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THE ARTPOSIUM EXPERIENCE: ORGANIZING AN INTEGRATIVE ART CONFERENCE

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THE ARTPOSIUM EXPERIENCE: ORGANIZING AN INTEGRATIVE ART CONFERENCE

By

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A capstone project submitted for Graduation with University Honors

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University Honors

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APPROVED

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ABSTRACT

This Capstone project presents the development and execution of The ArtPosium, an in-person art conference and exhibit designed to link emerging artists to local professionals. This project was created in response to the challenges artists face when entering the art community, including anxiety, a lack of networks, and high barriers to professional growth. The ArtPosium combined elements of a symposium and a conference to promote exposure to art and networking. The planning involved branding, social media marketing, and extensive community outreach to recruit presenters, exhibitors, and local art organizations. The ArtPosium exceeded initial expectations, drawing approximately 200 attendees in total, including 26 exhibitors, 12 presenters, 12 volunteers, 12 participating organizations, and 67 mixed-media art pieces. The feedback from participants emphasized the quality of the event and the value of networking opportunities, increased exposure, and a supportive social environment. Overall, this project demonstrates marketing efforts to showcase the effectiveness of a community-centered in-person event in fostering artistic connection, confidence, and professional development.

For an immediate, visual understanding of event marketing and highlights, please refer to Appendix C for The ArtPosium Instagram. To get an immediate and well-rounded understanding of the event execution and feedback, please refer to Appendix P for the 5-minute ArtPosium documentary and Appendix R for documentation of attendees' public photos, reposts, and attendee feedback. Lastly, for further details of event documentation, please refer to Appendix Q for the collection of raw photos and footage.

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I am thankful to Cati Porter, the former CEO of the non-profit book-publishing organization, Inlandia Institute, for providing additional mentorship and for creating a partnership that secured the venue at no cost. My gratitude goes to Amy Metcalf, the Senior Public Events Manager at UCR ARTS, for allowing me to curate the event in the beautiful venue. I am thankful to Josie Lopez, a producer at Star Crest Pictures, for providing professional footage of the event free of charge. I am very thankful to Favio Zapata, a UCR Business Systems Analyst, for providing free consultations to facilitate data collection, dashboard organization, and the development of efficient supplemental tools (strictly for planning, not research, purposes). My gratitude extends to all the artistic professionals who offered encouragement and attended the event to support emerging artists. Most importantly, I would like to thank my family and friends who volunteered on the day of the event and encouraged me throughout the process. Huge thanks to my parents for financially supporting my passion, and my boyfriend, Favio Zapata, for providing emotional, insightful, and organizational support every step of the way.

TABLE OF CONTENTS

Abstract	2
Acknowledgements	3
Table of Contents.	4
Introduction	5
Literature & Market Review.....	5
Methodology & Implementation.	9
Step 1, Business Plan & Objectives.....	11
Step 2, Design & Logo.....	12
Step 3, Marketing & Social Media.....	13
Step 4, Finding an Internship & Networking.....	14
Step 5, Finding a Venue.....	15
Step 6, Networking; Presenters, Supplies, and Partners.....	16
Step 7, Budget and Funding.....	22
Step 8, Application & Art Display.....	23
Step 9, The Agenda.....	25
Step 10, Coordinating Volunteers.....	27
Step 11, Buying Amenities & Setup.....	28
Step 12, Event Execution & Documentary.....	29
Results & Discussion.....	31
Conclusion.....	35
References.....	36
Appendix.....	39

Introduction

When brainstorming ideas for a Capstone Project, personal attachments towards art and artist identity came into play. The idea of an art pop-up emerged, and I began pondering my experience as an artist who instead pursued a career in psychology and marketing. Previous thoughts of pursuing an artistic career plagued my mind, as artistic careers seemed too difficult and poorly paid. I have also experienced rejection from galleries without art community support, which has weakened my resolve. I realized, from my personal experience and perspective, that others might have felt the same: that breaking into the art community can be intimidating and competitive, and that emerging artists may fear pursuing artistic careers. This led me to pursue a Capstone Project that honored my artist and marketing identity; by creating an art event that can help emerging artists transition into the professional marketplace, all while celebrating and expanding the local art community.

Literature Review: Artistic Struggles and Anxieties

Research has shown that artists share similar anxieties to mine when pursuing artistic careers. Individuals in creative fields experience greater anxiety than the general population (Loveday et al., 2023). Artists are also more likely to experience heightened emotional sensitivity and face uncertainty and criticism in their creative work, which is associated with psychological strain (Chen, 2003). Younger artists are showing signs of greater stress as they struggle to maintain an artistic career. This is because art careers are rarely stagnant, are often short-term, and artists learn to manage stressful situations over time. (Bennett, 2009; Bridgstock, 2005; Kogan, 2002a, 2002b; Kogan & Kangas, 2006). Additionally, it is known that art fields, particularly music fields, are extremely competitive (Burland, 2005). This makes it difficult for

musicians' livelihoods, as musicians report financial stress, which is heavily associated with anxiety and depression (Berg et al., 2022).

Importance of In-Person Communities and Networking

Artists have a plethora of anxieties that limit or prevent them from pursuing careers, and communities are a key component in mitigating artist struggles. Research shows that artists in communities or networks experience less psychological strain due to validation, feedback, and resources (Chen, 2003). This includes reduced feelings of loneliness, greater exposure, and stronger personal relationships (Lowe, 2000). Importantly, communities foster networking, in which trust-based networks provide mutual benefits, including job opportunities, access to resources, and brand development (Adler, P. S., & Kwon, S.-W., 2002). These components are extremely important to artists, who rely heavily on networks for visibility and artistic collaboration (Comunian, R., 2011). Individuals, including artists, need social interaction to feel a sense of belonging (Baumeister & Leary, 1995). Additionally, art activities have therapeutic tendencies (Heenan, 2006), which are often found within art communities.

Art communities limit anxieties and promote professional development, and now, more than ever, *in-person* communities are necessary for artist connection and growth. The COVID pandemic limited the number of in-person art events (Fancourt, D., Steptoe, A., & Bu, F., 2021), leading to increased anxiety, isolation, and financial stress (Brooks, S. K., Patel, S. S., & Greenberg, N., 2022). Artists rely heavily on in-person venues such as galleries and theatres for connections and professional promotion (Brooks, S. K., Patel, S. S., & Greenberg, N., 2022), and COVID-19 heightened mental and financial stress (Brooks, S. K., Patel, S. S., & Greenberg, N., 2022). Although COVID-19 led to increased use of technology (Dwivedi, Y. K., Hughes, D. L., Coombs, C., et al., 2020), benefiting ease of artist promotion, the overreliance on social media

can lead to digital exhaustion and feelings of loneliness (Kotler, Kartajaya, & Setiawan, 2023; Baumeister & Leary, 1995). Artists crave in-person socialization, which leads to better well-being, more effective communication, and deeper relationships. (Hall & Merolla, 2019; Nowland et al., 2018).

Market Research Leading to The ArtPosium Idea

Before arriving at the concept, market research was needed to determine which events had been held in the past and which had not. A market gap is important when developing a new business idea, as it indicates unmet demand (Gyata, 2024). Thus, I had to decide what type of art event was needed to meet artists' needs and to offer creative ideas for successful marketing. My boyfriend, Favio Zapata, suggested creating an art symposium, as there are few academic events that amplify artists' exposure. I began my local market search and found that UCR already has a creative symposium. However, no local symposiums, including the UCR symposium, solely focused on artists, as they were open to all academic fields. The idea of creating an art-only symposium was enforced, yet a symposium alone may not meet the needs of expanding into an art community, as it can be seen as too academic and restrictive for non-artists.

An art showcase in a symposium context can enhance an artist's professional outlook, but an additional element of the viewer experience is needed for greater exposure within the art community. Thus, the idea of a gallery was considered. Galleries allow artists to showcase their work while providing a therapeutic and enjoyable experience for all. I could not create a gallery in a short time span, but I could mimic the gallery experience through an art show in a gallery or a nicer venue. Galleries are known to have a high barrier to entry (Jane de France, 2024), meaning they look for highly skilled artists, usually sourced through previous connections and established artist branding (Naturalist Gallery of Contemporary Art, 2025). Rather than giving

the responsibility to a gallery, I would create the art show myself to allow artists of all skill levels and all art mediums to showcase their work. The role of art curator allows me to provide a platform for emerging artists in a professional and engaging way. Unlike a gallery, I could create an art show open to artists of all levels, fostering a more welcoming environment.

I noticed that Downtown Riverside (near UCR) already had a huge artistic community, particularly for internships, mural work, festivals, and art shows. The art shows were typically created by the City of Riverside, the County of Riverside, and other well-known art organizations, such as the Riverside Arts Council. These art shows, though, were often event-based and skill-based. This amplified the idea that art opportunities often have high barriers to entry and do not always celebrate artists. Other art shows were for children only and were competition-based. The Riverside ArtWalk does promote individual artists through selected vendors and extended gallery access at lower prices but lacks a centralized art show. Festivals, such as the Dia de Los Muertos festivals, showcase artwork vendors, music, and creative celebrations. These festivals lacked a centralized art show with a professional, networking tone.

The Market Gap

Rather than viewing Riverside's existing art community presence as a market threat, I saw it as an advantage, since it already offered many artistic resources and opportunities I did not have to create from scratch. This included internships, gallery volunteer opportunities, and art competitions, all of which can move emerging artists closer to their career goals. I saw this as an opportunity to curate something inherently unique while connecting it to the existing and historic art establishments here in Riverside. There was a market gap for a beginner entry-level art show for artists 17 years and up, that simultaneously celebrated artists like a festival and fostered

professional growth and connections. Creating a conference in this artistic hot spot also meant that there was already a strong art community to support the idea.

The Finalized Idea

To meet the needs of artists, the art exhibit needed to have a low barrier to entry, unlike current art opportunities, to help emerging artists transition into the local art community and gain experience showcasing their work. Based on previous research on artists' mental health and professional growth, I believe an in-person art event will encourage networking, socialization, exposure to art, and education about art careers. All these components can ease artists' struggles and promote artists' confidence by celebrating artists at all skill levels. Artists can network with peers and professionals at the event, fostering more professional and personable connections. Professional presentations on mixed art media can help artists cope with various career anxieties by sharing personal experiences and advice. The presence of professionals can also lead to more networking opportunities and a more educated audience to view emerging artists' work. Therapeutic and exciting art activities, with food and music, can encourage many people to join, bringing more attention to emerging artists and the local art community.

The ArtPosium Methodology, Objectives, and Implementation

Implementing this idea would be a long and winding process, as I was not in any art scene/community, and needed to create a business idea from scratch. To have an event that helps emerging artists, I needed to bring the professionals to them. To do so, I needed to personally network with Riverside's top artist professionals and persuade them to be present and help emerging artists. I also needed to create branding materials, such as the name, logo, social media, partners, collaborations, marketing methods, and overall image. Additionally, I needed to coordinate the event by planning for professionals to present, bringing applicants to showcase

their work, inviting art organizations to set up tables throughout the event, and creating an agenda that would keep everyone engaged until the very end.

I began formulating plans, sketching ideas, and eventually finding a venue, presenters, applicants, and more. The overall process took a little over a year, from February 15th, 2025, to February 21, 2026 (the day of the event), and to May 5th (for documentary editing and writing), with the bulk of the work from October to February. Almost every day was dedicated to networking, editing, problem-solving, planning, and designing. I wanted to market something people needed and liked, while honoring the artistry within my identity. This was my passion project, and I was determined to make it the best possible despite the limited resources I initially had.

The Overall Timeline and Procedure

My main objectives were distributed between marketing and event planning. I switched between the components as needed, since both were interdependent to market something of substance. Throughout the process, I created social media posts to promote the event and personally networked with artist professionals. The remaining steps remained relatively sequential. The timeline of my process began and is organized into the steps; 1) Creating a Business Plan 2) The Design/Logo 3) The Social Media and Marketing 4) The Internship and Initial Networking 5) Finding a Venue 6) Continued Networking (Presenters, Collaborators, Supplies) 7) Funding and Budgeting 8) The Application and Art Display Process 9) The Agenda 10th) Coordinating Volunteers 11) Buying Amenities and Set Up 12) Event Execution & Editing Footage.

First Step, Business Plan and Goals

Before developing the idea, I referred to a standard event-planning procedure: goal setting, planning/organization, marketing, implementation, and evaluation (Getz & Page, 2016). However, the standard plan was difficult to follow, as I needed to spend most of my time building an online brand, growing an audience, and personal networking to ensure there would be a definitive product. So, this plan was more of a loose reference as I was unsure what would realistically happen. I curated a yearlong timeline, with branding completed in the first month, a venue secured by the third month, an application created by the 8th month, and art accepted by the 9th month, etc.

Goals

I later recognized goals for each category of event coordination and marketing. To measure the event's success, I would use total attendance, verbal feedback, and social media insights, subject to IRB constraints. I would also like to clarify that due to IRB constraints, I was unable to collect data. In a typical marketing process, I would survey local artists to determine whether they would benefit from the event. After the event, I would administer a survey of attendees to gather their unbiased opinions on the event's outcomes, such as whether it was run smoothly and whether it met their needs.

My initial goals were to have 30 total attendees, 10 applicants, 5 presenters, 500 Instagram followers, a smoothly run event, and generally positive feedback. Due to later progress, I shifted my goals to 50 total attendees, 10 applicants, 7 presenters, and 1,000 Instagram followers, and generally good feedback.

Second Step: Design, Logo, and Social Media

After creating the overall goals and general timeline, I decided to sketch out the brand for this concept. The ArtPosium name was created with the help of my boyfriend, Favio, as it referenced a symposium with “Posium” to showcase the academic and professional side. The “Art” component also symbolizes its exclusive focus on celebrating artists. To showcase creativity and attract attention, the logo needed bright, warm colors such as purple, pink, orange, and blue. Research shows that colorful logos influence consumer perceptions by signaling creativity, which can positively affect attitudes toward a brand (Song et al., 2022). I drew the font for The ArtPosium in MediBang Paint and designed the overall logo in Canva Pro, because I could not find any premade fonts that matched my vision. (See Appendix A) I also created the tagline “from one artist to another” because it highlights the networking aspect among artists and that the event is created by an artist. I later used the tagline I created, “linking emerging artists to local professionals,” in the Instagram bio and on the poster, as it provided a clearer description of the event's goal.

I also created a flyer in the following weeks with general information, the location, date, and application deadline (See Appendix B). I designed the flyer without a template, using a light purple and lavender color scheme that provided a consistent identity and theme for recognition and meaning (Henderson, P. W., & Cote, J. A., 1998). The overall theme was represented by flowers and bright, warm colors to attract artists. After looking back, I tried to use design components that draw attention, but the number of words and individual components was overwhelming to the eye, as predicted by Cognitive Load Theory (Sweller, J., 1988). My primary design tool was Canva Pro, and I designed many other components relating to merchandise and advertising.

Third Step, Marketing and Social Media

Before creating the flyer, I began making art-related reels, such as art memes. This was a way for me to practice getting posts out. Looking back, however, this was an unnecessary step, since they did not specify the account's objective. Moving forward, I had planned for the postings to occur once a month, then increase to once a week. My primary marketing strategies included collaborations, in which a post is shared with another account. Collaborations are beneficial since they expand outreach by reaching multiple audiences simultaneously and increase engagement. (De Veirman, M., Cauberghe, V., & Hudders, L., 2017) (Sprout Social, 2025). Another strategy I used to follow trends and use trending audio, since about 79% of viral Reels use it and achieve 42% higher engagement than those without it (Zebracat, 2025). I also decided to use reels as my primary outreach, since reels reach 36% more people than carousel posts and 125% more than image posts. Additionally, reels reach non-followers more than typical posts, reaching more people (TechRT, 2026). I also edited content in a trend- and interview-style for a professional context and edited the videos using CapCut Pro.

Progression and Insights

Using Instagram's insights, I posted 4 reels, the flyer post, and 4 stories in October, totaling 6.7k views (1190% increase from the previous month) and 268 followers (95 from the previous month). October was the month I began showcasing my face and clearly specifying the account's objectives. I posted trends using trending audio related to the event, with help from my friends and other collaborators I networked with. To gain followers, I also chose an atypical approach that businesses do not use: following other accounts rather than waiting for them to follow me. This was an extremely fast way to gain followers, though, since I had limited time to build a large following.

The insights showed a gradual increase in views and followers from October to February (the month of the event). The next month, in November, I gained 371 followers and a 229% increase in views to an average of 22k, and 640 followers, from 7 reels and 21 stories. In December, I shared 4 reels and 11 stories, totaling 14k views, and gained 906 followers. In January, I shared 5 reels and 1 post, with 10k views and 961 total followers. Lastly, in February, I reached 19k views and 1K followers from 3 reels, while posting the agenda and an updated flyer. So, by the end of the event, I had reached 1,000 followers and averaged 1.6k views per post. To see social media, reference @theartposium and see Appendix C.

Fourth Step: Finding an Internship and Initial Networking

In the early months, my aunt, Sandra Martinez, recommended that I apply to the Riverside County Office of Education's Arts Department to connect with Louisa Higgins, the former Arts Director, and connect with other art professionals. Before hearing word of my application, I emailed Louisa Higgins separately to talk with her one-on-one about ArtPosium, even if I did not get into the internship as a possible sponsor. After the meeting, she stated she would sponsor the event if she could relate it to another project she was working on. The new project would target younger audiences, specifically high schoolers, to tutor other children. This was not related to the original idea at all, so I gave myself time to think it over.

Eventually, I had to decide between accepting full funding and handing over creative control or sticking to my original plan with full creative control. I decided to stick to my original idea and decline her funding offer. I believe the conversation I had to bond with her personally ended up benefiting me in the long run since she later accepted me as an intern, and I began working on social media and attending events with other artist professionals. In later months,

Louisa, representing the Arts at RCOE, also agreed to sponsor ArtPosium by providing leftover art supplies from previous conferences and to strengthen The ArtPosium's official presence.

Fifth Step, Finding the Venue

Before the internship began, my initial conversation with Louisa led me to several other connections. I emailed the list of connections provided, but most were dead ends with no response. One of the UCR ARTS employees eventually reached out and connected me with Amy Metcalf, the event coordinator for UCR ARTS. This venue would be ideal, as the interior was very nice, of a decent size, and located in downtown Riverside, where foot traffic is highest. I had emailed her to see if I could host the event at the venue, but I had received no response on social media or through email. I then met with Cati Porter through Louisa's emails, the former CEO of Inlandia Institute, a nonprofit book publisher, who was friendly and receptive to my idea. I bonded with her emotionally, and she agreed to be the official partner who would help the idea.

The connection with Cati Porter turned out to be one of the most beneficial. She was able to get me a one-on-one meeting with Amy and offer advice on how to communicate my idea to Amy. Cati recommended that I create a business proposal to give Amy a general outline of the event and provide feedback (See Appendix D). Amy agreed to host my event, and we landed on Saturday, February 21st, 2026, as it would give me enough time to plan and be an ideal time between midterms and finals for UCR students. I also chose a Saturday, since I planned to have adults and families present at the event. Since Cati led a non-profit company that worked with UCR ARTS in the past, this partnership allowed me to use the venue free of cost. So, the conversation with Amy was primarily about what was needed at the event, the resources

available, and other non-financial details. Amy agreed to let me use their easels, stage, projector, chairs, tables, and tablecloths for free.

6th Step, Continuing the Networking Process, Presenters, Supplies, and Organization

Another way I personally networked with Riverside's artist professionals was by DMing (Directly Messaging) artist accounts, introducing myself at different art events, and emailing artists recommended to me by previous connections. This process took about a year and involved many difficulties: getting in touch with people, receiving no responses, and building confidence to introduce myself without any prior communication. This was a very nerve-wracking experience, as I had to put myself out there whenever I had the opportunity and initiate many conversations.

Finding Presenters: "A Glimpse into Artistry and Entrepreneurship" and "A Career in Arts Education" Presentations

Through my internship with Louisa, I was invited to several professional events with county art administrators, where I spoke with many administrators and artists. After many rejections, I finally found a couple who were interested in my idea: Ravi and Elena Wilkie at Wilkie Studios. They were small-business art owners, and Ravi ran a student art organization and painted murals. Ravi was an ideal candidate as a presenter, since I was looking for various art backgrounds, including those of small business owners. After further connection and Zoom calls, Wilkie Studios became the first people to support the idea, and Ravi held a "A Glimpse into Artistry and Entrepreneurship" presentation. I also asked Louisa to be a presenter, as she was a great connection to the county and the administrative side of art. She agreed and presented "A Career in Arts Education".

“The Poetry Panel”

Another connection I made was through RCOE, which was also regularly in contact with Inlandia Institute. At a collaborative event between RCOE, the city, and Inlandia Institute, I connected with James E. Coats, who seemed interested in attending. I also strengthened our connection by volunteering at Cati Porter's book conference, where he was tabling. He was the first interview-style reel that allowed me to collaborate and reach a larger audience. Later, I also created an additional flyer to advertise to professionals to help the event, following a similar style to the original flyer, incorporating Cati's feedback (See Appendix E). She then posted that on her Facebook, which then reached Diosa X., a poet. From this point on, I had three poets available to present: Cati, Diosa, and James, giving me ample opportunity to create a poetry panel.

“Alternative Spaces to Hollywood” and “The Fluidity in A Media Career” Presentations

It was recommended to me to DM Janira Hernandez from IE Filmmakers, who met with me over a call, and I learned that her thesis focused on helping film artists gain better opportunities here in Riverside. This was a perfect opportunity for me to welcome her to the event and allow her to present her research, “Alternative Spaces to Hollywood”. While filming the reel, I built a connection with her beyond a professional context. I believe this communication also allowed me to invite her to the table as an art organization when another art organization dropped out at the last minute. I also personally DMed a publicist for Legion U, and The Grammys Riverside, Jay Guevara. He responded, and we met via Zoom and in person for a social media reel. He then agreed to be a presenter, presenting “The Fluidity in a Media Career”, focusing on ways to connect with artists and manage other art careers.

Noa James and Performance and Presentation

Other connections included musician and entrepreneur, Noa James, with 18.8k followers on Instagram. He was a prominent musician in the Riverside area and a community-driven figure who commented on my posts; I later DMed him and met over Zoom. This showed the benefits of social media marketing, as he first reached out to me. His presence at the event became a huge success, as he ended up being the inspiration that the event needed. He also agreed to send a video stating that he will be present at The ArtPosium, boosting my social media presence and audience.

Dance Performance & Activity, and “The Journey of a Painter” Presentation

Most other connections came from me personally DMing clubs and individual artists. This included the UCR Thrift Club, the UCR Design Club, and BPM, a music performance organization, all of which I DMed and met in person, and which then became successful social media collaborations. However, some connections were personal, as I ended up asking my friend, Rishitha Kona, a dancer on UCR Abhinaya’s Indian Classical dance team, to perform and lead a brief dance activity to engage the audience and provide entertainment. I also recalled DMing a personal favorite artist of mine, Nick Prodromou, also known as By_nick on Instagram, who paints familiar cartoon characters in realistic settings. I talked with him about art and life in the UK during Covid and reached out again in hopes he remembered me. He did, and he agreed to sit for a video explaining his art process, offering advice, and sharing his experience working with galleries. This was a huge accomplishment for me, since I had been a personal fan; his account has 189K followers. I then labeled his presentation “The Journey of a Painter”.

“The Photography Panel”

Great connections were made during a public event at the Riverside Arts Museum, a punk rock exhibit featuring celebrity Travis Barker, and the 60s Miles East Exhibit. I found this event online and decided to take the initiative to introduce myself to any artists available. I found three individuals working for the magazine at the exhibit and approached them in a conversational manner. Jesse Lopez, an ethnophotographer for the *Riversider* and the *Omagazine*, and Julian Jolliffe, a landscape photographer, for the *Riversider* and Riverside City’s Instagram.

I also talked with RapBerry, an independent photographer, who was taking photos at the event, including celebrity Travis Barker. He agreed to talk with me afterward and gave me his business card. His photography featured celebrities such as Travis Barker and Nardwaur and was published in magazines such as *The Riversider* and *The Billboard*. I later called him personally, and he agreed to present at the event. I then had three available photographers, though it was hard to stay in contact with them, to create a very talented panel of photographers.

Finding Art Organizations to Table: The RAM and The Cheech

At the same punk rock exhibit, I also introduced myself to the marketing director at Riverside Arts Museum, whom I emailed right after. Weeks passed, but eventually she got back to me and put me in touch with RAM's social media manager. I then agreed to meet up to create a reel, but I eventually ran out of time for editing. This connection guaranteed that RAM would be table at the event, which was a huge accomplishment, since RAM was one of the most prominent galleries in Riverside. RAM also partnered with The Cheech Gallery, which meant the most prominent art galleries could both be represented at my event.

Division 9 Gallery

I also connected with Cosme Cord, the CEO of Division 9 Gallery, through DMing the account. Cosme is the owner of the Division 9 Gallery and is responsible for planning the Dia de los Muertos festival in downtown Riverside, an extremely popular event. He also had many interns and would be interested in obtaining more. This would be ideal for The ArtPosium, as it would be a great career opportunity and connection for emerging artists.

RCAA Gallery, Riverside Arts Council, IE Filmmakers, and StarCrest Pictures

I also noticed other art organizations like RCAA Gallery, Riverside Arts Council/The Hub, The Garcia Center of the Arts/Mercado, and DM'd them. RCAA Gallery was a similar gallery to Division 9, and the Riverside Arts Council organized prominent art events, such as the Riverside Arts Walk, Alice in Wonderland Ball, and many paid Internships, with 5,767 followers on Instagram. Through Zoom and in-person meetings, these organizations agreed to attend the event. Later, The Mercado/The Garcia Center of the Arts dropped out at the last minute. I then reached out to IE Filmmakers, who agreed to table at the event instead. I also used personal ties to Josie Lopez, my brother's girlfriend, to find another art organization and create social media reels. She was part of a film organization, StarCrest Pictures, and agreed to table at the event, conduct professional interviews, and capture B-roll footage for free. This would be a huge cost relief and allow me to showcase the event afterward for the Capstone and marketing purposes.

RCC Applied Digital Media department

One of the artists tabling at the 60s Miles East Exhibit was Nick Vargo, an RCC professor and an individual artist. I introduced myself and shared my ideas, and he told me he was an RCC professor for the Digital Applied Media department. He offered to print ArtPosium bags for free as event merchandise. This fell through later, but he still offered additional help.

We filmed a social media collab, and he introduced The ArtPosium to all his students. Two of his students ended up applying, and he became a part of the tabling art organizations. By now, it was clear that putting myself out there was worth the challenge.

Sponsors and Supplies, Moxi Box Art Supplies

I also attempted to network at an RCOE professional development event with the CEOs of Moxie Box Art Company, which creates arts-and-crafts products and activities for students. Louisa recommended that I connect with them for possible sponsorship. I was left without a response, but at the event, they were giving away large amounts of unused art supplies due to a shift in factory production. I was able to get a large box full of art supplies, including art chalk, gold-leaf paper, pencils, markers, pens, and other related items. I found this to be a huge help, as I would also use these supplies for an art activity table and to fill 26 bags with art supplies for emerging artists to keep or donate.

The Prick Chick Sponsor

Another connection was made through the RCOE at a City collaboration event. The PrickChick, a small floral arrangement business, was there doing a succulent workshop. I later DM'd Madison, the CEO of The PrickChick, and she agreed to meet up. We talked about The ArtPosium, decided to film a social media collaboration, and she agreed to donate a couple of floral arrangements. I realized later that there was some slight miscommunication on my end, but we were able to clarify and work out a deal. This conversation also taught me to be very clear about what I need. This deal was a huge success, as live flowers are extremely expensive and would give The ArtPosium a fresh, aesthetic appeal at the event. The Prick Chick organization was also listed as a sponsor, boosting the business's image as a legit event.

Seventh Step, The Budget and Funding

With the help of Cati Porter and my boyfriend, Favio Zapata, I created a funding Excel sheet to set a budget and create a flyer for potential sponsors (See Appendix F). It was recommended that I go door-to-door to seek potential sponsors. Due to the stress and the number of other tasks, I was unable to get any donations. However, I did set a general budget of \$500 to include decor, snacks, tables, and more. I was very flexible with the budget; however, I was willing to invest my own money to make this event a success. In the end, the event cost roughly \$1,500, with much of the budget going to decorations, art displays, marketing materials, and food. If I were to create more events going forward, the cost would be significantly less, as I would already have most of the supplies and marketing materials.

Eighth Step, Art Exhibit, Application, and Display

After marketing began to improve and the flyer was posted, the next step was to determine the best way to accept applications to streamline the process for both the acceptor and the applicant. I set the application deadline for 11:59 PM on Friday, January 14th, as listed on the initial flyer. With the help of my boyfriend, Favio Zapata-Moran, we agreed to create a Smartsheet application because he had free access through his job as a business systems analyst at UCR. Smartsheet was more helpful than Google Sheets or Forms, since the linked data would automatically be sent to a data collection sheet for easier organization.

The Application

The difficulty came from creating a general application that would filter through all media types, including video, website, and picture formats. We decided to categorize art forms into live performances (music, dance, digital artwork (to be printed later), and physical media (sculptures). For ease of application, we also decided to allow artists to submit their portfolios,

since a simpler application process will lead to more completed applications (Alter, A. L., & Oppenheimer, D. M., 2009). We also decided to have artists list their preferred order, so I could consider it when selecting the best artwork. I also decided to include a minimum of 3 pieces and a maximum of 7 pieces to provide variety in artwork and forms. Favio, my consultant, created the application, and I designed the background to feature colorful ArtPosium imagery (See Appendix G).

The Application Marketing Process and Results

There were very few applications, and I was very worried about whether anyone would apply. We reached 10 applications by December, which was my initial goal. I believed marketing truly helped, as I posted many reels in the lead-up to December, with more professionals and collaborations. I also made sure to post reminder reels and stories leading up to the deadline. Within the week of January, 17 more artists applied, with one short film, one music video, music, paintings, sketches, digital work, and numerous sculptures. This was a beautiful and shocking moment for me, as my goal was exceeded with *27 total applicants*. Favio also created a visual dashboard displaying the exhibitors' names, schools, art types, art media, and art titles to help me better understand who applied, which cannot be stated due to IRB data and privacy constraints. He then created finalized PDFs with all the artwork, making it easier for me to pick and choose the best pieces for display. He also created a Dashboard decision tool that allowed me to track which art pieces I would accept and decline. He had also created an overall dashboard that listed the exhibitors' names, contact information, application submission dates, and their schools (See Appendix G). I was truly impressed by Favio's data and dashboard skills for increasing my efficiency, and by the quality of artwork presented in the applications.

27 applications were also an ideal number of exhibitors, since I could accept at least one piece per person to honor The ArtPosium's welcoming objective of being non-competitive and having a low barrier to entry. Two weeks after the deadline, I went through each piece and accepted an average of 2-4 pieces per person for the final display, depending on the medium and artwork size. In total, *67 art pieces were accepted and displayed at The ArtPosium.*

After each artwork was selected, I emailed each exhibitor to congratulate them and notify them of which piece we were accepting. This email also included another form that I created with Favio, which specified that digital pieces were to be printed at a certain size and gave them two weeks to print their work (See Appendix H). It also gave specifications, such as not bringing frames, as this may be difficult to hang on the grid displays. This form was also to confirm the official titles and artwork descriptions to be displayed next to each art piece, and to confirm their attendance at the event, arriving one hour before the event starts to allow proper time for display setup and check-in. 26 of 27 exhibitors confirmed their attendance, and I later responded to emails with questions and followed up with reminder emails and detailed information, including parking, transportation, and the agenda.

Issues with the Display Process

One of the biggest issues stemmed from my oversight: deciding to print the digital work at the last minute. My original plan was to display digital work on the gallery screens and other work on tables with table easels. Favio made me realize that this probably wouldn't be a great idea for the digital display, since there was only one screen available and not the best quality. If I were to do this again, I would make sure to specify which pieces were digital and needed to be printed in the initial application. Favio and I also collaborated on a second form that confirmed

logistics, such as exhibitors' attendance, photography rights, finalized artwork descriptions, and meeting times.

My uncertainty about the display increased because Amy Metcalf, the event coordinator at UCR ARTS, was also not responding to my communications. I desperately needed to know how many easels, and what types and sizes, were available for me to use to determine how many pieces I could accept, which she previously stated I could use. I later found out that she was unresponsive due to family issues, but I was left completely in the dark about available resources.

Final Display

In the end, Favio helped me find grid displays that could accommodate more artworks. I thus had more control over what could be displayed and was not entirely dependent on Amy's resources. This, however, did cost \$300 for a total of eight displays, with each digital artist using one side of the 5.3 ft x 3 ft panels. I still knew Amy had some tables and easels, which I would still use, but for fewer pieces. Only two weeks before the event, Amy finally contacted me again to confirm the details and secure 12 easels and 7 tables. We met on a call and discussed the final event arrangements, including a snack table, a welcome table, 6 tables for art organizations, 50 chairs for exhibitor stage seating, 3 tables for art activities, and 2 tables for sculptures.

Ninth Step, Creation of Agenda

Due to uncertainty about when the event might start (possibly outside the venue's normal hours), I was unsure about the set-up and the event's start and end times. This was the biggest issue I had in finalizing the event details, since I could not specify the exact time for most marketing posts. Two weeks prior, I confirmed with Amy that the day before would be dedicated to event setup. Creating the agenda was also a bit of a challenge, as I had to figure out a way to

include all the presentations while keeping the artist entertained. I decided to limit the presentations to 5 minutes each, with an extra 5 minutes for Q&A. I also coordinated with each presenter to add to a master slide deck for creative control over the background aesthetic, which would be the primary focus for most of the event. I designed each title slide as well. (See Appendix I) I also decided to offer a designated lunchtime break, as the event would be very long, and I wanted artists to have opportunities to exercise and meet other artists.

Official Agenda and Administration

With the established times, I was able to create the agenda by ordering the presentations and layering them between breaks and networking segments. After much consideration of how the audience would feel, I decided on the event timeline (See Appendix J1). I also had to create a separate schedule with the Audio and Visual cues so that the UCR ARTS staff and AV volunteers would know when to play each video, change slides, hand out mics, adjust the lighting, cue the music, etc (See Appendix J2). Due to concerns about potential timing issues, I had planned everything down to the minute, allowing extra time in case things went awry. I also included a detailed spreadsheet with all necessary information and an additional master contact sheet for everyone participating (See Appendix J3). In the end, I had an aesthetically pleasing, simplified agenda for guests and social media; a structured, detailed agenda for myself and the lead staff; and the AV schedule for lighting and visual cues.

I made sure that presenters, exhibitors, organizations, and volunteers were all aware of the schedule by pinning it on social media, including it in every email, and sending reminders, ensuring everyone knew the plan and would show up on time. The same applied to ensure each presenter had their slide deck ready and was aware of the time constraint for their presentation.

Tenth Step, Coordinating Volunteers

In the weeks leading up to the event, I reached out to my family and friends to see if they were available to help on the day of the event. In total, I had obtained 12 volunteers, with most of them from my family and a couple of friends. I made sure to obtain everyone's full name and contact information for further emails and Zoom calls. I started by creating a document listing everyone's names and assigning each volunteer to a role based on their skill set (See Appendix K). In the same document, I listed each person's roles and details about the event, such as what to wear, when to arrive, and where to park. I then coordinated two Zooms for the volunteers to meet up, depending on their schedules, and I gave them a summary of the document and answered any questions. I also specified that each volunteer must wear the ArtPosium Staff lanyards so guests would know where to get help.

Specific Volunteer Roles

My boyfriend, Favio, who was by my side throughout the event, was the Head Volunteer/Floor Manager, serving as the main point of contact for other volunteers if any problems arose. He was also the primary person to help set up and ensure that presenters knew where to go and when to get on and off the stage. Presenters were instructed to arrive at least 30 minutes before their presentation, and I instructed volunteers to text Favio when each presenter arrived, as they were the most important aspect of the event schedule. I had also instructed Favio to hold up a yellow paper for when a presentation is about to end, and a red paper for when to stop. This was very helpful as staying on time was my biggest priority.

I also had my mother take photos with her professional camera, and my friend Zoe Quitasol took social media content on the day of the event for immediate exposure and advertising. Her boyfriend, Aria, was also familiar with AV setups, so I recruited him as the

main AV staff member to handle the slideshow, music, photos, etc. My aunts were assigned to the welcome table and to count in guests, and my uncles and cousins were there to help artists bring in their artwork and set up. My grandparents looked over the snack table and made sure guests were well fed throughout the event. Most of the volunteers were there to help set up and to make sure everything ran smoothly. In addition, I coordinated directly with Josie Lopez to ensure she was aware of the plan to obtain professional photographs and B-roll/Interview footage of the event.

Eleventh Step, Buying Amenities and Set-Up

Throughout the planning process, I was ordering decorations that fit ArtPosium's lavender, floral, and colorful themes. Decorations included a 5-foot-tall pink flower statement piece next to the stage, a golden arch for photos, and realistic fake flowers and lavender fabrics to decorate each table (See Appendix M for all decorations). I also previously designed and ordered a large poster board and an A-frame to be displayed outside the venue and at the entrance to attract guests. I also wanted to give attendees a token of appreciation, so I ordered 30 gift bags to hold art supplies for the organizations and exhibitors. I also purchased various crochet flowers and gift bags to give to each presenter. To lend the event legitimacy, I also purchased pink lanyards for everyone to carry an ArtPosium artifact and indicate their role at the event (exhibitor, presenter, etc.). (See Appendix N for all ArtPosium merchandise. I then also encouraged the tabling organizations to bring their own artwork and merchandise to display/give out at the event. My mother also helped purchase enough snacks for those who would stay for the entire event, including exhibitors, presenters, volunteers, and vendors. Counters, name tags, clips, and tape were also purchased for the event.

The week leading up to the event was dedicated to setting up every bag, printing and gluing thank-you notes, and pasting ArtPosium logos onto merchandising materials, with my parents' help. I also ended up with a total of 80 lanyards that I designed, printed, and prepared for distribution during the event (See Appendix N2). Tasks also include printing agendas for each exhibitor's bag for reference and for display on each table. I also designed a colorful display of each organization's logos to be placed in an 8.5 x 11 in. plastic display for each table. (See Appendix M5). In addition, I printed, cut, and set up clips for 50 art pieces to be hung on grid displays or easels (See Appendix O). I also prepared introductions for each presenter and a reminder for myself to speak to the audience.

Twelfth Step, The Event Execution and Documentary

By February 21st, I had secured a venue, theme, and schedule, as well as 12 presenters, 12 art organizations, 26 exhibitors, and 12 volunteers for the event. Most of the decorations had already been displayed on the previous setup day. My parents and Favio arrived as early as possible, at 9 am, and finished extra set-ups. The volunteers later arrived at 9:30 AM to put on their lanyards and help with setup. Artists began arriving around the same time and had until 11 AM to set up their work before the event started. Everyone arrived on time, and volunteers counted every new face and checked in each exhibitor, organization, and presenter. I also welcomed artists and helped them find locations for their art displays.

A pleasant surprise occurred when the County Superintendent of Schools (similar to a CEO), Dr. Edwin Gomez, came to give a brief speech to honor the occasion and express gratitude. I had run into him the day before during my internship and had invited him to the event. I made sure to take photos of us together, and I believe it strengthened the event's reputation. Everything ran on schedule, and I was thoroughly impressed with how everything

was turning out. The artwork was beautiful, and the presentations were insightful and timely. The volunteers were also consistently checking in with guests and offering snacks

I was also very impressed with UCR Abhinaya's dance performance and found that about 30 guests participated in the dance activity! There were also many guests at the craft table, talking with others and leaving behind drawings. I also found that guests were coming in to check out the artwork and speak with the organizations at the table at random times. This was the most ideal situations, as the goal of this event was to give exposure to emerging artists and promote connections. During the first break activity, I was proud that every exhibitor thoroughly talked with all the art organizations. There was never an awkward moment in conversation. The same applied in the structured networking activity, as it was nice to see everyone talking with each other in a very natural way, meeting the networking goal.

Issues

The only issues arose when I realized some art pieces were bigger than expected. Favio was a big help in organizing art in optimal positions. Another issue arose when we realized we could not hand out gift bags as artists arrived since they were carrying their art. This later caused confusion as to who received the bags. Later, this was resolved, as I sent my parents to make up two gift bags that were lost in the process, but it added to the cost. Another issue arose when I realized I had allocated far more time to one presentation, leaving me with 40 minutes to kill to stay on schedule. Favio and I problem-solved and decided to lengthen the periods for exhibitors to discuss their pieces and for Noa James, the presenter, to take his time presenting.

The Documentary

To finish off the event, utilizing my Digital Production internship at RCOE and with the help of my supervisors, I edited all of Josie's footage into a 5-minute documentary to be

showcased on social media and in the final Capstone presentation (See Appendix P for final documentary) (See Appendix Q for raw footage). This process took about 5 weeks, using Final Cut Pro, and was my first professional video production. I believe the video was beautifully produced by Josie and showcased my newly gained editing skills. This also taught me how to communicate better with producers and learn what is most important when capturing events.

Finalized Results

My initial goals were 30 total attendees, 500 Instagram followers, a smooth event, and generally positive feedback. My initial goals were met and exceeded; We had a total of 200 attendees, showcasing how the marketing, additional advertisement, and communication worked. Social media had an average of 1.3k views per reel and 1,013 followers. The ArtPosium also ran very smoothly, was well planned, and had no major issues. There was very positive feedback overall, to me personally as an organizer, and to the event itself. I also believed that the documentary to be shown at the Capstone presentation was very well edited and captured the event's success. For a clearer visualization of the event, refer to the social media highlights (Appendix C), Appendix P for the documentary, Appendix Q for the event photos, and Appendix R for the professionals' and exhibitors' reposts and feedback.

Attendance

I was surprised to find that 50 chairs were not enough to hold everyone. According to the welcoming staff, about 80 attendees were among the required attendees and family who arrived at the beginning, and the remaining 120 were unrelated to the event, as some reported they had come off the street or via social media. In total, we had about 200 attendees, which was *566.67% higher than expected.*

Verbal Feedback

Since I could not obtain data, such as a survey, for this Capstone project, I relied purely on verbal communication at the event. While I was setting up, Amy Metcalf, the event coordinator for UCR ARTS, said she was thoroughly impressed by the event's organization and had never seen a student so detail-oriented. Towards the end of the event, Amy MetCalf also told me how impressed she was with the finalized event and that I could become an event coordinator. Other individuals from different organizations, as well as presenters and exhibitors, approached me to thank me for the event and to say they were impressed. Louisa Higgins, my former boss, also gave me a congratulatory gift and said she was very proud of my hard work. Overall, presenters seemed happy with their gifts, and organizations seemed content.

Exhibitor's Feedback

During the event, Josie Lopez asked whether guests wanted to be interviewed after visiting the StarCrest's table. Interviews were mainly for marketing purposes, to gather testimonials from people for future events. Josie gave them the space to state whatever they wanted, and we ended up with 12 interviews, from professionals, exhibitors, and guests. Several of the interviews were included in the final ArtPosium documentary (See Appendix P). The testimonials were very positive, with exhibitors stating that this gave them the opportunity to showcase their work, meet many professionals, and learn about different avenues, especially in art industries that are hard to get into. Some exhibitors were specific, stating that they met galleries they would like to volunteer at, and that the structured networking time was beneficial, and that overall, they really enjoyed and were impressed with the event. One exhibitor personally DMed, stating, "Thank you so much for the opportunity to exhibit and network. I would love to

see this event be an annual exhibition. Every panel was so inspiring, and the connections made were so priceless.”

I also documented public feedback posted on Instagram after the event ended (See Appendix R). The County Superintendent of RCOE, Dr. Edwin Gomez, stated in a post caption, “I am incredibly proud of our RCOE intern, Lilly Curren, for bringing ArtPosium to life. This was not just an event; it was a vision. Lilly created a space where artists, educators, administrators, and community members could come together to connect, learn, and elevate the role of art in our community.” Noa James, one of the musician presenters, posted on a note, “Very grateful to talk to all the emerging artists today. I’m inspired.” Another exhibitor posted and, in the caption, stated, “I had the wonderful opportunity to show three of my pieces at @theartposium yesterday 😊 . It was such a wonderful event, and I got to meet so many other wonderful artists! Love artists being able to connect with each other and building up our local art community!” In total, we had more than 40 posts of attendees' photos of the event.

Professional’s Feedback

For official testimonials (Appendix P), Annery Sanchez from the RAM and The Cheech stated that it was nice to see so many artists take this opportunity to meet with local organizations amid the difficulties of the art industry. Ken Crawford, a curator and journalist for the Riverside, stated that this event was great for organizations to come together to see what they can do to promote the arts in Riverside. Noa James, the musician, stated that in 20 years of doing events at Riverside, he has never seen anything like this connecting emerging artists with local professionals. Jay Guevara, Publicist and presenter, stated that he was very impressed with the organization of the event, as he has thrown events in the past. In a personal conversation, Jeffrey Roy, my new supervisor in the digital department at RCOE, stated that he was very impressed

with the event and that it appeared like a professional RCOE event. Overall, the feedback was astounding, with many referencing the event's initial goals: to connect emerging artists with local professionals. Their thoughts also highlighted the need for the event in the first place, that it has not been done before, and that it is very hard to enter the art industry

Critiques and Discussion

The only negative feedback from Jeffrey was that the flyer did not reflect the grand scale of the event, and I agree (See Appendix B). The flyer was a bit cluttered and could appear more luxurious with a more minimalist design (Hagtvedt, H., & Patrick; V. M., 2008). Another downside of this event was that the cost exceeded the budget by \$1,000 (about \$ 1,500 in total). Although this was a huge difference, I was personally flexible with this since it was funded by my personal money and my parents' help as a passion project. If I had had more time, I could have made donations to help offset the costs. However, I believe that the other sponsors, with art supplies, the free venue, and flower arrangements, helped a lot.

Another negative component was that, due to IRB privacy and data restrictions, I could not gather data as a typical marketer would. If I were to administer this event in a non-research context, I would survey local artists to determine whether they would need the event in the first place. This would be done through case studies and interviews with 15-20 emerging artists across different media and age groups to gather their overall feelings about the art community and their relationship to their careers. From this information, I would then create the event based on the artist's thoughts. After the event, I would administer a quantitative survey to attendees to gather unbiased opinions on the event's outcomes, such as whether it ran smoothly and met the artists' needs.

In addition, the timeline was a little hard for me to follow because many components were interdependent, making it hard to know which to prioritize. If I had greater confidence, I believe I would have stuck more strongly to the timeline, despite potential issues, and the planning process would also have run more smoothly. I also learned how to manage groups, talk more professionally, and give instructions in a respectful tone. In general, I learned more about event planning and strengthened my skills in marketing, editing, administration, and communication.

Conclusion

This capstone project represents the culmination of both my academic and personal growth throughout my honors experience. The ArtPosium successfully fulfilled its purpose of creating an accessible and supportive space for emerging artists to showcase their work, connect with professionals, and engage with the local art community. By addressing common barriers to entry and emphasizing in-person connection, this project demonstrated the importance of community-driven opportunities in fostering artistic growth and confidence. The outcomes exceeded expectations, not only in attendance and participation but in the meaningful interactions and opportunities that emerged from the event.

This project also reflects my growth and success as a marketer, as I effectively developed a brand, built an audience, and executed a large-scale event from the ground up. I am extremely grateful for this experience and the individuals who supported me throughout the process. Overall, this work provides a strong foundation for my future marketing and professional endeavors, with the potential for The ArtPosium to continue to expand and strengthen the local art community.

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APPENDIX



Appendix A. ArtPosium Logo

This shows the design of the ArtPosium logo, drawn by Lilly Curren in MediBang Paint and designed in Canva Pro. This was used for many ArtPosium marketing materials.

The ArtPosium Experience

The integrative art conference from one artist to another

Calling Artists & Creatives!
Want to Develop your Career?

Date: Saturday, February 21st, 2026
Location: UCR ARTS, 3824 & 3834 Main St, Riverside, CA 92501
Partnered With:

Sponsored By: The Arts At

RIVERSIDE COUNTY OFFICE OF EDUCATION
 EDWIN GOMEZ, Ed.D. | County Superintendent of Schools

Apply Today!

Showcase your artwork, bond with community, & network and learn from experienced artists & administrators.

Submit your artwork, including but not limited to:

- * Digital Art Works
- * Literature Works
- * Painting & Sculpture & Live Performances

Apply by:
 11:59 PM Friday, January 14th, 2026

Application Below:

Contact: theartposium.event@gmail.com or DM: @theartposium for inquiries.

Appendix B. ArtPosium Initial Flyer

This flyer was created by Lilly Curren in Canva Pro and used on social media to advertise to artists to apply to the event.

The ArtPosium Experience

The art conference & exhibit from one artist to another

Calling Artists & Enthusiasts
Want to Build Art Careers?

Date: 11am-4:30pm
 February 21st, Saturday

Location: UCR ARTS,
 3824 & 3834 Main St,
 Riverside, CA 92501

Partnered With:

UCR ARTS
CALIFORNIA MUSEUM OF PHOTOGRAPHY
 BORDERS & ART CLUBS
 CENTER OF THE ARTS

INLANDIA INSTITUTE

Sponsored By: The Arts At

RIVERSIDE COUNTY
 OFFICE OF EDUCATION
EDWIN GOMEZ, Ed.D. | County Superintendent of Schools

save the Date!

Connect with & Learn from local Professionals;
 including:

- * Administrators,
- * Educators,
- * Gallery Staff, &
- * Independent Artists

Support your Art Community!

Art Exhibits, Seminars,
 Performances, &
 Activities included.

@theartposium

QR Code

Contact: theartposium.event@gmail.com or DM: @theartposium for inquiries.

Appendix B2. Updated ArtPosium Flyer

This flyer was updated after the application closed to target general attendance, not just applicants. Created by Lilly Curren.

[https://www.instagram.com/theartposium?utm_source=ig_web_button_share_sheet&igsh=ZDNI
ZDc0MzIxNw==](https://www.instagram.com/theartposium?utm_source=ig_web_button_share_sheet&igsh=ZDNI
ZDc0MzIxNw==)

Appendix C. Social Media

This is a link to ArtPosium Instagram. It holds evidence of many posts, collaborations, updates, and more created by Lilly Curren. All edits were done in Cap Cut Pro by Lilly Curren. Many other designs, such as highlight profile pictures and reel thumbnails, were designed by Lilly Curren.

UCR ARTS and Inlandia Institute |
presents:

The ArtPosium Experience



AN
INTEGRATIVE
ART EVENT
from one artist to another

Abstract

The ArtPosium is a one-day conference that showcases emerging artists' artwork and encourages networking and learning about art careers. Participating artists will bring 3-7 art pieces to display on tables or perform in predetermined time segments. Artists will display their work at all skill levels (with significant effort) and benefit from meeting and learning from advanced artists in a symposium and career fair set-up. Knowledgeable artists and art administrators, including individuals from the city, county, and other art programs in Riverside, can share their knowledge via panels and presentations and personally connect with artists. The event invites family, friends, and art enthusiasts to welcome more individuals into the local art community.

Goals

- Expand the local art community, educate and network, and boost artist exposure
- Personal Goal: Gain experience in event planning and to help artists (Honors Capstone Project)

Target audience

- Emerging artists, beginner to intermediate skill level
 - 17+ age and above, open to local schools and adults
 - Around 25-35 applicants (flexible to change)

Venue Space

- Half to full-day conference, depending on availability
- Requests include Atrium for tabling and easel exhibition (One-day display)
- Requests include a space upstairs for a monitor to display digital art, and access to the screening room for short film features and live performances
 - Possibly include a smaller room for art activities and social bonding

Possible Dates

Estimated Quarter Instruction dates: (Fall: Sept 25th, 25th - Dec 5th, 26th) Winter Break (Winter: Jan 5th - Mar 13th, 26th) Spring Break (Spring: March 30th- Jun 5th, 26th) or (March 23rd - May 29th, 26th)

- **Fall 2025:** Weeks 3-8 (Week 3: Oct. 13th, Mon - Week 8: Nov 21st, Fri)
- **Winter 2026:** Weeks 1-8 (Week 1: Jan 5th, Mon - Week 8: Feb 27th, Fri)
- **Spring 2026:** Weeks 1-3 (Week 1: Mar 30th, Mon - Week 3: April 19th, Sun)
 - or (Week 1: Mar 23rd, Mon - Week 3: Apr 12th, Sun)
 - The finalized Capstone Project is due in Week 6 of Spring 2026
 - **Spring 2026:** Weeks 4-7 (Week 4: Apr 20th, Mon - Week 7: May 17th, Sun) with a project extension

Program Schedule

- Time is flexible and dependent on venue booking. An example of a schedule:
 - 12 p.m., participating artists set up their artwork
 - 12:30 p.m., participating artists and audience members walk around and explore the art
 - 1 p.m. professional artists set up tabling for their programs or art showcase
 - 1:30 p.m. Lunch/snack time
 - 2 p.m. live performances
 - 3 p.m. Professional artists begin individual presentations
 - 4 p.m. Lunch/Dinner time
 - 5 p.m. group panel discussions with Q&A
 - 6 p.m. Artist activities to get to know each other and socialize.

Appendix D. Business Proposal

This PDF was created by Lilly Curren to convey the ArtPosium idea to Amy Metcalf, the venue director at UCR ARTS.



The ArtPosium
from one artist to another

Date: Saturday, February 21, 2026
Location: UCR ARTS,
3824 & 3834 Main St, Riverside, CA 92501

About The ArtPosium

The ArtPosium is a one-day conference dedicated to uplifting emerging artists through connection and career insight. Organized by Lilly Curren, an Honors student at UCR, in partnership with UCR ARTS and Inlandia Institute, this event helps artists gain guidance, exposure, and recognition. Emerging artists can showcase their work of any kind, and network with and learn from experienced artists and professionals with presentations. Attendees will experience live performances, interactive workshops, and exhibitions, showcasing local talent.

DM to Help!

Calling Presenters with

- Personal stories, journeys, & lived experiences as an artist or be knowledgeable in artistic career pathways, such as administration
- Must present one of the above topics, & be open to Q&As (15 - 30 minutes total) to emerging multi-media artists who want to explore careers. A slide deck is optional.
- Should stay for most of the event to meet emerging artists & their work (Roughly 3 hours)

Calling Mentors to

- Stay in touch with an emerging artist after the ArtPosium event (exchange contact info)
- Offer occasional check-ins (email, phone, or coffee chats)
- Stay for the majority of the event to meet emerging artists and see their work (Roughly 3 hours)
- Provide career insight, feedback, encouragement, or networking tips such as potential contacts

Join Us

If you present, mentor, or simply show up, you will offer tremendous help.
Your support directly empowers the next generation of artists.

For additional information, Email: theartposiumevent@gmail.com, Instagram: [@theartposium](https://www.instagram.com/theartposium)

Appendix E. Flyer for finding Presenters

This flyer was created to help attract presenters and professionals to the event. This was in personal networking and not posted on the main social media feed. Designed and written by Lilly Curren.

Expense Category	Item	Link	Qty	Price per Item	Total \$
Decor:	Banner		1	\$50	\$ 50.00
	Fake Flowers	https://www.am	50	\$1	\$ 50.00
	Flower Bouquet		2	\$25	\$ 50.00
	Craft Supplies				\$ 50.00
	Sub-Total				\$ 200.00
Art Display:	Easels		5	\$20	\$ 100.00
	Tables		15	\$10	\$ 150.00
	Pamphlets		35		\$ -
	Lanyards		25	\$5	\$ 50.00
	Sub-Total				\$ 300.00
Advertisement:	Posters		35		\$ -
	Sub-Total				\$ -
Art Supplies:					\$ -
	Sub-Total				\$ -
Total					\$ 500.00

Appendix F. Budgeting Sheet

This sheet was used to set my initial budgets. Created by Lilly Curren.

<https://docs.google.com/document/d/1Ru4SM97DpyMubcPBXGnheldyDOO8iFDZcy4SiB1rkYs/edit?usp=sharing>

Appendix G. Application and Dashboard

This is a link to screenshots of the application artists filled out to submit their artwork. It also includes a censored version of the dashboards created by business systems analyst, Favio Zapata. This includes an exhibitor dashboard with schools and application information. It also includes a PDF example that Favio populated with each exhibitor's information, a link to the artwork, and descriptions for each artwork.

Artist Participation Agreement

Full Preferred Name *

I agree to attend the ArtPosium Conference on Saturday, February 21st at the UCR ARTS (3824 Main St, Riverside, CA 92501). *

☐

I agree to reserve 9 am to 6 pm on Saturday, February 21st for the ArtPosium. *

☐

I agree to bring the approved artwork(s) listed in the acceptance email. *

☐

I consent to being photographed and videotaped during the event for promotional and documentation purposes. *

☐

Liability Disclaimer *

I understand that while maximum care will be taken, the ArtPosium is not responsible for the loss or damage of any artwork during transport, setup, display, or installation.

☐

I agree to all ArtPosium rules, expectations, and guidelines. *

☐

Number of QR Codes *

The ArtPosium will provide up to 3 QR codes per participant, allowing spectators and professionals to access your portfolio, contact information, or any additional content you wish to share.

Please select the number of QR codes you would like and paste the corresponding link(s) below.

☐ 1

☐ 2

☐ 3

Number of Approved Art Pieces *

Additionally, the ArtPosium will supply the artist with a printed label for every approved art piece, that includes the title and description.

Please indicate the number of approved art pieces you will bring to the event and complete the corresponding information below.

☐ 1

☐ 2

☐ 3

☐ 4

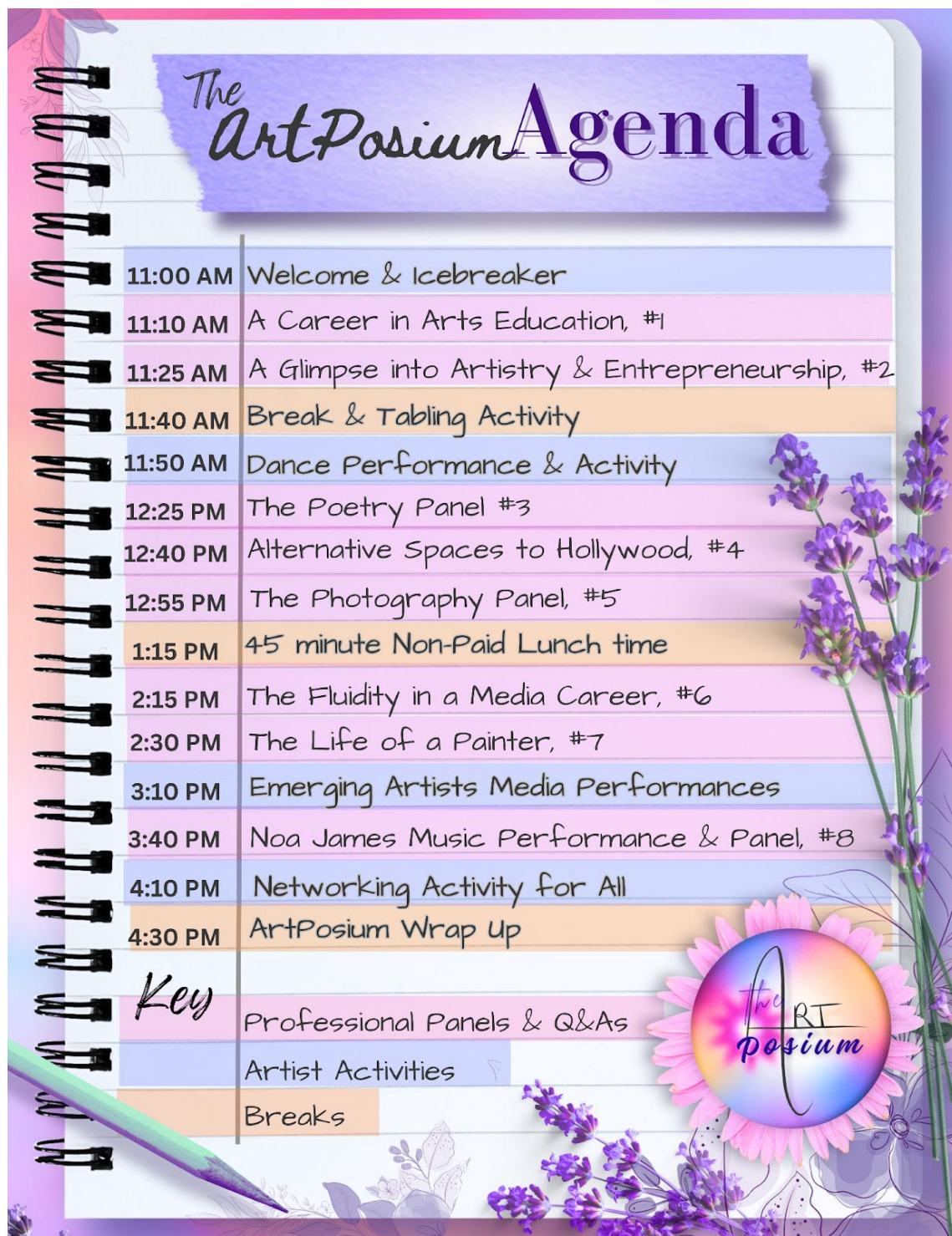
Appendix H. Logistics Form

This is the screenshot of the form used to confirm exhibitors' attendance and other details.

<https://docs.google.com/presentation/d/1DyJY34a4NgR2V0WR1YDuxAETaH8k9PS8hCq4hyT7Jtk/edit?usp=sharing>

Appendix I. Master Slide Deck

This is a link to the official slide deck for the event, which includes the agenda, reminders, and presentations. Each background and title page is designed by Lilly Curren in Canva Pro from scratch. The overall slide deck was also organized by Lilly Curren and coordinated with presenters so they could fill their assigned presentation slots.



Appendix J. Agenda

This is a picture of the agenda published on social media and referenced at the event for guests.

The schedule and design were created by Lilly Curren.

<https://docs.google.com/spreadsheets/d/1RswArPBDwHDyHSMczbuP17CltDv5w75RJkGBeuXNzUQ/edit?usp=sharing>

Appendix J2. AV Set List

This is a link to the spreadsheet created by Lilly Curren to document changes to lights, microphones, files, etc.

<https://docs.google.com/spreadsheets/d/1YuD-cl4I9hUpqLUhrQHpDrZAngmFcSy6P-VIkETaifk/edit?usp=sharing>

Appendix J3. Detailed Agenda

This is a link to the spreadsheet created by Lilly Curren to document all the activities, times, locations, purposes, and notes for the event.

<https://docs.google.com/document/d/1XPic9mOkp9081efMBKAvkzzYsR8f0f773xtrC1oGadk/edit?usp=sharing>

Appendix K. Volunteer Document

This is a link to the document created by Lilly Curren, which volunteers referenced for more details about the event, including volunteer roles, location, and the event timeline.

<https://photos.app.goo.gl/4htbnm7Hj1H92WWA6>

Appendix L. Marketing Material Photos and Decoration

This is a link to photos of the decoration used. This includes a large-scale pink flower, fake flowers, real flowers from The PrickChick, and a photobooth arch. It also includes other designs/physical photos of the merchandise and items before and during the event. Designs by Lilly Curren.

<https://docs.google.com/document/d/1G77DSClvT-0EEz0tDtUu16WHtdqxqDJUOferiPiB9Y0/edit?usp=sharing>

Appendix M. ArtPosium Merchandise Designs

This is a link to all the designs used for merchandise. This includes the ArtPosium poster, lanyard design, and other labeling for gift bags and floral gifts for presenters, all designed by Lilly Curren.

Title of Piece Method, Material, Size Description:..... By: Full Preferred Name 	Title of Piece Method, Material, Size Description:..... By: Full Preferred Name  
Title of Piece Method, Material, Size By: Full Preferred Name   	Title of Piece Method, Material, Size By: Full Preferred Name   
The Seasons, 16 12 II..... 13   	

Appendix O. Art Display Descriptions

This is a template Lilly Curren created for Favio Zapata to automatically insert exhibitors' names, titles, and descriptions for each piece. The descriptions were written by exhibitors, and the QR codes held links to their social media and portfolios. Each description was printed, cut, and hung next to each designed art piece by Lilly Curren

<https://drive.google.com/drive/folders/1NRZiTT8XMrqKsSFtMCjOLriW1TNKdck0?usp=sharing>

[g](#)

Appendix P. The ArtPosium Documentary

This is a link to the final 5-minute documentary showcasing the events' results, interviews, and B-roll. Produced by Josie Lopez at StarCrest Pictures, and edited by me in Final Cut Pro. It includes many different formats depending on the device used to play it.

<https://photos.app.goo.gl/o1v9FX66Rbtz62X89>

Appendix Q1. Collection of ArtPosium photos, Noraida Curren

This is a link to photos taken by Lilly Curren's mother, Noraida Curren, showcasing the artwork up close, as well as other event photos.

https://drive.google.com/drive/folders/1MLWY6Jsx8M2z5DtwOTemG4sYEhnCGB_e?usp=drive_link

Appendix Q2. Collection of ArtPosium photos and Video, Josie Lopez

This is a link to the photos and videos taken by Josie Lopez from StarCrest Pictures, showcasing additional event close-ups and setup before final editing.

<https://photos.app.goo.gl/vKveCdQaAdbSDzKVA>

Appendix R. Attendees' Public Photos, Reposts, and Written Feedback

This album includes screenshots that attendees posted after the event, including photos and verbal acknowledgments.