists finding their piece of art and showing their parents
- Very old artists finding their piece of art and showing their friends or grandchildren
- Artists watching guests they don't know observe and react to their art
- Guests learning or listening to salespeople at sponsors tables
- Guests enjoying and reacting to the special events/projects
- Artists working on special events/projects
- Musical acts performing and guests dancing or enjoying the music
- Guests buying and enjoying food

## FACILITIES COMMITTEE

**Function of Facilities Committee:** In charge of finding, transforming, and dismantling an event space to be suitable for AAN-X

### **Responsibilities of Facilities Committee:**

1. Assist Event Organizer in finding a suitable event space
2. Prepare the event space for the needs of AAN-X
  - A. Design Art Display Walls
  - B. Obtain donated materials to build the Art Display Walls and other event needs
  - C. Manage one-day volunteers who will build the Art Display Walls
  - D. Manage one-day volunteers who will deconstruct the Art Display Walls
  - E. Manage electrical and lighting needs
  - F. Assist other AAN-X Committees with their Facility needs
3. Obtain permits and inspections that relate to buildings from your city's government i.e. electrical, fire, hygiene (bathrooms).
4. Return the event space to its original condition
5. Store materials and equipment for next year

**Facilities Committee Captain** – This is one of four positions that will make or break AAN-X – the other three being the Volunteer Committee Captain, Marketing Committee Captain, and Art Processing Committee Captain.

1. Obviously, you will want to find someone that is experienced in construction or building maintenance. A familiarity with electricity would be helpful too. Aside from their technical background, you'll want someone who is good at solving problems and strives to say "yes" to requests. That means, someone who thinks about problems as challenges and will propose different solutions until everybody is satisfied. It should go without saying that you want someone who is reliable and can lead volunteers who may or may not have a construction background.
2. The Facilities Committee Captain will need to collaborate with other Captains and the Event Organizer on various aspects of the event. Such as with the:
  - A. Art Processing Committee Captain– to design and build display walls upon which to attach the art to
  - B. Music Committee Captain – to plan for the electrical needs of musical acts and other electrical needs. If portable stages cannot be found or rented the Facilities Committee may need to build them.
  - C. Special Projects Committee Captain – to assist this committee in achieving their vision for special projects.
  - D. Marketing Committee Captain – to hang large signs throughout the event space. Indoor cranes may be needed
3. This position will require a significant amount of volunteer hours. It is recommended that all candidates for the Facility Committee Captain position read this section of this document to

understand what is needed and expected BEFORE they interview for the position. Ideally, you will surround the Facilities Committee Captain with talented and dedicated people to remove some of the burden of this position.

### **Facility Committee Members**

Other types of people you might want to ask to volunteer on the Facilities Committee are those who:

- Have construction, electrical, and/or building maintenance experience
- Have experience designing large event spaces
- Have experience with event lighting
- Own businesses or have contacts that own businesses in the construction, remodeling, event rental, or event lighting industries
- Have engineering experience because engineers tend to be excellent problem solvers

### **What will members of the Facilities Committee be asked to do?**

The Facilities Committee can be one of the most fun committees to volunteer for. It is also one of the easier Committees to find volunteers for because the tasks at hand are straightforward and easy to explain.

It's hard to say exactly what the Facilities Committee will be asked to do except to say they will try to help the Facilities Captain complete the responsibilities listed on the previous page. This may mean meeting a volunteer from the Marketing Committee to help hang a large banner. Or getting a fire safety permit from city's government. Or building a unique thing that the Special Projects Committee asked for. Or helping to manage the many one-day volunteers who come out to help build the art display walls. Or finding a truck that's big enough to transport donated plywood to the event location.

### **When are Facilities Committee Members needed?**

This Committee probably does not require a regularly scheduled monthly meeting like most of the other Committees do. Rather, Committee Members will likely communicate separately with the Facilities Captain. Not having to meet monthly should make it easier to recruit volunteers. However, the Facilities Committee might want to meet once or twice. But this only makes sense if the Committee can meet AT the event space. This is because problems can best be observed, and solutions proposed by being physically present in the event space. Therefore, if a property has not been secured yet for the event, it doesn't make sense for this group to meet yet.

### **Facilities Committee Best Practices**

#### **1. Finding the perfect event space**

Selecting the event space is ultimately the decision of your NGO's Executive Director and the Event Organizer. However, they would be well advised to get the opinions of the Captains especially the Facilities Captain before a final decision is made. Below are some points to consider when looking at spaces:

- A. Location – Is the building located in an area where ALL people will attend? Think about the area around the building – will rich people not attend because this area is thought to be

unsafe? How easy is it to get to this location – will economically disadvantaged people not attend because there is no public transportation to this area?

- B. Size – Can the size of the building accommodate 3,000 people over 24 hours, 2,000 of whom will likely be there between the hours of 8pm and 2am? The building also needs to accommodate the art display walls, 2 different stages for music, space for special art demonstrations, space for selling food, space for selling beer and wine, space for kid's activities.

It is great If the building owner would allow the event to be outside as well. Meaning, does the building come with a parking lot or outdoor space that could be used for selling food or for a special events activity??? Is there a street next to the building that could be closed off for one day for these kinds of uses? If the City government requires you to get an event permit, will the size of the building be sufficient for the number of people who will be inside the building?

- C. Price – The event space needs to be free. Especially in your first year. How do you find a large free building? Start with the Office of the Mayor – they will know vacant city-owned properties. Also, tell the idea to the your city's Chamber of Commerce and the Rotary Club of your city. Both of these groups are composed of many successful business owners who are interested in economic development (which the arts do) and improving social conditions in your city (which AAN-X will). Finally, talk to commercial realtors. They can introduce you to property owners with vacant properties. These property owners will see the 3,000 attendees and all the media coverage as free advertisement for selling/renting their vacant building.
- D. Condition – Do the bathrooms work? Does the roof leak? Does the electricity work and will it accommodate the type and amount of electricity you will need to power the musical acts and lighting? While you could rent a generator, it is not recommended. Generators are noisy and Art All Night aspires to provide a gallery-like experience for participating artists. Will the building pass all city inspections for fire alarms, structural, electrical, and environmental (i.e. asbestos)? Not sure if your city's government requires such inspections? Even if they do not, these are important things to get a professional assessment on before agreeing to use the space. A property owner might seem trustworthy and reassure you that all the systems are functional but a third party professional who evaluates the building for you is more reliable.

#### E. Flexibility of owners

- i. How cool are the owners? They need to be fully aware of what will happen in their building – i.e. the building of the art display/gallery walls, thousands of people, lots of beer and wine, lots of live music – before they agree to let you use it. If you have a property owner that is “on the fence” about letting you use their property or wants to charge you, AAN-X might want to offer them the same benefits you are offering other sponsors such as:
  - a. Logo placement on your website, and on advertisements, promotional materials, and event signage



- b. A tax deduction for their in-kind contribution. Again, this may not benefit may not be offered in your country.

If the building is currently vacant, you can also argue that foot traffic and media coverage will act as free marketing that will help the owner find buyers/renters for their property. You can offer to mention that this building is available for sale/lease in all interviews you are asked to do with media outlets. In interviews you can present the owner as a “great corporate citizen and a supporter of the arts who has an amazing space that would be just perfect for many uses”. Finally, you can remind the owner that transitional neighborhoods with an arts presence are reinvigorated more quickly than neighborhoods with no arts presence.

- ii. Transparency and Lease: Keep in mind – The owner should:
  - a. Know that a variety of volunteers will need access to the building periodically in the month before the event to build the display walls and make other preparations to the space – like building the stages, laying out electrical wire, setting up artistic lighting, hanging large banners and signs, and delivering tables. You will also need about 2 weeks after AAN-X to deconstruct the walls and return all borrowed tables and equipment.
  - b. Be willing to write you a lease that specifies the “terms of use”. A lease is necessary even if they are letting you use the space for free as it will protect your organization in the event there is a misunderstanding that later puts the event in jeopardy. You will also want to tell the owner that you will take out a million dollar event insurance policy in which he/she will be totally indemnified. More on the insurance policy later.

F. Coolness/hipness/quirkiness of building – Is the space cool? Is it unique? Is it different? A cool, unique, and/or different space that is reimagined or repurposed for a large art event will attract attendees who are curious about this kind of thing and might not come for the art alone. This is good – next year they’ll know to come for the art itself. However, what if you are able to find a building that satisfies every other criteria (A through E) but is NOT cool, should you choose this building? Yes, choose this building. Especially in your first year, A, B, C, D, and E is greater than F. Remember 2 things:

- i. Specialty/Artistic lighting can do a lot to make an uncool space look cool.
- ii. There is no requirement that AAN-X be held in the same building next year. In fact, AAN-Pittsburgh takes pride in hosting the event in a new building each year. That is part of the appeal of attendees – to see how the organizers transforms the space each year.

## 2. Lighting

- A. Functional Lighting – Clearly, guests will need to see the art at night so be sure the building has enough natural/electrical light or the electrical capacity to plug in sufficient lighting.



- B. Decorative/Mood Lighting – Directed, colored light can be used in many ways to make an uncool space look cool. You are strongly encouraged to find a lighting designer with an artistic imagination. Not just someone who’s done a few weddings and graduation parties. Someone who has done lighting for large clubs and artistic events. Spending extra money for someone with experience and imagination is even more necessary if the event space you find is not cool.
- C. Disco and Stage lighting – If AAN-X chooses to have an all-night disco, specialty lighting should be set up ensure a funky ambience. Likewise, lighting for the music stages is absolutely necessary. This is an area where the Facilities Committee will need to work with the Music Committee.
- D. Lighting to feature the AAN-X logo or a sponsor’s logo – One way to really elevate AAN-X as a premier event is to use what lighting designers call GOBO lights. This may not be an international term. It’s when a very focused, bright light projects a logo or other design onto a wall or floor. It can be shown in several colors and can be set to vibrate, and morph based on music. This is an area where the Facilities Committee will need to work with the Special Events or Marketing Committee.

Below are some pictures of how lighting was used at AAN-Trenton.



- 3. Electrical – When evaluating and configuring the electrical power for the event, ensure that a professional electrician is involved. Otherwise, you might cause a fire. As mentioned, the main sources of electrical needs are event lighting and musical acts. However, food vendors may also need power. If the food court is far away from the art on display, you can require food vendors to bring their own power with portable generators. However, if they will be located within earshot of the art or music, you really should ensure their power needs can be supplied through the buildings power. This is because AAN-X is billed as a having an art gallery-like setting. It would not be very gallery-like to have a noisy generator humming.

#### 4. Building Art Display/Gallery Walls

- A. Both sides – You’re going to want to create walls that can display art on both sides of the walls you build. You would not want to only have art that was displayed along the perimeter of your event space as this would resemble a one-way street. Have you ever noticed that cars go much faster on a one-way street? No, you want people to contemplate and appreciate the art and to mix and mingle with other guests. So to be clear, it’s ok to display art on the perimeter walls but you should also have art displayed on walls in the center of the event space.
- B. When to Build – Try to build all the art display walls over 2 weekends. Ideally, build them 2 and 3 weekends before AAN-X.
- C. How many panels? How many art display walls or panels do you need? That’s hard to say because you won’t know how successful you will be with attracting artists to participate in your first ever AAN. However, it’s a good bet to make more wall space than you could imagine needing. Then, if you don’t need all the space, you can spread the art out further that is submitted. You can pretend that this was intentional. Say that you were going for a *minimalist* feel.
- D. Two styles – Presented below are 2 ways to make the walls. However, feel free to come up with your own version. Just realize that the walls need to be 1) cheap, 2) sturdy so they don’t fall on people, 3) strong enough to hold a variety of two dimensional art, and 4) are easy to disassemble and store for next years’ AAN-X.
  - i. Art Display walls used at AAN-Trenton: At AAN-Trenton, frames were made out of 2” x 4” dimensional lumber and large sheets of Homasote<sup>12</sup> were attached to each side of the frame. If you can imagine the wall as a sandwich, the frame was the meat and the Homasote was the bread. Then holes were drilled into the tops and threaded wire rope into each panel. The other end of the wire rope was attached to the steel beam overhead.

Homasote was chosen for the panel walls because it’s cheaper and lighter than wood. It was also soft enough to accept pins but would securely accept metal screws too. There were also framed sections that were not hanging from above. These just leaned against the perimeter walls.

#### *Art Display Walls at AAN-Trenton*

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<sup>12</sup> Homasote is a brand name for large boards made out of compressed, recycled paper. It is lighter and cheaper than wood boards



- ii. Art Display walls used at AAN-Pittsburgh: Pittsburgh's AAN didn't have the luxury of hanging walls from above so they made walls that stood on the ground. You can't see the legs or sides from the pictures below, but the walls themselves start at about 1 meter from the floor. This is because you don't want to have guests squatting down to look at the art. You want to make the display as museum-like as possible.

Like Trenton, Pittsburgh made their wall *frames* out of 2" x 4" dimensional lumber (wood boards). Then they attached sheets of OSB<sup>13</sup> wood for the wall *panels*. You still need to make a sandwich, like was done in Trenton, otherwise you will see screws sticking out on both sides of the OSB panel. (The screws are used to hang the art from). Again, exposed screws would not be very museum-like.

#### *Art Display Walls at AAN-Pittsburgh*



## 5. Toilets

<sup>13</sup> Oriented strand board (OSB) is a type of engineered wood similar to particle board, formed by adding adhesives and then compressing layers of wood strands (flakes) in specific orientations.

- A. How many – How many toilets do you need? A good rule of thumb is to have 1 toilet for every 150 people. Keep in mind that the estimated 3,000 attendees will not all be there at the same time. However during the peak hours you may have 1,500 to 2,000 people. Ideally, the building you find will have lots of bathrooms in good condition.
  - B. Portable toilets – If the building does not have enough bathrooms, you will need to rent portable toilets.
  - C. Nearby Buildings – Another way to increase your available toilets is to ask nearby property owners if your guests can use their toilets during AAN-X. You may need to pay a fee for this but your guests will appreciate going to a real toilet over a portable toilet. Also it may be cheaper to pay a nearby building owner for this favor than to rent a portable toilet. You should offer the building owner the option to station an AAN-X volunteer at the building for the entire time his/her bathroom is being made available to AAN-X guests.
  - D. Plumber – Finally, before the event, be sure to identify a plumber that is available 24hours a day. A broken toilet at 1am would be terrible for the event. And note that many plumbers, at least in the US, say they are available 24hours a day but are really not. It's a good idea to identify one that truly is available 24hours a day.
6. Interfacing with other AAN-X Committees – While the Facilities Committee primary concern is with building the art display walls and other big projects related to the building space, they should also be available to help with needs presented by the other committees. For example, the Special Projects Committee might need help constructing something or the Marketing Committee might need help hanging a 20foot banner from the roof.
  7. Materials – Art All Night requires a lot of Homasote/plywood, 2x4 lumber, and screws. You must find a [sponsor](#) to donate these or at least give you a great price. Perhaps the same sponsor can store these materials for AAN-X for next year's event?
  8. After the event – Return the building in the condition you found it:
    - A. DO NOT – Ask volunteers to clean the bathrooms. **This is a very easy way to lose volunteers.** Either have paid staff from your NGO clean the bathrooms or hire/pay people to do this. Also be careful about asking volunteers to sweep and mop in the main event space. This might be a good activity for a boy scout troop, but it would be major turnoff for adults.
    - B. DO – Ask volunteers to help deconstruct the art display walls and transport materials to a storage facility to hold until next year. Volunteers should also be asked to help remove and return borrowed tables and chairs. It is also ok to ask volunteers to help tidy up the space.
    - C. After-event Clean-up Plan – Have a plan for A and B above. **There is so much adrenaline flowing leading up the event that you might forget that you will have many responsibilities after the event.** Allow yourself 2 weeks for this part of the event. A plan might include

identifying someone to organize the post-event cleanup. (Keep in mind that the Event Organizer will probably want to hide in a cave for a few days after the event to recuperate.) A plan might also identify specific volunteers and specific vehicles that will perform specific responsibilities. The plan might have a contract in place with a cleaning company to perform x, y, and z after the event.

## **ART INTAKE AND HANGING COMMITTEE**



### **Function of the Art Intake and Hanging Committee:**

- To ensure an orderly and efficient process for registering, receiving, and returning submitted art.
- To ensure a museum-like presentation of art submitted.
- To manage the process of selling art on behalf of artists.

Here is a synopsis of AAN-X for those readers who may have skipped over this part in the introduction

Art All Night-X (AAN-X is a 24 hour long art festival that encourages artists of ANY age, skill level, or medium to submit one piece of visual art - of their own making - and to have that art hung in a gallery-like setting.

- Free to submit art and free to attend
- No application needed to submit art
- No judge or jury that reviews art submitted
- Artists may sell their art and keep 93% of the profit
- The event opens to the public at 3pm Saturday and ends 3pm Sunday. AAN-X to add dates

To participate, artists drop off their art on Friday ADD DATE (day before event) from/to ADD TIMES or Saturday ADD DATE (day of event) from/to ADD TIMES. Artists complete a free registration form and sign a waiver that protects your NGO from claims of damage or theft. AAN-X volunteers hang the art submitted as it is received. Artists retrieve unsold art on Sunday ADD DATE when the event is over from/to ADD TIMES

### **Responsibilities of the Art Intake and Hanging Committee:**

Unlike the other committees, this committee has both event production responsibilities (that need to be figured out months before the event) as well as responsibilities that must be performed at the event itself. Additional volunteers can be recruited to help at the event itself.

#### *Responsibilities in the months before the event:*

1. Write clear instructions that explain such things as who may submit art as well as how, where, and when to submit and retrieve your art, etc.
2. Create a waiver form that protects and indemnifies AAN-X and your NGO (your staff, board members, and assets) that all artists must sign before submitting art to AAN-X.
  - Create an online version and encourage artists to complete this step at home before they arrive at the event.
  - Create a paper and/or on-site digital version for those artists that need to register in-person when they drop off their art.
3. Plan where and how art will be dropped off and received.
4. Plan for how art will be labeled. The label should include the artist's name, title, medium, price if it is for sale, the artist's website, hashtag, etc., and the AAN-X identification number. All of the above information is optional (meaning each artist can decide whether to include or not) except for the AAN-X identification number.

5. Plan for how art will be hung on the gallery walls
6. Plan for how to prepare submitted art that is not ready to be hung or displayed.
7. Plan for how customers can buy art and artists will be paid.
8. Plan for how artists will be alerted if their art has sold. Plan for how artists will retrieve their art if it does not sell.

#### *Responsibilities during the event*

Execute all plans made above.

#### **Art Intake and Hanging Committee Captain:**

This is one of four positions that will make or break AAN-X – the other three being the Volunteer Committee Captain, Marketing Committee Captain, and Facilities Committee Captain. **It is much more important for the Art Processing Committee Captain to have experience directing large numbers of people to follow a set of unfamiliar steps than it is for the candidate to have a background in making or displaying art or curating art exhibitions in museums or galleries.**

This person should be comfortable with anticipating how people move and behave in large events. For example, despite having clearly posted instructions on how to submit art on the AAN-X website, the Art Intake and Hanging Committee Captain should plan for the likelihood that most participating artists will not read or will have forgotten these instructions. They should plan for hundreds of artists to show up at the exact same time to drop off their art and hundreds to show up at the exact same time to retrieve their art. How will the Art Intake and Hanging Committee process the needs of hundreds of artists at the same time?

The goal of the Art the Art Intake and Hanging Committee Captain is to:

1. Anticipate bottlenecks, chokepoints, and other inefficiencies in the submission, hanging, purchasing, and retrieval of art
2. Create processes that make the submission, hanging, purchasing, and retrieving of art painless and streamlined for hundreds if not thousands of people
3. And finally manage these processes on the weekend of the event.

At their disposal will be volunteers with megaphones, signage, the AAN-X website, and marked paths for artists to line up. **But mostly this person will need experience in preparing for and managing chaos.** The Art Intake and Hanging Captain/Committee will work closely with the Facilities Captain/Committee to design the layout of the gallery walls.

#### **Art Hanging and Intake Committee Members:**

Like the Art Intake and Hanging Captain, Art Intake and Hanging Committee Members are needed in both a production *and* day-of event capacity.

Production Volunteers needed:

1. An expert database/spreadsheet developer. Artists can register on the AAN-X website or have the choice to register on-site at the event the day before or day of the event. This information is needed to print the labels that are attached next to each piece of art. A spreadsheet of this information will serve several purposes:
  - A. To generate labels for each piece of art
  - B. To identify artists when they come to retrieve their art
  - C. To perform analysis of artist demographics to determine who submitted art. This is important for measurement to determine if the AAN International's [goals](#) were achieved.
  - D. To track art sales
2. An expert in setting up on-site computers, networks, internet, and label makers
3. An expert in anticipating bottlenecks and chokepoints and creating processes to make art submission, hanging, purchasing, and retrieving painless and streamlined for hundreds if not thousands of people
4. An expert to plan the entire 'purchasing of art' financial transaction
5. Several volunteers to plan the 'After AAN-X Artist/Buyer Party'. This is a party held 1 week after AAN-X where sold art is delivered to the buyer and the buyer has the opportunity to meet the artist.

Day-of-Event Volunteers needed to perform several roles:

1. The day before AAN-X begins and the day-of-event AAN-X
  - A. An expert to set up on-site computers, networks, internet, and label makers
  - B. An expert in databases/spreadsheets to address problems that may occur
  - C. Several volunteers to direct arriving artists on where and how to register their art
  - D. Several volunteers to receive art and print corresponding labels
  - E. An expert in building and fixing art frames to attach wire, hooks, and fix frames - as much of the art submitted will not be ready to be hung
  - F. 10 or 15 volunteers to hang the submitted art as it is received on the gallery walls and attach the correct label.
2. During AAN-X
  - A. Several volunteers to manage a table where patrons can come to purchase a piece of art.
3. After AAN-X
  - A. An expert in databases/spreadsheets to address problems that may occur
  - B. Several volunteers to contact artists via email and text to tell them if their art was sold.
  - C. Returning/Delivering Art:
 

*Unsold Art:*

    - i. Direct arriving artists on how to line up to receive their art and what paperwork they need to have ready to prove they are the owner
    - ii. 10 or 15 volunteers to escort artists to the location of their unsold art so that the artists may remove it and leave the building

*Sold Art:*



- i. Several volunteers are needed to transport sold art to the location of the 'After [AAN-X Artist/Buyer Party](#)'. This is a party held one week after AAN-X. It is where sold art is delivered to the buyer and the buyer has the opportunity to meet the artist.
- ii. Several volunteers to set up, manage, break down the After AAN-X Artist/Buyer Party.

### **Art Intake and Hanging Committee Best Practices:**

1. Registration and Waiver Form - Create a registration and waiver form that each artist is required to fill out and sign in order to participate in AAN-X. See attached sample form. The form should explain:
  - A. What art is not permitted – see below
  - B. That artists are not required to sell their work but if they want to AAN-X will take a 7% commission to cover transaction expenses. It is normal for art galleries to keep 60% so this is very generous of AAN-X.
  - C. Explain the Buyer Meets Artist Party – see below
  - D. UNDER NO CIRCUMSTANCES ARE ARTISTS PERMITTED TO TAKE ART FROM AAN-X BEFORE THE EVENT IS OVER
  - E. If the artist dropping off the art is not the same person picking up the art, AAN-X must be made aware of this when the art is dropped off. Otherwise, anyone could claim to be the owner of the art.

Encourage artists to complete this step online before they arrive to submit their art. This reduces the time they need to wait on line at the drop off desk and helps you get a sense of how much art is going to be submitted. The latter will help you plan for how tightly art will need to be displayed on your limited wall space.

At least half the artists will not register online, so you will also need to allow them to fill out these forms in person. You can do this by providing a paper version and/or you can make several computer stations available on site where each artist can type in their information. The latter makes more sense because one way or another this information needs to be entered into a database. The Art Processing Committee will use this database to quickly print tags with such information as the title of the art, the artists name, price, and the AAN-X identification number.

The database is also required because it:

- Shows the price of each piece of art which is needed to facilitate a sale
- Lists the contact information of the artist which is needed if the piece sells. You'll call the artist to let them know that they do not need to come back to retrieve their art.
- Used after the event to [measure participation](#) which is an AAN-X goal.

2. Art with fascist, racist, homophobic, xenophobic, or misogynistic themes are prohibited. Art All Night prides itself on not having a jury or censorship but it should be made clear that this openness does include accepting art that contains fascist, racist, homophobic, xenophobic, or misogynistic themes. This policy should be included on the AAN-X website and on the artist registration and waiver forms.
3. Create a detailed plan for how artists will drop off their art. Considerations include:

- A. Where will pre-registered artists line up to submit their art? How will they be checked-in?
- B. Where should artists who have not pre-registered line up to register? How will they be registered. For example, will you have clipboards, registration and waiver forms, and pens for them to complete OR will you have computer stations where artists can fill out all this information online while they are waiting in line?
- C. How will you verify each artists' identity to be able to verify that the person who is retrieving the art is the same person who dropped it off?
- D. How and where will the labels of both pre-registered and day-of-event registered artists be printed? How many volunteers are needed to hang all of the art that is submitted? It is recommended that artists should not be permitted to choose where their art is hung. It is recommended that the artist does not walk with the volunteer who is about to hang the art. The only exception to this is for art that is very complex to set up. For these situations it is ok for the artist to accompany the volunteer to the destination where the art will be set up.
- E. What signage is needed on site to direct artists? How many volunteers are needed to explain where and what to do?

4. How and where will you display adult-themed art?

One option is to build a walled off area where only patrons over a certain age are permitted to enter. However, how will the Art Intake and Hanging Committee volunteers know which pieces must be hung in this special room? It is recommended that you create a written policy and apply it consistently. You do not want to make a judgement for one artist and not follow the same policy for another artist. Be prepared to defend your decisions!

It is recommended the Art Intake and Hanging Committee Captain make these decisions alone when the art is delivered. You don't want to burden volunteers with these difficult and meaningful decisions when they need to focus on hanging hundreds of pieces of art in a short period of time. And even if volunteers did have the time, they are unlikely to make such decisions *consistently*.

5. What is "Adult-themed art"?

This is hard to provide guidance on because each country will be different. Your definition on what is "Adult-themed" should be determined by your NGO's Board of Directors and informed by the culture in your country.

My suggestion is to be as permissive and open as possible. Art All Night strives to empower individuals by giving them a platform for self-expression. This is why it has the tagline, "No Judge. No Jury. No Censorship." It is also one of the selling points to amateur artists who normally would not have a chance to show their work in an art gallery. To invite these artists and then reject them would not be good optics for AAN-X or your NGO.

In the US, a nude portrait is not necessarily adult-themed or controversial. That only occurs when it is overtly graphic. The problem of course is that everyone has a different tolerance and definition for what 'too graphic' means.

6. Plan for how to fix submitted art that is not ready to be hung or displayed. Even though the AAN-X website will clearly state that all art must be "hangable" on a wall if it is 2D art or be

submitted with a pedestal if it is 3D, this committee should prepare for many artists who will not pay attention to this instruction. A 'Best Practice' here is to have some of the volunteers be those who own or work in picture framing shops. Have these people bring their tools. They will be able to address many last minute issues that arise when trying to hang art.

## 7. Purchasing Art

- A. How do guests go about purchasing a piece of art? How will guests know if a piece has already been sold so they do not also try to buy it?
- B. Is signage needed to direct them to the "art purchase table"? Is signage needed that explains how art purchases are conducted?
- C. Will you accept cash, check, credit card?
  - It is recommended that AAN-X accepts cash. For managing cash, please see "[How to manage cash](#)"
  - It is recommended that AAN-X arranges to have a mechanism for credit card transactions.
  - After year 1, it is recommended to have a portable ATM at the event. These can be arranged for around \$100 per day. Although some banks may provide it for free to you because they will charge a small fee to those who take out cash.
- D. How will you explain the 'Buyer Meets Artist Party' that takes place one week after AAN-X? What if a Buyer can't attend that party – how will you deliver their purchase to them?
- E. How and when do artists get paid?
- F. Will you charge artists a base fee to cover the transaction costs of the purchase?
- G. If your country has a sales tax on art, how will you collect and pay this tax on art purchased?
- H. Will you provide a convenient way for art buyers to donate to AAN-X/Your NGO? This is a way to generate additional revenue for your NGO. Provide the option for buyers to donate an additional 10%, 20%, or 30% to help support your NGO's mission and keep AAN-X free.
- I. Same question for artists – will you provide a convenient way that artists can donate part of their profit to AAN-X/ Your NGO? This is a way to generate additional revenue for your NGO. Provide the option for artists to donate 10%, 20%, or 30% of their sale to help support your NGO's mission and keep AAN-X free.

## 8. Create a detailed plan for how artists will retrieve their art. Considerations include:

- A. How do you notify artists whose art has sold? You'll want to let them know before they travel back to pick up their art. Otherwise, they will have made a trip for nothing.
- B. Where and when will artists line up to retrieve their art?
- C. How many volunteers are needed to check-in and verify that the person retrieving the art is the owner of the art or their designee. How many volunteers are needed to escort each artist to retrieve their art?
- D. What are the rules for someone other than the artist retrieving a piece of art?
- E. What happens to art that is not retrieved? How long until the art becomes the property of your NGO?

#### 9. Buyers Meet Artists Party

This party held one week after the AAN event and allows the art buyer to meet the art maker. It provides an opportunity for the buyer to ask the artist questions such as 'what is the meaning behind this piece', 'how did you make it', and 'can you make me another piece'.

The party is one more way to build community. Rather than a faceless commercial transaction, it allows relationships to form which is the foundation of a strong community. Note this option requires more work and planning. You must also decide if buyers can opt out of the party and choose to walk away from the AAN-X with their purchase as they would in any store or gallery. Finally, if you plan to host a volunteer appreciation party, this is a great way to accomplish two tasks at once if you are able to combine both parties.

# MUSIC COMMITTEE

**Function of the Music Committee:** To bring live music to AAN-X that will appeal to all demographics and to do so for the entire 24 hours.

## **Responsibilities of the Music Committee:**

1. Recruit musical acts to perform at AAN-X
2. Develop the music performance schedule
3. Obtain donated/borrowed stage and sound equipment
4. Set-up and manage the sound equipment during the event
5. Introduce each musical act and thank them after their performance

## **Music Committee Captain**

Be very careful in who you choose for this role. Many people will want to sign up for this position. What characteristics are you seeking?

1. Someone who truly understands the purpose of the event. In our experience, most people will SAY they understand the mission during an interview. However, they then go on to book musical acts that represent the music they personally like. Be careful.
2. Someone who works in the music industry is best. Someone who already has connections with a wide variety of musical acts. Someone who can call-in favors for stage and sound equipment. Perhaps, the manager of a famous music venue or the manager of a radio station. Maybe, you want two captains – each of whom have connections to different kinds of acts.
3. Someone who is trustworthy. The last thing you want is someone who talks a big game during an interview but doesn't follow through. If AAN-X advertises that a certain musical act will be performing, and then that act does not perform for some reason, your reputation will be greatly impacted.
4. Ability to manage volunteers

## **Music Committee Members**

Other types of people you might want to ask to volunteer on the Music Committee are those who:

1. Know how to set-up and manage sound boards, speakers, and stage lighting
2. Can lend or borrow audio equipment and large stages
3. Are comfortable speaking before audiences to thank the last band and welcome the next band to the stage

## **When are Music Committee Members needed? What will they be asked to do?**

The Music Committee does not require monthly meetings. While one meeting with all Committee members might be helpful, most work can be done independently in coordination with the Music Committee Captain. The main purpose of the single, optional meeting would be to reinforce the

purposes of AAN-X and how the choice of musical acts can be used to make a variety of guests feel welcome. The meeting can also be used to brainstorm about where and how to get equipment lent or donated. Finally, the committee can consider whether to pay a small stipend for one musical act as described in ‘best practice’ number 3, below.

### Music Committee Best Practices

1. Music Variety: It is CRITICAL to the success of AAN-X to offer music that appeals to those guests that are likely to be at AAN-X at specific times. For example, you might want to organize musical acts like this:
  - that 60 to 70 year old people would like from 7pm to 9pm
  - that 45 to 60 year old people would like from 9pm to 11pm
  - that 35 to 45 year old people would like from 11pm to 1am
  - that 20 to 35 year old people would like from 1am to 6am
  - that reflect solitude and contemplation from 6am to 9am
  - that young families would appreciate from 9am to noon

Why is music diversity so important? Because one of the central [purposes](#) of AAN-X is to be a destination for all kinds of people. If we want all types of people to feel welcome and attend, then we need to play music that speaks to every audience.

2. Two stages: If possible, try to have musical acts performing on 2 stages for the entire 24 hours. If it's not possible to have two stages for the entire time, try for two acts during the peak hours of 9pm to 2am. Each stage should be set up at opposite ends of the event space. It is a good idea to have a main stage and a minor stage. Here are the benefits of 2 stages:
  - A. More musical acts allows AAN-X to broaden your appeal to more types of guests
  - B. The appearance of 2 stages increases the spectacle of AAN-X and distinguishes the event from standard festivals.
  - C. Musical acts each have their own followers. Each act will promote their appearance at AAN-X therefore increasing event turnout. This is especially helpful in AAN-X's first year. Think about it, the followers from 24 musical acts equals a lot of guests ... but the fans of 48 musical acts could add 500 to 1,000 additional guests depending on the popularity of each band.
  - D. A second stage provides an additional sponsorship opportunity.
3. Paying musical acts: This is an important decision that the Music Committee should seriously discuss. There are pro's and con's to paying musical acts.

PRO's

  - It will be easier to recruit higher quality/more well-known acts
  - Higher quality/well known acts bring more followers
  - One could argue that paying artists is important. This is how they make a living.

CON's

  - If AAN-X pays for this, something else will need to be cut from the budget
  - If you decide to pay for only one or two acts, will you anger the acts that you don't pay?
  - What about all the other volunteers who gave their free time to produce AAN-X? Will they be angry that they are not compensated?

## KIDS ACTIVITIES COMMITTEE

**Function of the Kids Activities Committee:** To provide meaningful, participatory, and unique art activities for families with young children on Sunday from 9am to 2 pm.

### **Responsibilities of the Kids Activities Committee:**

1. Develop and host art activities at AAN-X that encourage children to participate. Good activities are those where the child is instructed or helped to create something themselves. A less desirable activity is where the child gets their face painted by an adult. Art All Night is about participation ... even for kids!
2. In addition, try to offer art activities that are both memorable and unlikely to be offered at school. You will build a loyal following when kids and their parents tell other families about their unique experience at AAN-X.
3. Activities may be table oriented, but they don't have to be. Sometimes kids are more engaged when they are not sitting for a long period of time. Maybe kids and parents are asked to walk through the art on exhibit to find examples of art with animals in them or examples of art with a certain color. For older kids, the same idea but instead search for different genres of art. For example, "See if you can find 3 examples of the following art genres: impressionism, realism, expressionism, and abstract. Here's a picture of each style so you know what you're looking for." What other ideas can you think of that do not require kids to sit at a table but still allow for an organized, educational, and fun activity?
4. Art Making Day – See below

### **Kid's Activities Committee Captain:**

Good characteristics for the Kid's Committee Captain to have:

1. Background in teaching art to kids (5 to 12 years old)
2. Ability to develop, staff, and coordinate 7 hours of participatory, memorable, and unique kid's arts activities
3. Ability to have all material needs donated to AAN-X
4. Ability to recruit qualified Kid's Activities Committee Members
5. Ability to manage volunteers

### **Kid's Activities Committee Members**

1. Have experience teaching art to kids from different socio-economic backgrounds. Some will have parents with them at AAN-X, some will not. Some will have parents who will want to be engaged in the activity with their child, some will not. Some kids will have art experience, some will not. Some will be attentive and well behaved, some will not.
2. Have experience building quick rapport with new students. Getting students excited quickly. Should be a dynamic person.

### **When are Kid's Activities Committee Members needed? What will they be asked to do?**

1. If AAN-X takes about 6 months to produce, it is recommended that the Kid's Activities Committee meeting 4 months before the event. Each meeting might last 2 hours.
2. Each member will likely be asked to complete assignments between meetings. For example, if one member proposes that he teach a Puppet Making Class at AAN-X, his assignment before the next meeting would be to send the Kid's Activities Captain a written lesson plan as well as find a donor who would be willing to provide puppet making supplies for free.
3. Members will be asked to teach, co-teach, or support kids activities offered at AAN-X.
4. Members will be asked to help set up the day before AAN-X and help break down after the event.
5. Members will be asked to help produce Art Making Day by setting up, teaching, supporting other teachers, or breaking down on this date.

### **Art Making Day**

1. Background of Art Making Day
  - A. What is Art Making Day? Some kids might like to participate in AAN-X, but their schools might not offer art classes. Likewise, some adults might want to submit a piece of art to AAN-X, but do not have the materials, instruction, or motivation to create something on their own. Art Making Day provides all these things for free so that anyone who wants to can participate.
  - B. Who is Art Making Day for? – Anyone can participate in Art Making Day, and indeed more people the better, but it exists first and foremost to increase participation among the types of people who are less likely to submit their art to AAN-X. For example, students at schools that do not offer art classes should be targeted for Art Making Day. Economically disadvantaged residents who do not own art making supplies are another example.

Throughout Art Making Day, special effort should be made to encourage participants to submit the art that they just created to AAN-X and to attend the event with their friends and family. Ask for their email or phone number so you can remind them a week before the event. This is a responsibility – to follow up with those who participated in Art Making Day -that should be assigned to a member of the Kids Committee.
  - C. When is Art Making Day? – Ideally, it will be offered a few weeks before AAN-X.
  - D. How many Art Making Days should AAN-X have? – You can host as many as you want. The more the better. It would be great to offer them in different parts of your city to reach more people.
  - E. Marketing Opportunities – Art Making Day should be considered as a major opportunity to also promote AAN-X. You can promote AAN-X when you are promoting Art Making Day. You can also promote AAN-X when you are hosting the Art Making Day itself.



## 2. Organizing Art Making Day

- A. Consider partnering with a school, library, community organization, or church to produce Art Making Day
- B. What Kinds of Art Projects Should be Offered:
  - i. Projects that can be finished in an hour or less
  - ii. Offer several kinds of projects that will appeal to different skill levels, age groups, and personalities. Have several options for children.
- C. Cost: Art Making Day should be completely free to participants. This means Art Making Day volunteers will need to get donations of needed art tools and materials.
- D. Marketing: How will people know about Art Making Day? This is where working with a partner (such as a Community Center) is really helpful. They can send out emails to their patrons. But don't stop here. What other ways can you think of to increase participation of the types of people highlighted in Section 1B, above?
- E. Location: Two ideas:
  - i. Art Center - You could conduct Art Making Day at an art school or community center. The advantage here is that it is equipped with tools and materials, and it is ok if paint spills on the floor.
  - ii. Public Plaza or Square: You could host Art Making Day in the middle of a public square or plaza, with picnic tables with colorful tablecloths and balloons. The advantage here is that more people will stop by to see what is going on in the middle of the square. This will lead to more participants in Art Making Day. It's also a great [Guerilla Marketing](#) activity to promote participation in AAN-X in general.
- F. Other Needs: Bring tables and chairs that are suitable for making a mess. Bring trash cans, trash bags, and paper towels. If being held outside:
  - Establish a place for participants to clean up.
  - Put down large plastic sheets to keep pavement free of paint. Or use paint that can be cleaned up. Bring cleaning supplies.
- G. Tell Participants About AAN-X: While participants are making art, tell them about AAN-X. Provide them with the instructions needed to submit their art and the form they will need to sign to expedite and make their participation easier. Also, offer to store the art they made on Art Making Day and offer to bring it to AAN-X for them. If they allow you to hold their art until AAN-X, you may want to get their phone number and email to remind them a few days before AAN-X. Even if they do not attend AAN-X, it might be nice to show them a photo of their art hung on the wall being admired by the public.
- H. Clean up: Whichever facility or location you choose, obviously clean it up to the condition it was given to you. This will help you gain permission to use the same place next year.

- I. Media Coverage: Use the media to get people to attend Art Making Day. Have the media cover Art Making Day as a way to promote AAN-X

## SPECIAL PROJECTS COMMITTEE

**What are Special Projects?** Special Projects are unusual, highly memorable, arts-based demonstrations such as iron pours, midnight glass blowing, all-over body painting on models, attaching spray paint to the bottom of skateboards, fire art, film festival, making unusual bicycles on site, making an art car on site. Special Projects are the third major attraction at Art All Night – the first being the art on display and the second being the music.

**Function of the Special Projects Committee:** To produce unusual, highly memorable, arts-based demonstrations and activities that are safe and fun to watch and ideally participate in.

### **Responsibilities of Special Projects Committee:**

1. Generate highly memorable art demonstration ideas for AAN-X that are safe and ideally realistic and cheap
2. Recruit highly unique and accomplished artists and makers who would be interested in demonstrating their craft at AAN-X at no cost to AAN-X other than the cost of materials
3. Create a budget, determine space needs, examine safety concerns, imagine and prepare for worst case scenarios, and ensure that the time of the presentation does not conflict with the space needs of other AAN-X Committees using the same spaces
4. Research if the activity is allowed under the AAN-X Insurance Policy
5. Determine if the project can be completed without damage to the facility where AAN-X is taking place. Take precautions to:
  - Ensure this outcome by protecting the walls, floor, and ceiling from paint or other markings
  - Ensure that the building is sufficiently wired for the electrical loads that you will place on it
  - Ensure that smoke alarms are up to date
  - Generally anticipate any other damage that may occur do Special Projects.
6. Present the project to AAN-X Event Organizer and then to your NGO's Board of Directors for permission to proceed
7. Research and obtain permits and other permissions from City fire and safety officials
8. Buy materials for the Special Project itself based on artist/performer needs
9. Buy materials to make the space safe for artists and guests such as temporary fences, fire extinguishers, and sand
10. Develop safety plan of what to do if there is a fire or another issue
11. Clean the space and return it to its original condition.

**Special Projects Committee Captain:** The Special Projects Committee Captain will lead the Special Projects Committee to accomplish the responsibilities described above. As you can see, this person must be extremely creative but also dependable and reasonable. This person must be able to think BIG but also take safety seriously. This person must be able to inspire others (namely the Committee members) to think big but also be able to prevent unrealistic or unsafe ideas from advancing without hurting feelings. To help prevent members from leaving the committee when their idea is not used, please consult the worksheets "How to Lead a Meeting" and "How to Manage Volunteers".

**Special Projects Committee Members:** Special Projects Committee Members should include those with big imaginations and those who enjoy creating beauty on a grand scale. Good candidates for this committee are artists who have created public art including landscapes, murals, and sculpture, artists who have had installations in museums, lighting designers, blacksmiths, glassblowers, graffiti artists, performance artists, circus performers.

Committee Members should also have a history of **completing projects**. Often the personality of artists is one that gets excited about an idea but doesn't always follow through – especially when an unexpected challenge is presented. Committee Members should understand it will be up to them to implement all ideas.

**When are Special Projects Committee Members needed?** This committee should meet a few times in person at around 6 months prior to the event. After ideas are nominated and projects assigned, in-person meetings as a Committee is probably not necessary if the Special Projects Committee Captain is willing to manage each member separately.

When meeting as a group at the early stages the Committee Captain will explain the event again, explain the restrictions, and help the Committee to generate Special Project ideas. Usually each idea will have a “Champion” – usually the person who proposed the idea, is most excited about the idea, and is willing to push it forward. The Champion doesn't work alone but they need to be willing to put in significant labor to execute the idea.

**What will Special Projects Committee Members be asked to do?** After a nominated special project is approved by the AAN-X Event Organizer, the committee member/Champion and the Committee Captain should create a task list, list of resources needed, and a timeline for completion. The task list can be divided into tasks the committee member agrees to do as well as tasks the Captain agrees to do. The task list should be exhaustive – meaning even small tasks should be included. The idea is to think through every need that must be overcome or addressed to execute the project.

#### **Special Projects Committee Best Practices:**

1. Special projects do not have to be participatory but are often more fun if they are. Keep in mind that anything that involves fire should probably be restricted to professionals only.
2. Use the nighttime to your advantage. Demonstrations that involve fire or light are even more dramatic at night. This is when the most people are going to be at AAN-X so it is perfect timing. This doesn't mean, however, that all Special Projects should be conducted at night. That is, spread them around the 24 hours so that all audiences can enjoy an unusual and memorable art demonstration.
3. Make sure that Special Projects are not demonstrations you are likely to see at a typical art festival. To some extent they should create a spectacle so they will be memorable. Think of the Special Projects as the third major attraction to Art All Night. With the first being the art of display and the second being the music.

Below are some pictures of these activities. Do a google images search of these terms (iron pours, midnight glass blowing, all-over body painting on models, attaching spray paint to the

bottom of skateboards, fire art, tall bicycles, art cars) to see many more. These ideas were used at AAN-Trenton but don't feel the need to recreate these ... unless you want to. There are tons of great ideas to do.



# HOW TO MAKE YOUR VERY OWN TALL BIKE

Always wanted your very own tall-as-can-be bicycle but never knew how to? Follow these easy steps and you'll be riding high before you know it. Make sure you wear and use proper safety equipment at all times and don't cock about - this is dangerous stuff!

Rik Elmendorp, [www.rikelmendorp.com](http://www.rikelmendorp.com)

## 1. WHAT YOU NEED

Two bikes (steel), as similar as possible, a welder, an angle grinder and two pipes (steel).

## 2. CHOP 'EM UP

Get your grids on! Chop the smaller frame (we'll use this one on top) behind the seat tube and through the fork, just under the crown. For the bottom frame, just chop the stem at the correct spot, and if the seat tube sticks out a bit, that too.

## 3. ALIGN YOUR FRAMES

Chop one of your pipes so that it fits in between the fork and the stem, trying to keep the seat tubes parallel.

This is the first weld you're going to make, and the most crucial one. Make sure the fork and stem are aligned as good as possible (bloody near perfect).











## BEER, WINE, AND FOOD COMMITTEE

### Function of the Beer, Wine, and Food Committee:

To provide high quality Beer, Wine, Food at AAN-X in a way that festival guests are satisfied and that earns revenue for your NGO.

### Responsibilities of the Beer, Wine, and Food Committee:

1. Research city health codes and permitting requirements for selling these items at a festival by an NGO.
2. Create a timeline for when permits must be submitted
3. Obtain free or reduced price beer and wine. Obtain cups, ice, a way to keep the beer cold, tables, tents, and alcohol menus.
4. Serve beer and wine to guests. Collect money from guests who wish to drink. Ensure those drinking are of the appropriate age. Monitor guests who have had too much to drink.
5. Hire and manage a diverse group of high-quality food vendors.
6. Create contract for how vendors will be paid. Collect revenue.
7. Ensure vendors will not have loud generators that will ruin the museum-like ambience at AAN-X. This may require working with the Facilities Committee to figure out a solution.

### Beer, Wine, and Food Captain:

This Captain will be responsible for everything listed above. The Committee does very little work on this topic

This Captain will ideally be someone who works in the Food Services industry. Ideally, the Captain would be the owner of a liquor store, the owner of a vineyard, the manager of a brewery, someone who works at a beer distributor, or a restaurant owner. All of these people have the connections and relationships you will need to get donated or free beer and wine.

### Beer, Wine, and Food Committee Members:

If you are able to do AAN-X in a similar way to AAN-Trenton, then the Beer, Wine, and Food Committee members are really only needed on the day-of the event. They will be the ones serving the beer and wine and collecting the cash. You might ask them to help move and set up the cups, ice, tables, tents, and alcohol menus. You might ask them to break down these items when the event is over. For example, at AAN-Trenton alcohol served only from 7pm to 2am.

### Beer, Wine, and Food Committee Best Practices:

1. Food –
  - A. Diversity of vendors - It is a nice to have at least 5 food vendors that represent the cuisines of many countries. This gives the event a more cosmopolitan feeling. If you can find vendors that serve their food in an artistic way, that is the best. Some vendors like to carve fruit into different animals etc.
  - B. Coffee Vendor – It is a good idea to have at least one vendor who sells coffee on location at 6am on Sunday morning. You will probably need to make a special effort to recruit a coffee vendor because they might not understand why people would be gathering at 6am on Sunday morning.



- C. Establish a Food Plaza – Require all food vendors to locate in the same area. If they have noisy generators make sure they are located far away from the art and the music unless the music is very loud.
  - D. How to make money on food – There are 2 ways to earn money from food:
    - i. Ask each vendor to give you a percentage of their total sales. For example, 15%. The disadvantage of this option is the vendor may lie and tell you they sold less than they actually did. However, if you find honest vendors, there is the potential to earn more profit than Option ii.
    - ii. Charge each vendor a pre-determined fee for the right to sell food at AAN-X. The advantage of this option is you know you will not be cheated. The risk of Option ii occurs if a lot more people attend AAN-X than you anticipated. More guests equals more food sales, the profit from which you would not capture.
  - E. Hours of Operation – With Option i, be sure to explain to vendors that they are required to stay on location for a pre-determined time period even if food sales are not great. If attendance is much lower than you predicted, food vendors may be tempted to leave unless you negotiated their required hours of operation beforehand. Why is this important? Let's imagine you expect 3,000 people to attend AAN-X's first year. Unfortunately, only 800 people show up. You will still want those 800 people to have a good time. For many people, part of having a good time at a big event is to eat.
  - F. Food Permits – Check with your city government to see if there are any permits required to operate a temporary food plaza. Also check if vendors are required to have a specific permit. Then ensure that each vendor has this permit and it is up to date.
  - G. Power – Portable generators are loud! If vendors must supply their own generators, ensure that you place the temporary food plaza far enough away from the music and art that they are not a distraction to guests.
2. Beer and Wine Stands – **At AAN-Trenton and AAN-Pittsburgh, beer and wine sales were a major source of earned revenue.** AAN-Trenton asked for a \$5 donation for each cup of beer or wine and because all the alcohol was donated, there were no costs.
- A. How do you get beer donated? This could be very different in your country. AAN-Trenton asked a restaurateur and tavern owner who was a supporter of the arts for an introduction to his beer distributor. A beer distributor is the term we use in the US for the company that makes large weekly deliveries of beer to many restaurants and taverns. Most beer distributors have relationships with beer manufacturers and know which companies are seeking promotional opportunities. The advantage for participation by a beer manufacturer is:
    - i. They will get to promote a new line of beer to a quirky, hip crowd of taste makers and style setters. In other words, a lot of people will get a chance to sample their product who then might want to buy more of the product at a future date.
    - ii. Their logo is placed on the AAN-X website, T-shirts etc.,
    - iii. Their brand will be associated with a cool, hip event

- iv. Plus, and not sure if this is done in your country, the company gets a tax write-off for the donation to a NGO charitable organization.

At AAN-Trenton, the beer distributor provided about 40 kegs of beer per year. They also provided a trailer that kept the beer cold and had taps from which to dispense the beer. They also supplied free plastic cups.



- B. How do you get wine donated? Conversely to beer, and again this may be very different in your country, but in the US it is often easier to approach individual vineyards directly rather than through a wine distributor. These vineyards, who are often family owned and operated, will go to events and sell cups of wine themselves. The profit is either shared with the NGO or sometimes the NGO gets all the profit. Vineyards are willing to do this because making a small profit was not their goal. Rather, they want to recruit new customers and a large art event is an opportunity to grow their customer base. If customers wanted to buy bottles of wine to take home with them, that is ok too. In that instance, the vineyard would keep all the profits.
- A. Why ask for \$5 donations for each cup of beer/wine instead of directly charging \$5? Again, this could be very different in your country, but to sell alcohol in the US requires the seller apply for a temporary liquor license. The easier route is to “give away” the beer and wine and ask for (read: “expect”) a \$5 donation per cup. Attendees who did not tip were not served again.
- B. Have cash on hand to make change – Whatever price you decide to charge, be sure you that the volunteer bartenders have enough cash to make change.
- C. Reduce waste – One idea is to offer a \$1 off the price of each drink to those guests who bring their own cup. This is a way to produce less waste. Of course, it should be specified what size cup to bring. Or you can fill up correct sized cups and transfer the contents into cups that guests bring.

# OTHER NEEDS THAT DO NOT REQUIRE A COMMITTEE

1. **Security** – Day-Of-Event Volunteers are the eyes and ears at AAN-X. They need to watch and **REPORT** when guests try to steal art, get too drunk, or begin fighting with other guests. **HOWEVER, VOLUNTEERS SHOULD NEVER TRY TO INTERVENE TO STOP THESE SITUATIONS. THIS IS THE ROLE OF THE POLICE OR AAN-X SECURITY SHOULD YOU CHOOSE TO PAY FOR A COMPANY TO WORK ON SECURITY.** Even if you were to recruit for Security Volunteers, our strong recommendation is still have police at the event for the entire 24 hours. If this is not possible, at least for police to be there from 9pm to 5am. Ideally, the City will waive any fees normally required to have a police presence. This should be one of the many requests to put on your list of requests when approaching the City.

We do want to be honest with you about what happened at the 2018 AAN-Trenton. For 11 years, AAN-Trenton never had a security problem. There was not even a single fight. In 2018 however there was a gang shoot out in the middle of the event where 15,000 people were present. 4 people died. There was no police presence.

For this reason, we implore you to have a police presence. This might not be needed for the first few years that you host AAN-X, but we would rather your NGO be safe and secure.

While you want police to be present, you don't want them to ruin the mood. They are there if things get dangerous, but they should not prevent people from having fun. We know this is a fine line to request but see if you can come to some understanding with the City when you make the request for police presence. For example, maybe they do not need to walk around with automatic weapons?

As mentioned above, in addition to the police presence that are there to manage extreme violence, you may want to have a few volunteers that are dedicated to security concerns. It is unlikely that anyone is going to try to steal the art on display. Should this happen, volunteers should first contact the Chief Security Volunteer who would then contact the police. Security volunteers would also be helpful in observing the crowd to see if anyone is overly intoxicated.

2. **Waste and Hygiene:**

While the need for a Committee for this topic might not seem needed at first, after a few years, when the event has grown to 10,000 people, you will see that these issues need careful planning and there are many day-of responsibilities as well.

Waste:

- A. Emptying trash cans – Asking volunteers to empty trash cans is a surefire way to get volunteers to leave and never volunteer again. It is best to hire someone who's sole

responsibility is to go around emptying trash cans throughout the duration of the event. This means taking the filled trash bag out of the can, tying it off, putting in a new trash bag, and taking the filled bag to a predetermined trash storage area.

- B. Find a location to store trash – You will need to identify a dumpster you can put trash bags into or find an area that is away from guests where you can temporarily store filled trash bags.
- C. Arrange for someone to pick up trash on Monday morning after AAN-X is over. This is especially true if the facility where AAN-X is being held was offered to you at no cost. This is just good manners to return the facility in the condition you found it.
- D. Number of trash cans – Be sure that you have plenty of trash cans spread throughout the event space. When you think you have enough, double that figure. This request to borrow trash cans should be on your list of requests for the City.

#### Hygiene:

Hygiene is another way to say bathrooms. This was discussed in the Facilities Committee chapter but it's worth revisiting to say: You don't want volunteers cleaning bathrooms. BUT YOU DEFINITELY WANT CLEAN BATHROOMS. If you want people to come back, especially women, you need at least moderately clean bathrooms. You also need enough bathrooms to handle the number of people at the event. Make this a priority.

While you don't want volunteers cleaning bathrooms, it is ok to have a female volunteer at the door to the Ladies bathroom and a male volunteer at the door to the Men's bathroom. Their role would be to limit the number of guests who go into the bathroom at any one time. They would also be the monitor if something goes wrong such as a clogged toilet or there is no more toilet paper. If a clogged toilet, the volunteer would alert the Shift Captain who would alert the Event Organizer who would call the 24hour Plumber.

The male and female bathroom monitors be 2 volunteers from each 3 hour shift. Actually, there could six volunteers from each 3 hour shift by breaking down the responsibility further into three, 1 hour shifts. This would prevent the bathroom monitor volunteers from being stuck in this unpleasant role for 3 hours.

- 3. **Insurance:** This is a topic that will likely be very different in your country than it is in the US. It is recommended that you begin researching this early on in the process. It's a task you can complete early and then be done with. It's also something that is a fixed cost – meaning no insurance company is going to donate this to you. Once paid for, you'll have a better idea of your remaining cash after paying for this expense.

Be sure that you get a policy that protects your NGO's staff, board, and volunteers. AAN-Trenton bought a policy that indemnified Artworks Trenton from any injury or grievance to all staff, board members, and volunteers up to 1 Million dollars in court awarded damages from any suit brought by an AAN-Trenton performer, artist, participant, sponsor, or guest. Such a policy would cost about \$1,500. The policy allowed for beer and wine to be "given away"

rather than sold. The insurance policy also forbid heavy metal and rap/hip hop music. You will still want each volunteer to sign a form that indemnifies your NGO.

4. **Sponsors:** Sponsorships will be one of AAN-X's major sources of revenue especially in future years ... so why not get started now and make more money?
- A. Finding Sponsors – First, start out by reading the “How to Ask for Donations” worksheet.
- i. Recruiting sponsors in AAN-X's first year will be difficult because the event has never been done in your country before. Therefore, you will not be able to tell a Company how many potential new customers will walk by their product or see their logo at the event. In many ways, you are asking potential sponsors to trust your NGO's reputation and the precedents set by AAN-Pittsburgh and AAN-Trenton for rapid annual growth. The second year of AAN will be much easier. You will have photos, attendance statistics, and articles in the press to present when meeting with potential sponsors.

While you can't tell a potential sponsor how many people will be attending AAN-X in its first year, you can tell them how many signs you will be printing. You can offer to put the Title sponsor's logo on this sign. You can share your marketing plan to demonstrate why you think X number of guests will attend. And you can show them your fundraising plan as described in the “How to Ask for Donations” worksheet.

During your first year it is important to identify the Title Sponsor as early as possible. This is because you cannot design, print, and install signs throughout your city until the Title Sponsor is identified. Another reason to identify the Title Sponsor early is that their involvement lends credibility to AAN-X. People will take the event more seriously if an established brand supports it. The more legitimate the event seems; the more people will attend. For this reason, you may want to find a Title Sponsor even if they are not giving you anything except their name.

- ii. So going after sponsorships in AAN-X's first year is still worth the effort but:
- a. Start by asking organizations that you have an existing relationships with.
- b. Consider asking for a deliberately small contribution.
- c. Consider asking for “in-kind” donations. “In-kind” means that the good or service was donated. For example, AAN requires building materials to construct the gallery walls. You could and should seek an in-kind donation from a building supply store. That store could be a sponsor of AAN-X.
- iii. In AAN-X's second year, start out by identifying companies with a history of donating or sponsoring art events, activities, and programs.
- iv. Then identify all the companies who sell their products and services to the types of people likely to attend and participate in AAN-X. For example, at AAN-Trenton, a local car dealership that sold MINI Coopers was one of the corporate sponsors. In the US, MINI Coopers are known to be purchased by stylish, quirky, and artistic consumers – a huge part of the AAN-Trenton audience. It was a slam dunk. For the next 3 years, this car dealership was a sponsor of AAN-Trenton. Each year they drove 4 MINI Coopers into the main AAN-Trenton gallery space. So while attendees were enjoying the art, they were also able to sit in and admire MINI Coopers. This is just an example. What

companies in your city can you think of that want to market their goods and services to stylish, quirky, and artistic residents? What about a paint company like Prisa? Even though their paints are not for artists, most consumers won't make that distinction.

B. Levels of Sponsorship – When asking for cash donations, you should develop a variety of “giving levels” for a variety of “giving budgets”. The dollar figures used below are just examples to illustrate the ratio between levels. For example, your Title Sponsor could be only \$500 or \$2,000.

i. Title Sponsor \$1,000 – Biggest contribution with the following benefits:

- a. Logo on signage throughout your city
- b. Logo on biggest sign at event (8m x 1.5m)
- c. Mention in the press release
- d. Booth/table at event with their product on display. See the MINI Cooper example above.
- e. Interactive promotional activity at the event. Think of some creative way (or be receptive to the sponsors suggestion) of how to promote their product to attendees at the event. See the MINI Cooper example
- f. Opportunity to address the audience from the Music Stage for 5 or 10 minutes.
- g. Logo on back of t-shirt
- h. Logo on AAN-X homepage and on AAN-X website sponsor's page.

ii. Mid-Level Sponsor \$500 – Mid level contribution with the following benefits:

- a. Signage at the Kids Activities Area or at one of the Music Stages.
- b. Booth/table at event with their product on display. See the MINI Cooper example above.
- c. Interactive promotional activity at the event. Think of some creative way (or be receptive to the sponsors suggestion) of how to promote their product to attendees at the event.
- d. Logo on back of t-shirt
- e. Logo on AAN-X website sponsor's page.

iii. Introductory Sponsor \$50 to \$100 – Lowest contribution with the following benefits

- a. Logo on back of t-shirt
- b. Logo on AAN-X website sponsor's page.

5. **“I want to buy that piece of art” Table:** How do patrons who want to purchase art on display do so? As was described in the Art Hanging and intake Committee section, you will need to create a way for shoppers/buyers to purchase art. Is that by accepting checks? Cash? Credit cards? All of those transactions should be conducted at a centralized location. This would be the place to have the credit card machine and the ATM. Once someone buys a piece of art, the people who are managing the transaction would explain the ‘Buyers Meet Artists’ party. This would also be the place to sell AAN-X T-shirts.

6. **How to Manage Cash:** You will need to identify volunteers to pick up cash from various points, at periodic intervals, and make deposits to a safe location. You will want to find 2 or 3 volunteers to cover different shifts over the entire 24 hours. Obviously, these people need to be absolutely trustworthy. Your NGO's Board Members would be good candidates for this

role. The idea is to collect cash throughout the event to minimize temptation from volunteers or guests to steal money. Typical pick-up points are:

- A. Beer stand – Will probably be the stand with the most cash
- B. Wine stand – Also, a lot of cash
- C. T-shirt stand
- D. Art purchase stand
- E. Front entrance Donation stand

From 9pm to 3am, it is recommended that cash pickups are scheduled at least once an hour. The beer stand might require 2x per hour. Every time a pick-up is made, two people should count the money. One of these persons is the one giving the money (for example, the volunteer operating the beer stand) and the other person is the one picking up the money. Then both should sign a form that includes the amount transferred, the time, location, and date. Then the person picking up the cash should deposit the money in a safe and record the deposit on a log sheet. The safe should be located on the premises but in a secure location that AAN-X guests are not allowed into, like a corner office.

7. **Two Way Radio Headsets:** It may seem like a luxury to have headset radios, but NGO's who produce large events swear by them. Perhaps AAN-X should rent these headsets for the first year and buy them in the second year? Either way, you'll want to be sure to have at least 8 radios:

- 1 for the Event Organizer
- 1 for your NGO's Executive Director or a Board Member from your NGO
- 1 for the Volunteer Committee Captain
- 1 for the current Shift Captain and another 1 for the next Shift Captain
- 1 for the person who will be picking up money from the various stations
- 2 for Security focused volunteers stationed outside the event near the beer tent and outdoor stage. They would be on the lookout for heavily intoxicated guests
- 1 for the Facility Committee Captain