



WOMEN'S CAUCUS *for* ART

## Exhibition Manual

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## ***Introduction***

Welcome to the Exhibition Committee of the Women's Caucus for Art! We are happy to have you on the team.

You have joined a distinguished and eclectic group of volunteers who share a collective passion for advancing opportunities and recognition for women in the arts. In return for your generous contributions to our committees and projects, we offer a community of like-minded individuals, new connections with the arts community, and an opportunity to enhance your professional skills. This exhibition manual will help acquaint you with WCA's exhibition process and your responsibilities as a committee member. Should you have questions or concerns, please use the member directory at <https://nwca.memberclicks.net/> to connect with other members of the committee or our Director of Operations.

## ***Acknowledgements***

This guide began as a work written by Karen M. Gutfreund in 2013, who was at the time WCA's Exhibition Chair. It is a compilation of our incredible community's combined knowledge, spanning over fifty years of experience. Thank you to every member, chapter, and leader who contributed to the creation of this guide. Special thanks go to Karen M. Gutfreund, primary author, and to Sherri Cornett, Priscilla Otani, Avinger Nelson, Karin Luner, Sandra Davis, Laura Morrison, Sarah Ernst, Tara Segars, Cynthia Wagner, Kimberly Hart, and Amanda Banks for their work on this project and dedication to the mission of WCA.

## ***About WCA***

WCA is a non-profit membership organization. We support women in the arts through our programming, professional development opportunities, and collaboration with other like-minded organizations. We support the development of chapters by encouraging cross-chapter projects and providing channels for chapters to broadcast their programs and exhibits through our online presence. WCA also provides opportunities for members-at-large and individual chapter members to connect through special interest caucuses, exhibitions, national committees, the online member portal, and social media.

## ***Mission Statement***

The mission of Women's Caucus for Art is to create community through art, education, and social activism. We are committed to recognizing the contributions of women in the arts, providing women with leadership opportunities and professional development, expanding networking and exhibition opportunities for women, supporting local, national, and global art activism and advocating for equity in the arts for all.

## ***Contact Information***

**WCA's postal address:**

PO Box 1498  
Canal Street Station  
New York, NY 10013

**Director of Operations address:**

% Karin Luner  
131 Burnett Rd  
Saugerties, NY 12477

**Phone:** 212.634.0007

**Email:** [info@nationalwca.org](mailto:info@nationalwca.org)

## ***Website, Social Media, and Newsletter***

**Website:** [www.nationalwca.org](http://www.nationalwca.org)

**WCA Publications:** <https://nationalwca.org/publications/>

**Member Management Admin Portal:** <https://nwca.memberclicks.net/administrator>

Please contact the Director of Operations for login credentials and to schedule a training session.

**Facebook Group:** [www.facebook.com/nationalWCA](http://www.facebook.com/nationalWCA)

**Instagram:** [www.instagram.com/womenscaucusforart](http://www.instagram.com/womenscaucusforart)

**YouTube:** [www.youtube.com/@NationalWCA](http://www.youtube.com/@NationalWCA)

## ***Important Documents***

All documents and templates you will use throughout the exhibition process can be downloaded in the [Zipped Template Folder](#), including:

- Schedule
- Budget
- Sample Prospectus
- Board Proposal
- Gallery Contract
- Memorandum of Understanding (MOU)
- Board Report
- Artist Submission Form
- Acceptance Letter
- Rejection Letter
- Artist Contract
- Artwork Inventory
- Press Release
- Planning Checklist

## ***Exhibition Committee Overview***

The Exhibitions Committee manages all elements of National WCA exhibitions. This document outlines the general responsibilities of the Exhibition Committee and the process used to produce high-quality exhibitions that reflect the mission and values of the WCA. We encourage everyone involved in Exhibitions to become familiar with this guide and use the information provided to enhance the exhibition development process.

## ***Exhibition Committee Responsibilities***

Members of the Exhibition Committee must be WCA members in good standing who can understand and support the National WCA mission and bylaws. You are responsible for becoming familiar with WCA policies and history to faithfully support the mission of WCA and the goals set by the President and the National Board.

WCA is a diverse community of leaders, and strong communication is the cornerstone of keeping our organization healthy. Please stay in touch with the Exhibition Committee Chair and other members of the Committee in between meetings through emails, telephone calls, and conference/video calls. Each person on the team brings an important perspective to their role and deserves to be treated with respect. All members of the Committee are expected to maintain professional decorum when conducting WCA business online, via phone, or in person.

## ***General Responsibilities***

The following list of responsibilities applies to all Committee positions:

- Understand the duties of your position
- Attend or report to all committee meetings
- Help recruit, train, and mentor new committee members
- Avoid conflicts of interest, such as using your connection with WCA for personal financial gain
- Participate in national and regional exhibitions, propose sessions or papers for national and regional conferences, or write articles for WCA publications
- Become familiar with the information on the WCA website:
  - <http://www.nationalwca.org>
- Use the Member online directory for networking:
  - <https://nwca.memberclicks.net>
- Contribute news to the WCA Newsletter and social media platforms.

## ***Additional Responsibilities of Committee Chairs***

Committee chairs manage exhibition production and logistics, secure funds for exhibition activities, and report to the board at the Winter and Summer meetings. A board report template is provided in the Appendix.

## ***Managing Exhibitions***

Exhibitions are an integral part of our work at WCA and vital to the health of our organization. While each exhibition is different, all shows require planning and organization to meet the high level of quality our members and patrons have come to expect from WCA. This guide provides a high-level overview that will assist members of the exhibition team with all aspects of exhibition management and production.

### **Types of Exhibitions**

WCA attracts a diverse member base with differing exhibition needs. We have identified four types of exhibitions that most effectively meet the needs of our chapters and members:

- **Open Exhibitions**

Open exhibitions are simple and inexpensive calls for art that offer a low barrier to entry, making them a good community engagement tool. However, these exhibitions can be challenging to manage and support financially due to the low cost of entry and high volume of participants.
- **Virtual Exhibitions**

Virtual exhibitions are held online through a platform, such as Kunstmatrix, and provide an accessible experience for members and dispersed groups of artists who may not be able to travel. Fees are moderate for virtual exhibitions to cover the cost of platform subscriptions and administration.
- **Invitational Exhibitions**

Invitational exhibitions usually consist of a small group of artists making complementary work. While calls for art may still be used for Invitational exhibitions, the selection process is more refined, and fewer entrants are selected. Fees are typically higher for this type of exhibition to offset increased management needs.
- **Showcase Exhibitions**

Showcase exhibitions are the most exclusive and require the highest degree of management. Work accepted into Showcase exhibitions is of the highest quality and represents the best of the WCA. Entry fees are greatest for this type of exhibition and reflect the degree of expertise needed to showcase the work.

## ***Exhibition Administration***

### **Building an Exhibition Committee**

Holding an art exhibition is a community effort that involves working closely with others over an extended period. Assembling a responsible, dedicated, and cohesive team is crucial to having successful exhibitions of every type. This section provides an overview of best practices for developing a committee and maintaining team momentum with thoughtful scheduling.

### **Selecting Committee Members**

Each person recruited to the Exhibitions Committee brings a unique perspective to the team and plays a vital role in producing WCA exhibitions. The committee chair is responsible for identifying committee needs and recruiting volunteers to carry out exhibition-related assignments. Volunteers may come from within WCA or from outside institutions, such as galleries and universities. However, it is important to ensure that committee members act according to the interests of WCA in all board activities.

### **Establishing Committee Roles**

Setting clear expectations for the scope of work within a role enables both the committee chair and volunteers to act efficiently and effectively. While the needs of each exhibition will be different, it is helpful to establish “responsibility centers” for each volunteer that align with key exhibition functions such as coordinating with galleries, creating event marketing, managing submissions, etc. Volunteer interests, expertise, and ability must be considered when establishing each role to ensure tasks will be completed successfully.

### **Administration Schedules**

Creating and maintaining an administrative schedule is critical for the effective operation of the Exhibitions Committee. Though each exhibition will have different planning requirements, it is generally advisable to begin planning one to two years ahead of a given exhibition, especially when developing invitational and showcase-level events. Adhering to a shared schedule will also keep everyone up-to-date and accountable for their participation.

### **Sample Schedule**

Thoughtful planning and consistent meetings will ensure that every exhibition is a success for WCA. This sample schedule provides a general overview of committee activities and outlines the project phase when activities should occur. Detailed task information is provided in later sections. An editable version of the schedule is linked in the appendix.

## Phase 1: Concept and Initiation

Time	Project Phase	Project Tasks	Task Category
Up to 2 Years in advance	Conception and Initiation	Select Exhibition Director(s) and establish a committee.	Management ▾
		Assign responsibility centers for committee members and establish communication expectations.	Management ▾
		Determine committee meeting schedule and timeline, including dates for the acceptance and exhibition of work.	Management ▾
		Research potential venues and collaborators, such as jurors, curators, and sponsors.	Development ▾
		Develop a theme or title that reflects the mission and values of WCA and exhibition partners.	Development ▾
		Research funding options and create a projected budget.	Financial ▾
		Submit the exhibition proposal, including a detailed budget, to the WCA Board for approval.	Management ▾

## Phase 2: Definition and Planning

Time	Project Phase	Project Tasks	Task Category
Up to 1.5 Years in Advance	Definition and Planning	After Board approval, begin fundraising and establish a seed fund for initial expenses.	Financial ▾
		Negotiate an equitable contract with the venue. Submit copies of all contracts to the Director of Operations and President for signatures.	Management ▾
		Send gallery dimensions to curators and jurors, including floor-plans and photos if available.	Development ▾
		Obtain insurance for the exhibition and send documentation to the Director of Operations.	Management ▾
		Secure funding and submit proof of funds or funding agreement to the Director of Operations and Treasurer.	Financial ▾
		Develop a fundraising packet for exhibition sponsors, donors, and granting organizations.	Development ▾
		Negotiate a fair contract with the selected juror or curator. Send a Memorandum of Understanding (MOU) signed by all parties to the Director of Operations.	Management ▾

### Phase 3: Implementation

Time	Project Phase	Project Tasks	Task Category
Up to 9 Months in Advance	Implementation	Work with the juror or curator to determine how many works will fit in the gallery. If the exhibition will be online, consider platform storage limits.	Development ▾
		Establish size, media, and display requirements for submissions.	Development ▾
		Provide contact info for the person responsible for handling questions from artists.	Management ▾
		Write the call for art and create an online submission form.	Development ▾
		Develop P.R & Marketing for social media and other publications.	Development ▾
		Ensure that online submission systems have ample storage available for entries, pre-paying for space as needed. Monitor submissions periodically throughout the entry window.	Management ▾
		Develop mailing lists for all exhibition correspondence (participants, sponsors, WCA members, etc.).	Development ▾
		Establish an online presence through social media and a dedicated web page.	Management ▾
		Send call for art to WCA for publication in Pulse and on social media. Also, post the call for art to online platforms and art calendars.	Management ▾

### Phase 4: Performance

Time	Project Phase	Project Tasks	Task Category
Up to 3 Months in Advance	Performance (Pre-Opening)	After the entry deadline passes, begin the artwork selection process outlined in the Exhibition Production section.	Management ▾
		Create the exhibition catalog and marketing materials. Distribute materials to relevant media outlets, sponsors, etc.	Development ▾
		Ensure that online platforms are updated regularly (website, social media, paid advertisements, newsletters).	Management ▾
		Develop a plan for artist talks, workshops, or other events that will take place during the exhibition.	Development ▾
		Begin developing the opening reception. Begin contacting potential speakers and creating event signage.	Development ▾
		Arrange for storage of artwork and shipping materials for the duration of the exhibition, ensuring all necessary insurance is in place.	Management ▾
		If needed, arrange to have gallery attendants or security at the venue.	Management ▾

### Phase 4: Performance (continued)

Time	Project Phase	Project Tasks	Task Category
Exhibition Start	Performance (Opening Week)	Install the exhibition according to best practices, found in the Exhibition Production section.	Installation ▼
		Create a price list and sign-in sheet. Ensure that all final details are in place.	Management ▼
		Set up food and drink stations or confirm setup with catering company.	Management ▼
		Greet artists, jurors, sponsors, and special guests as they arrive to the venue and ensure they are comfortable.	Hospitality ▼
		Sell artwork and catalogs according to applicable local laws.	Financial ▼
		Pay jurors, gallery attendants, caterers, and any other people who will receive financial compensation for their role.	Financial ▼
		Clean up after the event, ensuring the gallery space is tidier than when you arrived.	Hospitality ▼
Exhibition End	Performance (Close)	Send out press releases about the reception to relevant media outlets. Encourage attendance throughout the exhibition.	Management ▼
		Deinstall artwork and return items to buyers or artists.	Installation ▼
		Update online presence and compile contact information of all interested parties for future exhibition announcements.	Management ▼
		Pay all final bills. Send payments to artists who sold work. Send payment for merchandise sales or donations received to WCA's Director of Operations.	Financial ▼

### Phase 5: Review and Reporting

Time	Project Phase	Project Tasks	Task Category
Up to 6 Weeks After Close	Review and Report	Analyze artist demographics from the submission platform (if available) to assist in planning the next exhibition.	Management ▼
		Remove the exhibition from online submission platforms. Direct website visitors to purchase the catalog and sign up for updates on the next exhibition.	Management ▼
		Send thank-you cards to all sponsors, jurors, gallerists, etc. for their contribution to the exhibition.	Hospitality ▼
		Create a final report for the WCA Board, including a comprehensive budget detailing profit and loss.	Management ▼

## ***Exhibition Budgets***

Responsible financial management is an essential aspect of WCA's operations. The Committee Chair or a designated committee member will work with the Board, the Treasurer, and the Director of Operations to ensure all exhibition budgets meet the required reporting criteria. This section provides an overview of WCA's financial structure and explains our best practices for managing the financial resources of an exhibition.

## ***WCA's Nonprofit Status and Fiscal Year***

WCA was incorporated in September 1974 and achieved 501(c)(3) nonprofit status in September 1975 (Federal Tax ID: 51-0162358). Our fiscal year begins on July 1 and ends on June 30. Each year, we file a Form 990 with the IRS. You may examine our filings by viewing our Board Pages or registering with GuideStar: <https://www.guidestar.org/>

## ***Developing a Budget***

Exhibitions are expected to be an income-neutral or an income-generating activity. A realistic and detailed budget is required when submitting an exhibition proposal to the WCA Board. Though each exhibition will have different needs, the following best practices should be considered when developing specific budgets:

- All grant applications for exhibition funding must be coordinated with the WCA Executive Committee. If multiple organizations will share the cost, all parties must sign a shared budget that clearly outlines all budget responsibilities.
- Be realistic with expected cost estimates by researching common exhibition expenses and comparable events in your desired location. Outline potential and expected income sources in your proposal to the WCA Board.
- Funding for exhibitions can come from multiple sources including grants, donations, sponsorships, entry and hanging fees, catalog sales, merchandise, etc. Consider all avenues for financing that align with local laws. Be cautious when searching for funding opportunities online – scammers frequently target artists and art professionals through fake grants.
- Shipping art is expensive! Research shipping options and estimate costs to identify potential bulk savings, factoring in international import/export requirements and necessary documentation as needed.

## Common Expenses

The following table outlines common exhibition expenses and their related project category. While not exhaustive, the table is a good starting point for developing a realistic budget that will be acceptable for presentation to the WCA Board. It is included in the sample budget linked in the Appendix.

Common Expense Item	Project Category
Design and printing costs for print media (catalog, postcard, poster, etc.)	Development
Catalogs to be sold at opening	Development
Documentation (video, photographs)	Development
Reception (food, drink, glasses, plates, music, etc.)	Development
Shipping & Crates (if collecting and shipping as a whole)	Development
Vinyl lettering for gallery wall	Development
Wall labels	Development
Exhibition web page	Development
Catalog shipping	Management
Online submission portal fees	Management
Gallery rental	Management
Insurance	Management
ISBN number for catalog	Management
Labor for installation and de-installation	Management
Juror and curator fees	Management
Paypal fees	Management
Solicitation package for donations/grants/sponsors (printing & materials)	Management
Storage	Management
Shipping documentation (international)	Management
Advertisements in print publications and online	Marketing
Banners	Marketing
Mailers for catalog (padded envelopes or cardboard sleeves)	Marketing
Press release	Marketing

## Sample Exhibition Budget

The following budget provides a visual reference for potential exhibition finances. The items and categories shown are examples only and may not apply to each exhibition.

The committee should work closely with WCA Executive leadership to develop a realistic budget for each planned exhibition. An editable version of this sample budget is included in the Appendix.

Exhibition Budget					
Expenses Item	Category	Estimate	Total Paid	Notes	Link to Receipt
Gallery rental fee	Fees	\$ -	\$ -		
Juror Honorarium	Fees	\$ -	\$ -		
Online submission fees	Fees	\$ -	\$ -		
Paypal processing fees	Fees	\$ -	\$ -		
Installation Fees	Fees	\$ -	\$ -		
De-installation Fees	Fees	\$ -	\$ -		
Gallery Sitters Fee	Fees	\$ -	\$ -		
Shipping fees	Fees	\$ -	\$ -		
ISBN registration fee	Fees	\$ -	\$ -		
Opening Reception - Food/Drinks	Food	\$ -	\$ -		
Exhibition insurance	Insurance	\$ -	\$ -		
Paid marketing	Marketing	\$ -	\$ -		
Catalog design	Marketing	\$ -	\$ -		
Catalog production	Marketing	\$ -	\$ -		
Catalog printing	Marketing	\$ -	\$ -		
Postcard design	Marketing	\$ -	\$ -		
Postcard printing	Marketing	\$ -	\$ -		
Video documentation	Marketing	\$ -	\$ -		
Vinyl lettering for gallery wall	Materials	\$ -	\$ -		
Exhibition labels	Materials	\$ -	\$ -		
Artist name tags	Materials	\$ -	\$ -		
Other Expenses	Misc.	\$ -	\$ -		
Catalog shipping	Shipping	\$ -	\$ -		
Cardboard Mailers	Shipping	\$ -	\$ -		
Postage for marketing	Shipping	\$ -	\$ -		
Postage for artist catalogs	Shipping	\$ -	\$ -		
<b>Total Expenses</b>		\$ -	\$ -		
Income Item	Category	Estimate	Total Paid	Notes	Link to Receipt
Application fees: Members	Fees	\$ -	\$ -		
Application fees: Non-Members	Fees	\$ -	\$ -		
Hanging fee	Fees	\$ -	\$ -		
Donations	Contributions	\$ -	\$ -		
Grants	Contributions	\$ -	\$ -		
Fundraising	Contributions	\$ -	\$ -		
Wine/food sales at reception	Food	\$ -	\$ -		
Paid event (screening or panel)	Sales	\$ -	\$ -		
Catalogue sales (artists in the ext	Sales	\$ -	\$ -		
Catalogue sales (general sales)	Sales	\$ -	\$ -		
Prepaid postage from artists	Shipping	\$ -	\$ -		
Other income sources	Misc.	\$ -	\$ -		
<b>Total Income</b>		\$ -	\$ -		
<b>Net Result</b>		\$ -	\$ -	(Total Income - Total Expenses)	

## ***Exhibition Development***

After assembling a team and assigning tasks, it is time to begin developing the exhibition. This process can take two years (or more!) depending on the level of planning and coordination necessary to bring your vision to life. This section will discuss best practices for developing a high-quality exhibition experience for everyone involved.

### ***Establishing an Exhibition Theme***

One of the most important parts of developing an exhibition is establishing a theme that is relevant, engaging, and inspiring. Working as a committee, discuss the topics and experiences resonating within WCA and the broader community of women. It is also helpful to think about trends or social movements that may be occurring during the exhibition period. After the committee reaches a consensus on the exhibition theme, develop a title that reflects the meaning behind the art, as well as an image or logo.

Best practices for establishing a theme vary. Some committees prefer a formal approach, voting on suggestions until a winner is chosen. Others like to create together, making vision boards as they discuss exhibition possibilities. The key thing to note is that the best ideas are found through community.

### ***Writing a Prospectus***

A prospectus provides artists with the information they need to successfully navigate the call for art. The complexity of your prospectus will vary with the type of exhibition you produce, especially if you are soliciting international submissions. However, most prospectuses will communicate the following information:

- Exhibition Title
- Venue and Exhibition Dates
- Entry Deadline
- Artist and Media Eligibility
- Application Fee and Procedure
- Artist Notification Date
- Awards and Benefits
- Juror and/or Curator Bios
- Art delivery procedure (to and from)
- Insurance and Liability Requirements
- Organization Bio and Contact

### ***Developing a Board Proposal***

All exhibitions must be approved by the Board. The exhibition proposal template, linked in the Appendix, is designed to communicate the purpose of the exhibition and the expected business outcome for WCA. It is advisable to work with members of the Board when

creating your proposal, as this will ensure any questions or challenges that arise are quickly addressed.

Successful board proposals are detailed, succinct, and include an income-generating budget. Be prepared to provide supporting documentation or answer questions as your proposal moves through the approval process.

## ***Selecting Jurors***

Jurors can add prestige and impact to an exhibition, especially when many submissions are involved. Selecting the appropriate juror or jurors is important, as these individuals will be responsible for selecting the artwork accepted for exhibition. Potential jurors can be found at universities, galleries, outside organizations, and within WCA membership. Each potential juror should have a connection with the exhibition theme, artistic media, or venue and provide a resume for committee review.

It is customary to provide a juror's fee or honorarium for a juror's contribution to the project. However, there is no single amount that will fit each situation. Some professional jurors have an established fee schedule. Other jurors may choose to volunteer their time. When compensating jurors for their effort, the amount should reflect the person's expertise, time investment, and overall contribution.

## ***Finding a Venue***

Securing the right venue, virtually or in person, is an important step in developing a memorable exhibition. As of this writing, WCA uses the online platform Kunstmatrix for all virtual exhibitions. Please reach out to the Director of Operations for training and scheduling on this platform.

In-person venues vary in the scope of shows they can support. Carefully consider what you hope to achieve with your exhibition, the quantity of work you will install, and the type of work being presented as you develop a list of potential locations. Keep in mind that non-traditional venues may have restrictions on subject matter, media, or installation to comply with health and safety regulations. Additionally, many galleries will require a Certificate of Insurance (COI). The Director of Operations can assist with obtaining the necessary documents.

## ***Exhibition Production***

Producing an exhibition is a major undertaking with many moving parts to consider, especially at the invitational and showcase levels. This section provides an overview of best practices for producing a high-quality exhibition of any type.

## ***Artwork Selection Process***

The artwork selection process is a complex part of producing an exhibition. A great deal of time and attention must be placed in collecting, analyzing, and selecting work that will be

included in your exhibition. This section covers the selection process from creating the entry form to selecting jurors and notifying artists of acceptance.

### **Creating a Call for Art**

A call for art is a version of your prospectus that will allow artists to submit their work through online channels. There are many platforms available to create and publish your call, such as Google Forms, Entrythingy, ArtCall.org, Artwork Archive, etc. A sample submission template is available in the Appendix.

When choosing your call for art platform, consider the audience you wish to reach and the amount of work the committee can commit to. Some platforms require more monitoring while others are more automated. Always monitor submissions closely to ensure you are ahead of technical issues. Also, close entries after the deadline to avoid late submissions.

### **Working with Jurors**

All types of exhibitions can benefit from using a jury to select work for inclusion. Should you choose to produce a juried exhibition, you will need to ensure that each juror has access to everything they need to be successful. Begin by creating a Memorandum of Understanding (MOU) that outlines the scope of the juror's work and any compensation they will receive in return. Create a blind juror's list by removing artist-identifying information from submissions before granting access to submission files. Be prepared to answer questions that may arise.

Typically, the jury review period for entries is two weeks. At the end of the review, jurors provide a list of selected works and a written statement regarding their choices. This does not have to be a statement on each artwork, rather it is a statement about the overarching content and quality of the work as a whole.

### **Notifications of Acceptance and Rejection**

The final step in the artwork selection process is to notify the artists of your decision. Send all artists acceptance letters, including artist contracts, or rejection letters depending on their outcome. Sample letters are provided in the appendix.

After receiving signed artist contracts, verify that all information is correct and confirm shipping information with each artist, following up as needed. Compile an artwork inventory with the provided information for use when creating the price list and catalog. A sample inventory is provided in the Appendix.

## ***Marketing and Promotion***

A robust marketing and promotion effort will ensure that your exhibition is a success. The WCA Brand Guide, located in the Appendix, will help you create postcards, posters, social media images, and all other marketing materials you may need.

Press releases, radio announcements, and articles for periodicals are also an important part of the exhibition marketing mix. Consider the types of publications and media outlets that your audience is likely to monitor when choosing where to send your release or article. Each outlet will have a dedicated format to submit your work. However, a sample press release template is provided for you in the Appendix to help you prepare.

## ***Building an Online Presence***

Creating a website and establishing a social media presence is a crucial component of producing an exhibition. Your website will serve as your main information repository, containing your prospectus, important dates, images, and other information about the exhibition. It will also serve as a portal for artists to access your call for entry. Work with the Director of Operations to design and activate your website through the WCA.

Social media is a powerful tool for promotion and engagement. Create a dedicated account for your exhibition to generate excitement through images, videos, and special announcements as you lead up to the exhibition. Remember to monitor and update your chosen social media channels regularly to maintain visibility among your audience.

## ***Catalogs***

Catalogs are a key component of the exhibition marketing mix. They are a wonderful way to preserve the legacy of your exhibition, share the artwork with people who cannot attend in person, and generate income for your exhibition. Because the catalog is such an important piece of the exhibition, it requires careful design and attention to detail. Depending on the type of exhibition you are producing, it may be prudent to hire a catalog designer.

To develop your catalog as a committee, the following best practices will help you create a high-quality publication:

- Determine if any artworks not selected for exhibition will be included in the catalog. After arriving at a consensus on what art will be included, compile all artist information and images in a dedicated catalog folder.
- Request exhibition statements from WCA's President and the Exhibitions Chair. Include these statements with the juror's statement in the catalog's introduction.
- Request an ISBN from the Director of Operations for inclusion in the Library of Congress.
- Design your catalog using all the artists' information, photos, statements, and essays. Online resources like Canva, Blurb, or LuLu are helpful for this process.
- Contract with a printer and order catalogs to have on hand at the opening reception. Alternatively, you may use a print-on-demand service to reduce up-front printing costs. Consider giving copies of the catalog to jurors, curators, gallery directors, and other people who contributed significantly to the exhibition.

- Add a link to purchase a copy of the catalog to your website and monitor for activity.

## ***Exhibition Installation and De-installation***

Exhibition Installation (and De-installation) is an exciting time in the production process. While each venue will have different considerations, there are a few key best practices for managing a successful installation. This section will walk you through important considerations for managing the installation process from start to finish.

### **Pre- Installation**

- One to two weeks before the scheduled installation, ensure that you (or the gallery) have received all artwork. Match each item to the inventory list you created and mark all packages with their inventory number
- Develop a floor plan for where art will be placed in the gallery and make copies for all installation team members
- Arrange for gallery attendants or venue security, if necessary, and send signed contracts to the Director of Operations
- Create a price list that includes the title, price, dimensions, media, and artist for each piece of work
- Arrange to store packing materials for the duration of the exhibition
- Assemble a toolkit, if necessary, with common hanging hardware, scissors, pliers, wire, string, tape, paper, pencils, etc.

### **Installation**

- Arrive at the venue on time and prepared for a day of activity
- Ensure all art displays, pedestals, and signage are in place
- Install the artwork according to venue specifications
- Ensure all vinyl lettering and title cards are in place
- Reposition gallery lighting as needed, if possible
- Clean up any installation debris, trash, and/or dust
- Take photos of the installed work to promote the exhibition on social media
- Deliver packaging supplies to storage

### **De-Installation**

- Pick up the packing supplies from storage before your scheduled de-installation
- Arrive at the venue on time and prepared for another day of activity
- Using your inventory list, deinstall each artwork and return it to its marked package for shipping
- Repack all artwork with care, noting any damage on your inventory
- Remove vinyl lettering, title cards, and other signage
- Clean up any leftover debris, trash, and/or dust
- Return artwork to artists and buyers

## ***Artist Receptions***

Artist receptions are the culminating event of all exhibitions. They are a wonderful place to celebrate the work, connect with others, and fundraise. Some of the key considerations for hosting an art reception are as follows:

- Coordinate with the venue to plan reception refreshments, paper goods, chairs, tables, flowers, service staff, cleanup, etc.
- If necessary, contract with a caterer to manage food and drink. Check your local regulations with respect to serving alcohol if you plan to offer wine or spirits
- Ensure the guest book and donation box are placed in a prominent location near the entrance. Encourage attendees to sign and provide contact information to stay apprised of future exhibitions or events
- Have name badges prepared for all artists, jurors, and special guests
- Place any additional banners or decorations in the venue as needed, such as directional signs or WCA informational signs
- Arrange for a photographer or videographer to capture the exhibition on film

## ***Post-Exhibition***

The final phase of producing an exhibition happens after the reception has been held and de-installation is complete. This section will highlight important closing steps to ensure compliance with WCA policy.

- Ensure all final bills have been paid and issue any necessary tax paperwork
- Perform an analysis of the outcome of your exhibition, including artist demographics, participant feedback, sales of art and catalogs, and lessons learned
- Assemble a comprehensive budget for the exhibition, including all supporting receipts and contracts
- Compile your analysis and budget into a final report for the WCA board
- Send thank you cards to everyone who was involved in the exhibition's development and production (key sponsors, jurors, curators, special guests, etc.). This is a great way to foster goodwill and deepen the relationship for future exhibition possibilities.

## ***Appendix***

This section contains documents, resources, and information that will help you develop and produce exhibitions for WCA.

### ***Exhibition Templates***

These [templates](#) are designed to be helpful tools as you develop exhibition materials. Please use caution when editing to ensure you are working from a private copy to preserve the template for future use. If you are unable to access the templates, please reach out to the Director of Operations for assistance.

- Schedule
- Budget
- Sample Prospectus
- Board Proposal
- Gallery Contract
- Memorandum of Understanding (MOU)
- Board Report
- Artist Submission Form
- Acceptance Letter
- Rejection Letter
- Artist Contract
- Artwork Inventory
- Press Release
- Planning Checklist

### ***Brand Guide***

Use the Brand Guide to create consistent marketing and communication materials that fit WCA's brand image and expectations. Find the guide under WCA Resources.

<https://nationalwca.org/wca-resources/>

### ***Past Exhibitions by WCA***

Our organization has a long and substantial history within the women's movement. You are encouraged to become familiar with WCA's exhibition legacy by visiting

<https://nationalwca.org/past-exhibitions/>