

## **Marketing Maine's Fiber Industry as a Viable Agricultural Sector FY 2011**

The State of Maine enjoys a rich resource in its fiber industry. Over 1,200 fiber-producing farms raise quality wool, mohair, cashmere, alpaca, Angora rabbit and llama. Craftspeople and artists add value to raw materials through handspinning, weaving, knitting, felting, and other fiber art techniques. Spinners, mills and manufacturers offer yarns, blankets, rovings, pelts, and finished goods; shops, retailers, museums and galleries bring finished work to the public; and learning centers, festivals, retreats and craft shows engage a curious public. However, producers and artisans face challenges in promoting themselves individually and in getting work out to markets. They deal with limited resources, multiple jobs, limited marketing and computer expertise, a shortage of time, and escalating costs. Farms, shops and studios are physically dispersed throughout rural communities, and must overcome Maine's huge geography and lack of proximity to major markets.

This project enabled Maine Fiberarts, a statewide nonprofit organization, in collaboration with the Maine Department of Agriculture, Conservation and Forestry to market Maine's fiber industry as a viable and cohesive agricultural sector; to build materials that were useful to tourists, residents and especially consumers; to make the public more aware of its fiber industry; and to support and train fiber practitioners to improve marketing practices. This was accomplished through creation of a comprehensive online searchable directory of Maine fiber resources, and development of a curriculum of workshops and training geared toward marketing.

### **FINAL REPORT**

#### **Contacts:**

John Harker  
Director, Market Development  
Maine Department of Agriculture, Conservation and Forestry  
207-287-7620  
[John.Harker@maine.gov](mailto:John.Harker@maine.gov)

Christine Macchi  
Executive Director/Project Director  
Maine Fiberarts  
207-721-0678  
[info@mainefiberarts.org](mailto:info@mainefiberarts.org)

# **FINAL REPORT: MARKETING MAINE'S FIBER INDUSTRY AS A VIABLE AGRICULTURAL SECTOR**

**Agreement Number:** 12-25-G-1278

**Grantee:** Maine Dept. of Agriculture, Conservation & Forestry

**Prepared by:** Christine Macchi & Carol Jones, Maine Fiberarts

## **SUMMARY OF ACTIVITIES, 9/1/2011 – 8/31/2013**

**An outline of the issue or problem. Provide enough background information for the reader to understand the importance of the project. This section may draw from the background and justification contained in the approved project proposal.**

The State of Maine enjoys a rich resource in its fiber industry. Over 1200 fiber-producing farms raise quality wool, mohair, cashmere, alpaca, Angora rabbit and llama. Craftspeople and artists add value to raw materials through handspinning, weaving, knitting, felting, and other fiber art techniques. Spinners, mills and manufacturers offer yarns, blankets, rovings, pelts, and finished goods. Shops, retailers, museums and galleries bring finished work to the public. Finally, learning centers, festivals, retreats and craft shows engage a curious public. By viewing the various enterprises of Maine's fiber industry as a unified, comprehensive whole, we magnify its impact in art, agricultural, tourism and economic development.

Yet, Maine has yet to realize the gem it has in marketing this sector as a collective force. Producers and artisans face challenges in promoting themselves individually and in getting work out to markets. They deal with limited resources, multiple jobs, limited marketing and computer expertise, a shortage of time, and escalating costs. Farms, shops and studios are physically dispersed throughout rural communities, and must overcome Maine's huge geography and lack of proximity to major markets.

At the same time, interest in locally-grown and handmade products is growing. The USDA Census notes an increase in fiber-related farms, and, in over twenty-five years of following the fiber industry closely, we have witnessed a huge and growing interest in fiber products and fiber arts. Thirty percent of tourists in a recent study said they would buy more local products but "did not know where to look" and that they needed items to be "clearly labeled" and "more available."

With this project, we set out to market Maine's fiber industry as a viable and cohesive agricultural sector; to build materials that were useful to tourists, residents and especially consumers; to make the public more aware of its fiber industry; and to support and train fiber practitioners to improve marketing practices. It turns out that marketing Maine's fiber industry is good not only for individual enterprises, but helps our State as well.

### **A description of how the issue or problem was approached via the project. Reference the project objectives and work plan.**

FSMIP funding allowed Maine Fiberarts, a statewide nonprofit organization, in collaboration with the Maine Department of Agriculture, Conservation and Forestry to market this industry through a two-fold approach: creating a comprehensive online searchable directory of Maine fiber resources, and developing a curriculum of workshops and training geared toward marketing.

To accomplish these ends, we first set about to **identify Maine fiber producers and the makers** who add value to farm products. We developed, designed and had printed multiple copies of an Entry Form to collect data. These were distributed through Maine Ag Trades Shows, Maine Fiber Frolic, Common Ground Fair, Maine Fiberarts' center in Topsham, and other art and agricultural events. An online version of the Entry Form made the Guide accessible to a greater number, and free listings are still accepted today.

**[See Attachment B — Original Printed Resource Guide Entry Form & Tabulated Responses]**

We then met with fiber-producing farms, artists and craftspeople, either at Maine Fiberarts or in the field and **documented their marketing needs** through interviews, surveys, and informal discussion groups. At the same time, we documented studios and farms through photography and developed Digital Image Libraries.

We also **met with other entities involved in fiber**, such as the Cooperative Extension Service, Maine Arts Commission, Maine College of Art (new Fibers Program), and others to discuss current training offerings and marketing needs.

This research enabled us to **develop our Fiber Industry Marketing Training Curriculum**.

**[See Attachments C&D — List of Potential CFI Classes with Instructors].**

The Curriculum details topics, potential instructors, expertise, and knowledgeable agencies to work with and is divided into four tracks:

- **Art/Craft Development** — “Do you have the products and skills?” Topics: Training in fiber arts, clothing and textile techniques, fiber animal husbandry, production, finding the fiber, and processing
- **Business Planning** — “Do you have a plan on how to make money with them?” Topics: Labor Costs and Business Planning, Starting Up, etc.
- **Marketing Resources** — “How do you find the markets?” Topics: General Marketing Resources, Value-Added Fiber Art/Crafts, Finished Goods Marketing
- **Promoting Yourself** — “How do you bring the customers?” Topics: Open Farm and Studio Tours and Demonstrations, Online Resources, Fiber Promotion, Standing out in the Crowd

Topics for workshops include: small flock management/start-ups, pricing theory, preparing for farm tours, creating effective press releases, marketing patterns for knitwear designs; approaching galleries, successful agritourism events, creating an online shop, designing effective print and online materials, creative booth displays, working with photographers, designing your WordPress site, etc.

Armed with our Curriculum, we set about **launching our Craft/Farm Institute**, a series of workshops held at Maine Fiberarts. This involved a new learning curve: arranging classes, setting fees for both workshops and instructors, offering registration, tracking students and payments, designing flyers, promoting classes, creating online material, preparing the classroom, sitting in on classes, and evaluating feedback. Some of our early topics included “Sewing Spring Garments,” “Expressive Embroidery,” and “Entering WordPress Content.” The Craft/Farm Institute was a huge success for Maine Fiberarts, creating a new (though modest) revenue stream, new visitors, enthusiastic students, new skills for instructors, and new program offerings.

**[See Attachment F — Web Screen Shots Describing Craft/Farm Institute Classes & Flyers]**

Workshops also led to the **development of our Tech Sheets**. Please see our attached sample about “Resizing Images for the Web.”

**[See Separate Attachment — Tech Sheet: A Guide for Resizing Images]**

While this was going on, webmaster Carol Jones **developed and launched our online Fiber Resource Guide at [www.mainefiberresourceguide.com](http://www.mainefiberresourceguide.com)**. This involved studying Joomla, examining templates, designing the framework, categorizing entries, troubleshooting the site, fending off malware, testing and retesting entries, responding to new listees, illustrating content, and a host of work behind the scenes to make the site run smoothly. The Resource Guide is a major success for Maine’s fiber industry being readily available to a worldwide audience, attractively designed, maintained continuously by a devoted professional, and accepting new additions on a continuing basis. The public is steadily discovering and using our Guide, especially since copies of our Maine Fiberarts Tour Map (60,000 copies printed in 2009-2012) are running low. The online

Guide is fast becoming the place where visitors plan their trip to Maine and fiber practitioners may find good resources.

**[See Attachment A — Screen Shots of Pages from the Maine Fiber Resource Guide]**

**A description of the contribution of public or private agency cooperators and partners in terms of the work performed.**

John Harker of the Maine Department of Agriculture met with staff at Maine Fiberarts several times to ensure that the project moved forward as planned. MDoA gave us complimentary booth space at the 2011 Maine Ag Trades Show to help us launch our project. In August of 2013, we met with Jessica Nixon, Promotions Coordinator - Agricultural Resource Development Division, to plan out ways to collaborate in future to market Maine fiber. A link to [www.maineiberarts.org](http://www.maineiberarts.org) and to our Fiber Resource Guide is listed on the [www.getrealmaine.com](http://www.getrealmaine.com) website.

**A summary of results, conclusions, and lessons learned. Lessons learned should cover both positive and negative aspects. Include a discussion of how the project was evaluated and whether or not it met project objectives. To the extent possible, include measurable results.**

With this funding, we laid an extremely valuable foundation for resources that will see us into the future, but we still have a way to go in maximizing these tools. We learned it is difficult to get producers and individuals to enter their data online—even when the service is totally free of charge. People either don't have the time or the computer skills, although they do have the interest. To solve this dilemma, we learned we must add listings for them, and we are in the process of doing that.

We also thought that people would have an initial limited listing for free, and then pay a nominal fee (for example, \$75/year) to have an enhanced, illustrated Profile Page. We have since learned that charging for this service is not a viable option. Our nonprofit is therefore challenged to continue providing this service into the future.

Maine Fiberarts maintains a continually-updated Bulletin with news, marketing opportunities, events, and workshops that is posted at [maineiberarts.org/news](http://maineiberarts.org/news). Right now, this link is only shared with members as a benefit of their paid dues, but we have learned that we need to expand accessibility in order to increase readership and benefits to the fiber community.

We learned that it took time to research and develop the Curriculum for marketing training, and taking this program to the level, will require further funding. We applied for an RBOG (Rural Business Opportunity Grant) during the summer of 2013 for this purpose, but were not successful. In the meantime, we began our classes at Maine Fiberarts and will continue to add marketing classes, as funds allows.

We learned it was impossible to hire an experienced database programmer for the funds we had allotted. Instead, we invested in our webmaster's time to research software options, interview prospective programmers and ultimately, work with our current FileMaker Pro software to suit our needs. Our webmaster did identify an existing software called "Wild Apricot," which may offer a solution for managing our membership and inventory databases, although not free. To meet our needs, Carol designed a retail database that tracked inventory, costs to producers, costs to consumers, tax, etc. to help us conduct retail sales from our networking Center and at shows and fairs. We also took a look at Google analytics to gauge traffic on our website.

**[See Attachment G — Measurable Results]**

**A discussion of current or future benefits to be derived from the project.**

We still accept listees to our online Fiber Resource Guide, and it is a great benefit to provide this service to fiber practitioners and consumers. Volunteers have stepped forward to visit and recruit every quilt shop in

Maine, for one example, all the yarn shops, and all the processing mills. Weaver Emi Ito was contacted by a Vermont Guild to teach a workshop in that state through contacts made using the Guide. Another woman phoned Maine Fiberarts to purchase one of the weavings used in our photo illustrations. Our database of photo images gave rise to a new WordPress website entitled “Fiber Folio”—[www.folio.maineiberarts.org](http://www.folio.maineiberarts.org)—a web presence of photo illustrated journeys to fiber destinations. Last week, we received notification of funding from a private foundation to combine our Folio, News Bulletin (calendar of events), and Resource Guide into the Maine Fiberarts Tour— A Digital Travel Guide. Copies of our printed Tour Maps (2009-2012) are running low, and moving our map online—with our Fiber Resource Guide at its center—represents the future in promoting this industry.

**Recommendations for future research and, if applicable, outline next steps or additional research that might advance the project goals.**

We are still very much interested in hosting our marketing training Curriculum either through Maine Fiberarts or in conjunction with another entity. Maine College of Art expressed interest in adding the curriculum to their new Fibers Program. We tried without success to host a “fibers” track at the Farmer to Farmer Conference produced by Maine Organic Farmers & Gardeners Association, and note that Cooperative Extension already has several farm/business training programs underway. We believe our Curriculum is unique in that it comes at the marketing from a producer’s and artist’s and craftsperson’s perspective, so we intend to continue offering classes through Maine Fiberarts.

To take the Resource Guide to the next level, we need to better promote it to the general public. This will happen as the inquiries continue to come in about our Tour Map, since the Guide is taking the place of our printed maps. We also need to find further funding in order to continue maintaining and improving the Guide.

**A description of the project beneficiaries including the number, type and scale of producers, processors, and other businesses.**

We have already described the beneficiaries of this project, and many can be viewed in our online Guide. Here is a list of other endeavors we undertook during this project. This shows the types of collaborations and beneficiaries we engage with.

In order to promote **Maine fiber as a viable agriculture sector**, during this time period, we also:

- conducted our fourth annual Fiber Arts Tour Weekend
- presented an exhibition and retail sale of fiber goods to consumers at Coastal Maine Botanical Gardens
- held a Holiday Sale at Maine Fiberarts in Topsham
- took a display to the Maine Ag Trades Show
- attended a national conference on “Beginning Women Farmers” at the University of Massachusetts
- met with Dr. Donald Tuski, president of Maine College of Art about their new Fibers Program
- hosted a Weave-In at our headquarters with programming designed by seven weavers
- hosted “kitchen table” discussions to discuss marketing challenges and solutions
- displayed and sold fiber work at the Maine Fiber Frolic, agricultural fair
- participated in a ten-month long workshop for Beginning Women Farmers to better understand farmers’ issues
- took part in a FiberShed Regional discussion in Massachusetts
- hosted two-month, revolving solo shows of fiber art work in Maine Fiberarts’ gallery
- attended (and sponsored) Focus on Fiber, a one-day seminar about improving fiber quality and production

- attended Rhinebeck Sheep & Wool Festival with a group of eight fiber-producing farmers who were vending to assist and to observe
- signed up for “Emerging Maine Sheep Entrepreneurs,” a 30-month program run by UM Cooperative Extension
- discussed creation of a similar resource directory for fiber in the Pacific Northwest, and
- met with Maine Office of Tourism officials and several statewide craft group leaders about a possible statewide studio tour.

**Additional information generated by the grant project such as surveys, publications, presentations, and websites.**

In the discussion of “current and future benefits,” we mentioned our new Fiber Folio posted at [www.folio.maineiberarts.org](http://www.folio.maineiberarts.org). This is a direct outgrowth of our FSMIP project initiated in August. Director Macchi took the WordPress class offered through our Craft/Farm Institute and continues to work with Carol Jones to develop a photo illustrated blog about travels to fiber destinations. The resulting profiles of studios, farms, quilt shows, seasons and educational centers offers travelers a pictorial view and brings our tour to life.

**[See Attachment E — Places Photographed for the FSMIP Project]**

We have also secured the domains: mainefiberartstour.org and mainefiberartstour.com since we are about to combine our Folio, Resource Guide, and Bulletin into the Maine Fiberarts Tour. The new digital tour will include fiber trails, calendar of events, and folio entries.

In order to promote opportunities created through the FSMIP project, Maine Fiberarts developed a Facebook presence, which steadily increases in traffic.

We recently also developed an HTML “announcements” page, to complement our online Bulletin through Mail Chimp. The new format allows for quick notices and photo illustrations, and should increase readership and awareness for our programs.

Throughout the project, we have continued to maintain and update [www.maineiberarts.org](http://www.maineiberarts.org).

**A contact person for the project with telephone number and email address**

Christine Macchi, Executive Director/Project Director; Maine Fiberarts, 207-721-0678; [info@maineiberarts.org](mailto:info@maineiberarts.org)

Thank you very much to the USDA for the opportunity to do this work.

**List of Supporting Documents Attached**

**Attachment A — Screen Shots of Pages from the Maine Fiber Resource Guide**

**Attachment B — Original Printed Resource Guide Entry Form & Tabulated Responses**

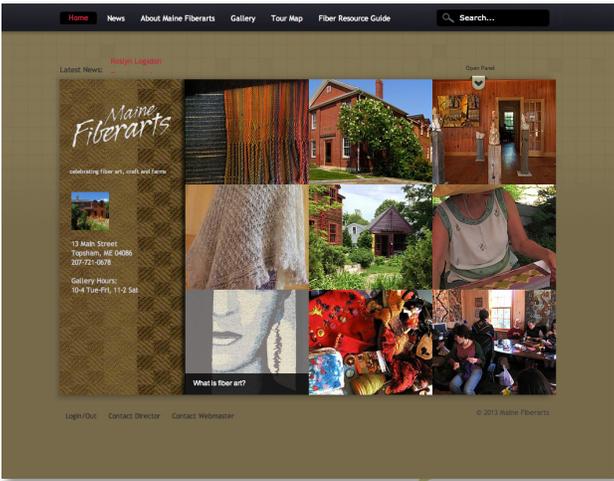
**Attachments C&D — List of Potential CFI Classes with Instructors**

**Attachment E — Places Photographed for the FSMIP Project**

**Attachment F — Web Screen Shots Describing Craft/Farm Institute Classes & Flyers**

**Attachment G — Measurable Results**

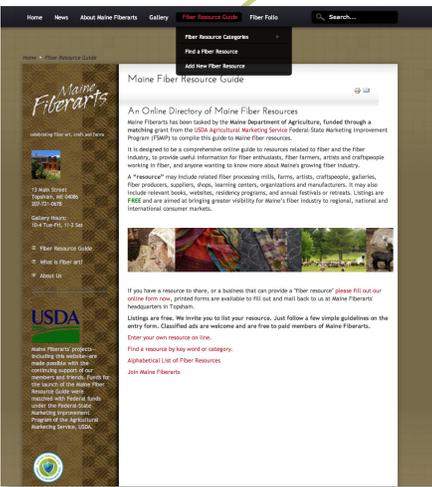
**Separate Attachment — A Guide for Resizing Images**



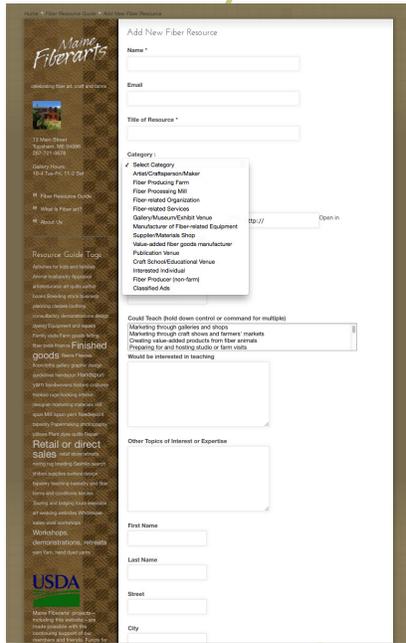
WWW.MAINEFIBERARTS.ORG

# SCREEN SHOTS OF PAGES FROM THE MAINE FIBER RESOURCE GUIDE

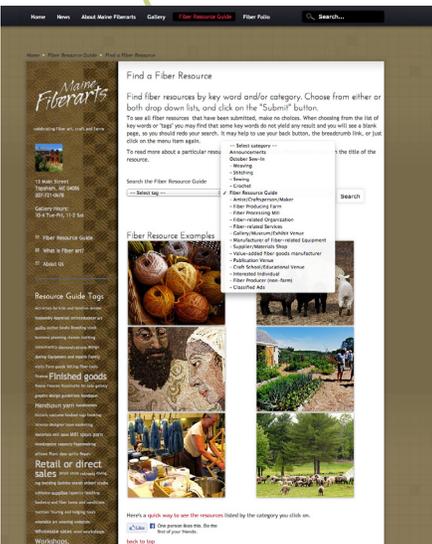
www.maineiberresourceguide.com



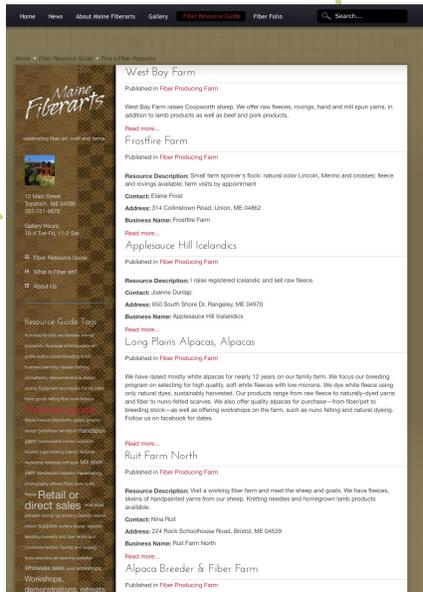
READ



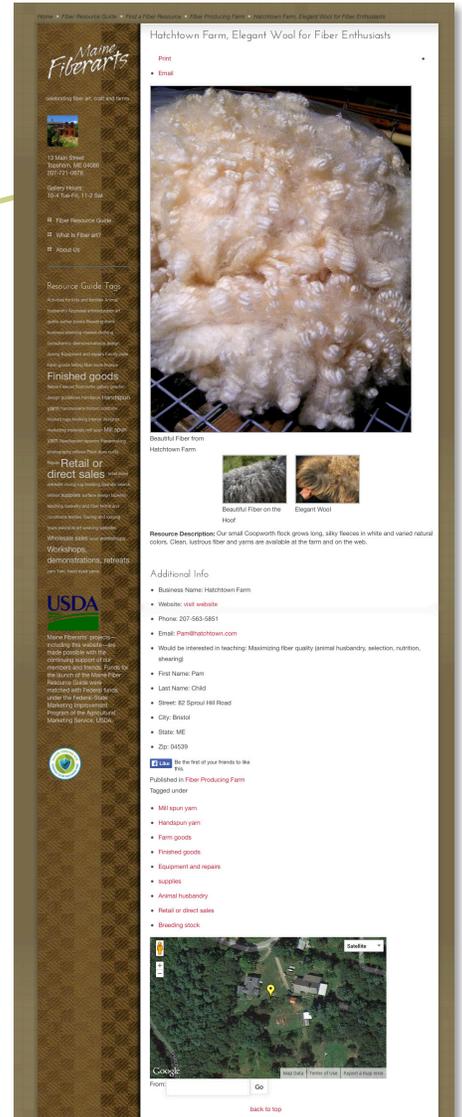
ENTER



SEARCH



DISPLAY



GO



shows up on all resource guide pages

Maine Fiberarts  
www.maineiberarts.org

## TABULATED RESPONSES FROM FIRST 46 ENTRIES SHOWING PREFERENCES FOR CRAFT/FARM INSTITUTE TRAINING

Using online tools for marketing: websites, blogs, web shops, Paypal	30
Creating better print and online visual materials	28
Marketing through galleries and shops	28
Photographing fiber work for print and web	25
Marketing through education (workshops, schools, residences)	21
Marketing through craft shows and farmers' markets	20
Writing and distributing effective press releases	18
Preparing for and hosting studio or farm visits	14
Business planning, record keeping and management	13
Creating value-added products from fiber animals	12
Maximizing fiber quality (animal husbandry, selection, nutrition, shearing)	7
how to find customers (this was a write in)	1

(as of 5/20/2012)

## CRAFT/FARM INSTITUTE TRAINING/CLASS TOPICS WERE THEN BOILED DOWN INTO FOUR MAJOR TRACKS

LONG TITLE FROM COMBINING ORIGINALS	FRIENDLIER TITLE	TWO WORD TRACK TITLE (used in chart on following pages)
Fiber Arts, Clothing and Textile Techniques, Fiber Animal Husbandry, Production, Finding the Fiber, Processing	Do you have the products and skills?	Art/Craft Development
Labor Costs and Business Planning and Starting Up	Do you have a plan on how to make money with them?	Business Planning
General Marketing Resources, Value-Added Fiber Art/Crafts and Finished Goods Marketing	How do you find the markets?	Marketing Resources
Open Farm and Studio Tours and Demonstrations, Online Resources, Fiber Promotion, Standing out in the Crowd	How do you bring the customers?	Promoting Yourself

### Maine Fiber Resource Guide Entry Form

Maine Fiberarts has been tasked by the Maine Department of Agriculture to compile a comprehensive online directory of Maine fiber resources. A "resource" could include related processing mills, farms, artists, craftspeople, galleries, producers, suppliers, shops, learning centers, organizations and manufacturers. It may also include relevant books, websites, residency programs, and annual festivals or retreats. Listings are FREE and are aimed at bringing greater visibility for Maine's fiber industry to regional, national and international consumer markets.

#### Instructions

Please check boxes below where appropriate and fill in blanks. All entries must meet resource guidelines posted at [www.maineiberresourceguide.com](http://www.maineiberresourceguide.com) where you can alternatively enter your information directly into the online form.

#### Category or type of resource (choose ONLY ONE):

- |  |   |
|--|---|
| <input type="checkbox"/> Artist/Craftsperson/Maker               | <input type="checkbox"/> Supplier/Materials Shop                      |
| <input type="checkbox"/> Fiber Producing Farm                    | <input type="checkbox"/> Value-added fiber goods manufacturer         |
| <input type="checkbox"/> Fiber Processing Mill                   | <input type="checkbox"/> Publication Venue (media with fiber focus)   |
| <input type="checkbox"/> Fiber-related Organization              | <input type="checkbox"/> Craft School/Educational Venue (fiber focus) |
| <input type="checkbox"/> Fiber-related Services                  | <input type="checkbox"/> Interested Individual (undefined category)   |
| <input type="checkbox"/> Gallery/Museum/Exhibit Venue            | <input type="checkbox"/> Fiber Producer (non-farm)                    |
| <input type="checkbox"/> Manufacturer of Fiber-related Equipment | <input type="checkbox"/> Other _____                                  |

#### Short Resource Title (business name or use no more than five words)

#### Company or Business Name (leave blank if not applicable)

#### Contact Person First Name

#### Contact Person Last Name

#### Street Address (of resource)

#### City/State/Zip

#### Phone Number (to be published on the web)

#### Mailing Address (only if different)

#### Mailing City/State/Zip

#### Website

#### Preferred Contact Email

#### Comments?

#### Narrative or Description

Please write a 25-word (or fewer) description of your service or company as it will appear in your listing. We reserve the right to edit.

#### Identifying Resources

Resources will be searchable using criteria such as category, geographic location, business name or contact person, as well as by "key words."

Please check any of the following that apply to better describe your listing. You may add one additional key word if desired.

- |   |  |
|---|--|
| <input type="checkbox"/> Yarn, mill spun                              | <input type="checkbox"/> Equipment/repairs   |
| <input type="checkbox"/> Yarn, handspun                               | <input type="checkbox"/> Supplies            |
| <input type="checkbox"/> Farm goods                                   | <input type="checkbox"/> Animal husbandry    |
| <input type="checkbox"/> Finished goods                               | <input type="checkbox"/> Wholesale sales     |
| <input type="checkbox"/> Touring/lodging                              | <input type="checkbox"/> Retail/direct sales |
| <input type="checkbox"/> Demonstrations, retreats, workshops, courses | <input type="checkbox"/> Other: _____        |

#### Potential Topics for a Craft/Farm Institute

An additional component of our Maine Fiber Resource Guide is to develop a Craft/Farm Institute to assist in your marketing efforts. In the list below, please check the first box for any of the topics you would be interested in **learning** more about; check the second box for topics you would be interested in **teaching** or about which you would participate in a **panel discussion**.

Learn	Teach	General Topic Area
<input type="checkbox"/>	<input type="checkbox"/>	Marketing through galleries and shops
<input type="checkbox"/>	<input type="checkbox"/>	Marketing through craft shows and farmers' markets
<input type="checkbox"/>	<input type="checkbox"/>	Creating value-added products from fiber animals
<input type="checkbox"/>	<input type="checkbox"/>	Preparing for and hosting studio or farm visits
<input type="checkbox"/>	<input type="checkbox"/>	Creating better print and online visual materials
<input type="checkbox"/>	<input type="checkbox"/>	Writing and distributing effective press releases
<input type="checkbox"/>	<input type="checkbox"/>	Photographing fiber work for print and web
<input type="checkbox"/>	<input type="checkbox"/>	Business planning, record keeping and management
<input type="checkbox"/>	<input type="checkbox"/>	Using online tools for marketing: websites, blogs, web shops, Paypal
<input type="checkbox"/>	<input type="checkbox"/>	Marketing through education (workshops, schools, residences)
<input type="checkbox"/>	<input type="checkbox"/>	Maximizing fiber quality (animal husbandry, selection, nutrition, shearing)
<input type="checkbox"/>	<input type="checkbox"/>	Other: _____

The Maine Fiber Resource Guide will offer an option for a more detailed informational Profile Page with illustrative color images for a fee (to be determined). Please check to indicate your interest in this additional option. This will not obligate you in any way.

Yes, contact me with information about having a special Profile Page.

For more information, contact Maine Fiberarts at 207-721-0678 or [www.maineiberarts.org](http://www.maineiberarts.org).

Gallery and The Red Studio  
13 Main Street  
Topsam, ME 04086  
Maine Fiberarts

First-Class  
Postage  
Required  
Without  
Prepaid  
Postage



Maine  
Fiberarts  
[www.maineiberarts.org](http://www.maineiberarts.org)

ORIGINAL PRINTED RESOURCE GUIDE  
ENTRY FORM DISTRIBUTED FROM  
JANUARY 2012 TO PRESENT

# LIST OF POTENTIAL CFI CLASSES WITH INSTRUCTORS

Instructor First Name	Instructor Last Name	Company or Business	Business Location	Track	Class Description	Class Location	Date Start	Date End	Time	Fees	Materials
<b>Business Planning</b>											
Angela	Adams	Angela Adams Designs	Portland	Business Planning	home accessories, rugs, textile designs and silkscreens						
Gail	Chase	Women's Agricultural Network	Waterville	Business Planning	accounting, business planning						
Stephanie	Gilbert	ME Dept. Agriculture	Augusta	Business Planning	resources for setting up a farm						
John	Harker	ME Dept. Agriculture	Augusta	Business Planning	business planning resources and how Ag can help						
Tori Lee	Jackson	Cooperative Extension, Sagadahoc/Androscoggin	Lisbon Falls	Business Planning	preparing for farm tours, business planning, pricing, value-added						
Rose	Kreps	SDBC		Business Planning	business planning, number crunching, reviewing farm plans						
James	McConnon	UMCE	Orono	Business Planning	business theory, pricing theory, web marketing						
Wendy	Rose	formerly with Women, Work & Community	Bowdoinham	Business Planning	creating your craft business plan						
<b>Marketing Resources</b>											
Pam	Allen	Quince & Co.	Portland	Marketing Resources	knitwear design, commercial spinning, yarn company						
Alison	Berry	Berry Farm	Bowdoinham	Marketing Resources	maritime farmers markets						
Edwige	Charot	Creative Portland	Portland	Marketing Resources	marketing for artists, professional development						
Michelle	DeLuca	Sunshine Daydream Farm & Gardens	Brownfield	Marketing Resources	marketing for artists, hosting workshops at the farm						
Randall	Harris	FigureWorks Gallery	Brooklyn	Marketing Resources	estate sales of artwork						
Christine	Macchi	Maine Fiberarts	Topsham	Marketing Resources	marketing for artists, professional development						
tha	tha	Farmers' Market Federation	tbd	Marketing Resources	selling through farmers markets						
tha	tha	tbd	tbd	Marketing Resources	pricing handspun yarns						
<b>Art/Craft Development</b>											
Michaële	Bailey	Angora Rabbit	Levant	Art/Craft Development	raising Angora rabbits for fiber						
Richard	Brozowski	UMI Cooperative Extension	Falmouth	Art/Craft Development	production, connections, sheep management						
Pam	Child	Harttown Farm	Bristol	Art/Craft Development	small flock starting/management; maximizing fiber quality						
Donna	Coffin	UMCE ??		Art/Craft Development	beef, horses, large animals						
Karen	Gelardi	Gelardi Studios	Portland	Art/Craft Development	business and fiber, industrial arts						
Lance	Sorham	MRCs	Bangor	Art/Craft Development	soils						
Susanne	Grosjean	Grosjean	Franklin	Art/Craft Development	creating value-added products from your farm						
Rick	Keisbergen	UMI Cooperative Extension, Waldo County		Art/Craft Development	production, pasture, feed						
Diane	Langley	Diane Langley Gallery	Westport Island	Art/Craft Development	simple patchwork quilt using scraps and Boro stitching						
Linda	Clutterbuck	Linda Clutterbuck, Knitter	Norridgewock	Art/Craft Development	spinning singles yarn toward knitting half moon shawls						
Marty	Elin	A Wrinkle in Thyme Farm	Sumner	Art/Craft Development	creating value-added products from your farm						

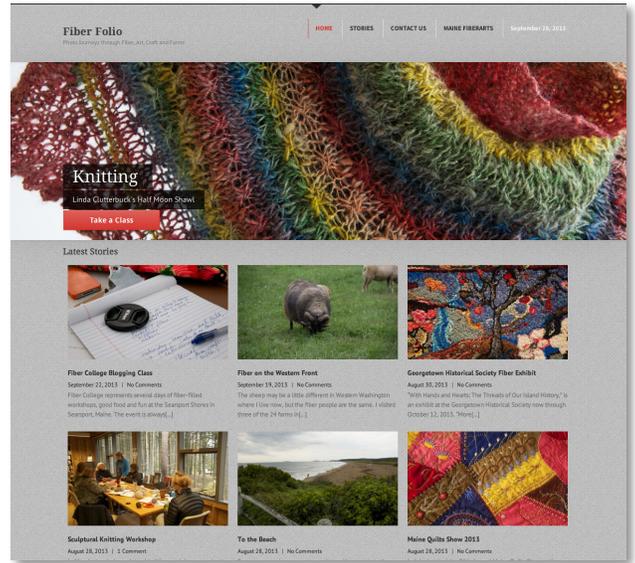
continues on next page...

# LIST OF POTENTIAL CFI CLASSES WITH INSTRUCTORS

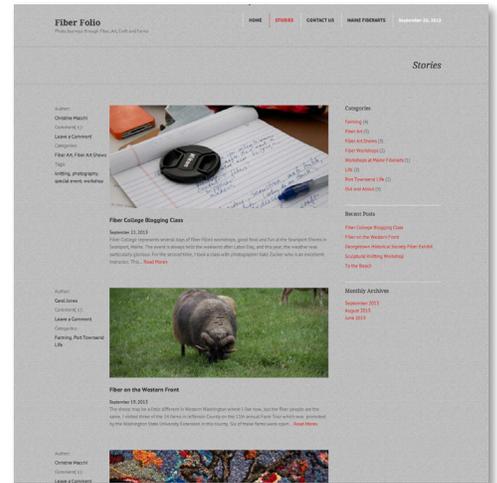
Instructor First Name	Instructor Last Name	Company or Business	Business Location	Track	Class Description	Class Location	Date Start	Date End	Time	Fees	Materials
Jill	McGowan	Jill McGowan Studios	Portland	Art/Craft Development	clothing design and manufacturing						
Wayne	Myers	Beau Chemin Preservation Farm	Waldoboro	Art/Craft Development	rare and preservation breeds of sheep						
Pam	Harwood	Longwoods Alpaca Farm	Cumberland	Art/Craft Development	creating value-added products from your farm						
Nina	Rut	Rut Farm	Bristol	Art/Craft Development	small flock starting/management						
Diane	Schwera	Maine Organic Gardeners & Farmers Association	Unity	Art/Craft Development	raising organic sheep and goat, value-added fiber production						
Cheslye	Venitnigla	Cheslye's Art	Portland	Art/Craft Development	wedding dress designer and maker						
Suzie	Von Reyn	KnitWit Yarn Shop	Portland	Art/Craft Development	showing new knitwear designers						
Susan	Watson	Midsummer Night's Meadow Farm	Gardland	Art/Craft Development	managing your flock and creating finished goods						
Nancy	Williams	NewAim Fiber Mill	Waldoboro	Art/Craft Development	fiber/mill processing						
Marisol	Trowbridge	Puzzle Apparel	NY/Deer Isle	Art/Craft Development	pattern making/drafting, draping, fashion design						
Judy	Wisniski	Trudy's friend	Brooklin	Art/Craft Development	interior design furnishings, pillows, linens, upholstery techniques						
<b>Promoting Yourself</b>											
Natalie	Blake	graphic designer		Promoting Yourself	selling through etsy						
Mark	Edwards	UMI Cooperative Extension, Franklin	Franklin	Promoting Yourself	agritourism, marketing farm through events						
June	Fitpatrick	June Fitzpatrick Gallery	Portland	Promoting Yourself	approaching galleries and museums						
Dennis	Griggs	Griggs Photography Studio	Topsham	Promoting Yourself	photographing art and craftwork						
Sarah	Hewitt	Sarah Hewitt Studio	Belfast	Promoting Yourself	approaching galleries; steps toward an exhibition						
Hillary	Hutton	Hutton Handovers	Verina	Promoting Yourself	creating successful booth displays						
Carol	Jones	PageWorks	Port Townsend	Promoting Yourself	overview of tools to create websites: RapidWeaver, Wordpress and more						
Carol	Jones	PageWorks	Port Townsend	Promoting Yourself	using online tools for marketing: websites, blogs, web shops						
June	LaCombe	June LaCombe Gallery	Falmouth	Promoting Yourself	approaching galleries and museums						
Carol	Macchi & Jones	Macchi & Jones	WA,ME	Promoting Yourself	overall look at marketing and self promotional materials						
Guy	Masden	Artlec	Woolwich	Promoting Yourself	studio lighting photography for fiber arts						
Arlene	Morris	Arlene Morris Studio	Topsham	Promoting Yourself	exhibit installations/curation						
Asting	Tanguay	Fiber College	Seasport	Promoting Yourself	using online tools for marketing: websites, blogs, web shops						
Gloria	Varney	Neznscot Farm	Turner	Promoting Yourself	hosting workshops at your farm						
Jay	York	Portland	Portland	Promoting Yourself	photographing art and craftwork						
Stewart		formerly with Portland Museum of Art	Topsham	Promoting Yourself	installing exhibitions and gallery shows						
tba	tba	td	td	Promoting Yourself	writing effective press releases						
tba	tba	td	td	Promoting Yourself	preparing for studio and farm visits						

**PLACES PHOTOGRAPHED FOR THE  
FSMIP PROJECT, 2012-2013**

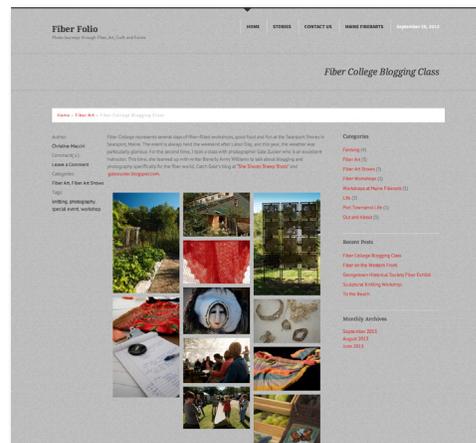
- Coastal Maine Botanical Gardens, retail sale, Boothbay
- Jill Vendituoli Studio, West Newfield
- Visit to Hatchtown Farm, young lambs, Bristol
- Visit to Deer Foot Farm, Appleton
- Weave-In at Maine Fiberarts, Topsham
- Studio of Sallie Findlay, Fiber Artist, Deer Isle
- Rhinebeck Sheep & Wool Festival, New York
- Lacemakers' Day, Topsham
- Susan Mills Felt Exhibition, Topsham
- Corespinning Yarn Workshop, Portland
- Red Studio Holiday Sale, Topsham
- Studio of Arlene Morris, Brunswick
- Pineland Farms, New Gloucester
- Spa Knit & Spin Fiber Retreat, Freeport
- Linda Clutterbuck Spinning Workshop, Topsham
- Martha Marques Artist Studio, Portland
- Latvian Mitten Workshop, Portland
- Woodfire Farm, sheep and weaver's studio, Standish
- Antique Button Show, Arundel
- Rug Hooker Anne Cox, rug talk, Topsham
- Hook In Day at Maine Fiberarts
- Sewing Spring Garments Workshop, Topsham
- Trip to Boston/NYC
- Spring Thing
- Sculptural Knitting Retreat, Haystack Mt. School of Crafts, Deer Isle
- Specialty Handknits, Mary Connor, Corinna
- Maine Fiber Frolic, Windsor
- Freeform Quilt Workshop, Topsham
- Block Printing Workshop, Topsham
- Pleasant Mountain Fiber Arts, Western Maine
- Long Cove Merino Sheep Farm, Vinalhaven Island
- Maine Quilt Show, Augusta
- Topsham Agricultural Fair, Bangor
- One Lupine Fiber Arts, Bangor
- Northern Exposure Sheep Dairy Farm, Dedham



FOLIO.MAINEFIBERARTS.ORG



LIST OF STORIES



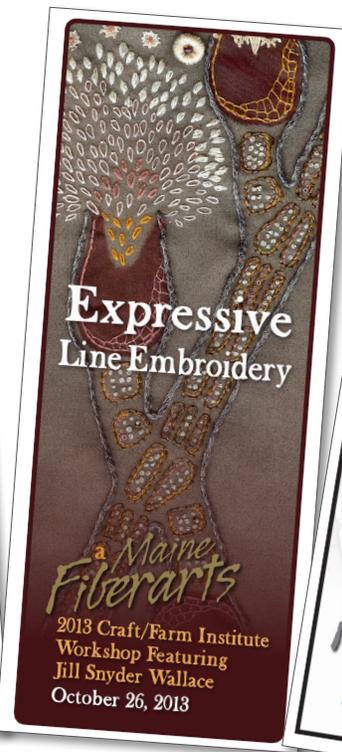
ONE STORY WITH IMAGE GALLERY





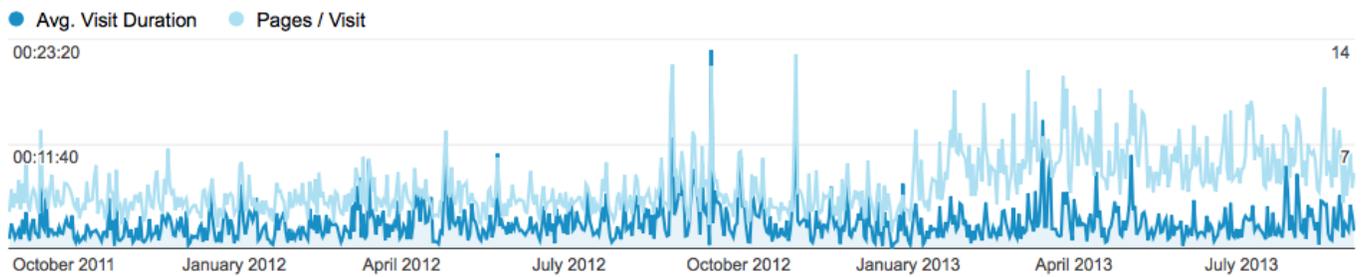
**WEB SCREEN SHOTS  
DESCRIBING SOME OF  
THE INITIAL CRAFT/  
FARM INSTITUTE  
CLASSES HELD IN  
2013**

**SOME OF THE CRAFT/FARM  
INSTITUTE CLASS FLYERS**



## MEASURABLE RESULTS

### Avg. Visit Duration and Pages / Visit



Looking at the data supplied by Google Analytics for the entire project timeline (September 1, 2011 – August 31, 2013), there are many comparisons possible. We hoped to see a trend, but because the graphs are so compressed any consistent trends aren't visually apparent. But here are a some observations while viewing a couple of graphs and tables;

It appears that after the September 2012 launch of the Resource Guide, and especially after the errors in javascript were fixed, our site had a consistently lower incidence of page bounces and pretty much consistent rise in the number of pages viewed per visit. It seems that visits and duration of visits stayed fairly consistent throughout the duration of the project.

There were several minor spikes in activity and two more obvious spikes that can be seen around August 2012 when the guide began to be populated, and January 2013 when some of our promotional efforts began. There is another spike around April of 2013 when the USDA blogged about our project.

### Pageviews and Unique Pageviews by Page Title

Page Title	Pageviews	Unique Pageviews
Maine Fiberarts - Home	22,658	10,554
Maine Fiberarts - Current Exhibition	6,872	4,647
Welcome to Maine Fiberarts	6,547	4,682
Maine Fiberarts - News	5,366	3,535
Maine Fiberarts - Defining Fiber Art	2,512	2,118
Maine Fiberarts - Fiber Arts Tour Weekend	2,096	1,738
Maine Fiberarts - Gallery	2,028	1,687
Maine Fiberarts - Fiber Resource Guide	1,969	1,212
Maine Fiberarts - Summer 2013 Bulletin	1,716	1,006
Maine Fiberarts - Tour Map	1,588	1,379

### Pageviews and Unique Pageviews by Month of Year

Month of Year	Pageviews	Unique Pageviews
201303	7,654	4,466
201307	6,652	4,109
201305	6,455	3,920
201308	6,448	3,883
201304	6,313	3,788
201301	6,167	3,488
201306	5,792	3,597
201109	4,770	3,661
201208	4,458	3,061
201302	4,413	2,822

In the table of top ten pages with the most pageviews, it is to be expected that the news page and the Fiber Resource Guide would be in the top ten. We have many hundreds of possible pages, so this is good. To see the News page in the top ten was no surprise either since it has links to the newest posted information and is the main link to our consistently updated news bulletin.

The other table shows the top ten months of the years having the most pageviews compared with unique pageviews. These could be any of the months in the span of the project. Note the September 2011 month when the guide was launched and the March 2013 dates we saw in the timeline spikes.

Because this is an informative website serving a niche group of interested people that has not engaged in email marketing to a larger audience yet, limited traffic is not surprising. Perhaps sending out more focused email marketing will invite more people to visit the site to either use the resource guide in their travels, or list their fiber resources on the guide.

# Image Resizing

## A Guide For Resizing Images

One of the most puzzling concepts for all of us to understand when we get involved in digital photography is how to resize images that come out of the camera for posting to the web, or creating "lo-res" versions of your "hi-res" images to email them, when the full size version isn't suitable, or you don't want people to have your best quality images.

The part that seems to be the most puzzling is the difference between resizing horizontal images and vertical images that are supposed to be the same size or fit into the same "box" on the web or into a space in a newsletter or printed document.

First of all, why do we need to resize images at all? Or do we have to? What does size refer to anyway? What's the difference between .jpg and .tif or .psd or .png? When you want to resize a vertical (portrait size) photo, why doesn't it fit into the same space as the horizontal version? Or vice versa.

When photos are printed on paper, you need to pay attention to the physical measurements (in inches for instance) and whether you want to keep the same proportions as the original, or whether you need to crop (trim off) some of the photo in order to get it to fit into a particular space on your paper. Resizing for the web is the same except you are dealing with measurements in pixels. The camera or scanner creates a digital image that is measured the number of pixels across and down, width and height. The size and proportions of the image you start with and need to end with are what you have to consider in the resizing process. For printing to paper you have to consider the type of device you are going to print your image on and the type and size of paper you are going to use. The "recipe" for resizing images for print is not easy to write down, but resizing for the web is a little easier because you start with pixels and you end with pixels.

**(you can skip this paragraph if you want to)** Just one conceptual thing to mention is that when you resize any image for the web, you have to know the space you want it to occupy in pixels, especially the horizontal dimension. If you have a space that is square, let's say 800 px wide by 800 px tall and you have an image that is 5184 px x 3456 px, which is what I get right out of my camera when it is set on the highest quality image possible (which you should always be shooting at no matter what, because you can always make a large image smaller but you can't make a small image larger without having it look blurry and pixelated on the web which I'm sure you have seen) you need to resize an image that large, because it would not fit into a space that is only 800 px across. In this example you would need to resize that image so that the largest measurement is 800 px. Will that be the width or the height? You could divide 800 by 5184 to see the percentage you need to resize the image which will give about 15.43 percent ( $5184 \times .1543 = 799+$ ). So to see how many pixels would be in the other side, you would multiply  $3456 \times .1543$  and get 533 px. On the other hand, if the image is a vertical image and you figure the percentage on the horizontal measurement which would be  $3456 / 800 = 4.32$  percent, but if you then multiply the 5184 height by .2314, you get 1199 px which would not fit into the 800 x 800 square space. But spaces for an image you need to place on the web are not always square, this is just an example.

You don't have to get out your paper and pencils and do math; there are several online image resizing tools you can use, lots of YouTube videos and video podcasts, that explain it, or you can use programs that are built right into your computer, such as "Preview" or "iPhoto" on a Mac. Just remember you must keep your image proportional; and if it will show something more interesting, then crop it as long as there will be enough pixels left to make it fit the space you have without needing to enlarge it.

Drawings on the next page are an attempt to show what resizing would look like visually with smaller numbers:

**Resolution** pertains to how many dots per inch (that printers still use) or pixels per inch there are in an image or file from a computer. A high resolution (hi res) image or monitor screen has lots of dots/pixels in an area measuring 1" x 1". A 13" laptop screen might be smaller in physical size than a 27" desktop screen, but could have the same number of pixels per inch and therefore would be considered a "hi res" monitor. On the other hand, a large TV screen used as a monitor might only measure 800 px across so the visible area of an image is smaller than what you could see on a hi res laptop screen, even though the screen is larger (because the pixels are larger). Early monitors were 72 ppi but then became 96 ppi and higher. Nowadays monitors can be set at several different resolutions up to a top limit depending on the type (and price) of the monitor. Images on the web are always 72 ppi. This is a huge topic I'm not going farther with here.

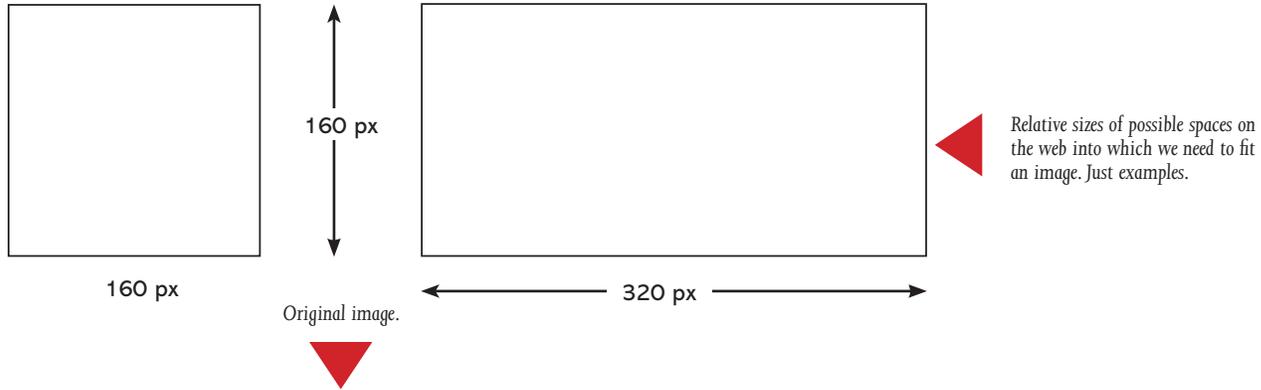
**MB** (megabyte) is a measurement of digital storage space (or memory) that a particular file takes up on your hard drive, CD, thumb drive, or website server. There are lots of ways an image can take up a lot of space/memory on your hard drive besides the number of pixels. This measurement can be large if it is a multi-layer Photoshop file, a color image, or an image measuring several thousands of pixels in any direction. An image or file size for uploading to the web used to be limited to 64 K (or kilobytes). Nowadays you can find lots of images on the web that are 100 K or more. We can get away with it in general because we have faster and better online connections and faster computers than the early days of the web. But putting a large image on the web that is several megabytes in size will still slow down older computers or those with slower online connections. In the wayback days we used to measure files, hard drive storage space and memory chips in bytes, then came kilobytes (**K**) which is 1000 bytes, and then megabytes (**MB**) which is 1000 kilobytes and now gigabytes (**GB**) which is 1000 megabytes, and terabytes (**TB**) which is 1000 gigabytes. It goes on but I can't. My first computer in the early 80s had 4 K of RAM memory. My computer today has 8 GB of RAM and 16 GB is becoming common in newer computers. My first external hard drive held 10 MB, I now have several hard drives with the largest holding 3 TB.

**Pixels** are tiny squares of light that digital images are made of. Taking a picture with a digital camera, capturing a picture on a computer screen, or using an image scanner are ways digital images are created. Pixels are also what monitor screens are measured in. A digital image is viewed on a monitor through the use of some kind of software program. You aren't supposed to notice individual pixels unless you have zoomed in too far (enlarged your image too much for the monitor or software to handle), or your image has been damaged from improper resizing.

**ppi** means pixels per inch, the number of pixels lined up in a row that would measure an inch. This is an extremely illusive measurement because no one goes around with a ruler on their monitor anymore; and the size a ruler might measure an image on a computer screen varies depending on the type of monitor and software used to show it. You can tell the resolution (ppi) of a monitor or an image by using the information in your image editing program on the computer. When you work with pixels you don't need use inches.

**dpi** means dots per inch, a measurement that pertains to the dots made by a printing press, an ink jet or laser printer, or made by the dots in a halftone screen laid over a photo in the photography process of yesteryear to get photos ready to be printed. I can't talk about that in any more detail because that era was just barely before my time.

This example shows what happens when you have a large image you need to resize to fit into a smaller space. It doesn't take into account that you may have to optimize the image and not just make it smaller. We can put that off for another day, or forever.



This image resized proportionately to fit the 160px width space will have extra empty areas on top and/or bottom.



160 px

160 px

This image resized proportionately to fit into the 160px height will have extra space on one or both sides.



320 px

Image resized proportionately to fit into the 160 px square, can fit into square if edges are cropped before resizing.



160 px

Image resized proportionately to fit into the 320 px width will need to have top and bottom cropped, sometimes not what you want.



320 px

This is what you get if you don't keep the same proportions as the original image. Awful. Don't do that.



160 px

160 px



320 px

Let's say you have a vertical image that is 240 px wide x 320 px tall, and you need to resize it to fit into a space that is 240 px wide by 160 px high.



240 px

If you have a column of writing with interspersed images, some horizontal and some vertical, such as in a blog or catalog page, or like the image above and below this text, it is possible to just use the horizontal measurement in resizing all the images. If you do this and keep the images in proportion, the taller images will take up more vertical space on your page, but it keeps your columns smoother. and to me this is easier on the eye than having a vertical image shrink to fit in the same vertical space as the horizontal image.



240 px



It's going to look something like this, tiny, unless you want to crop it which you might not want to.



Here's what it looks like cropped in the same space. Cropping might not be an option if you are trying to show a long scarf or a full length dress or person.

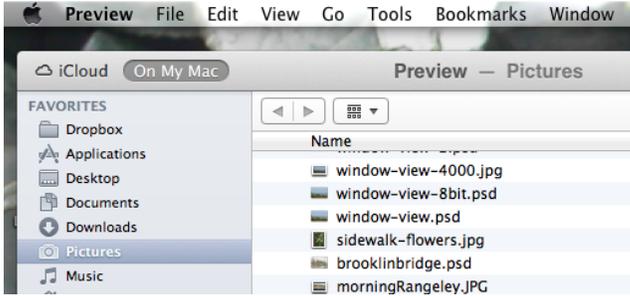
Now that you understand what size your images need to be, how do you do it? Since we know Macs and use Macs, and are partial to Macs, the next page will describe a program built into your Mac that you can use without needing Photoshop, Lightroom, Aperture, iPhoto or any other fancy-pants bit of software you might think you need.

Maine  
Fiberarts

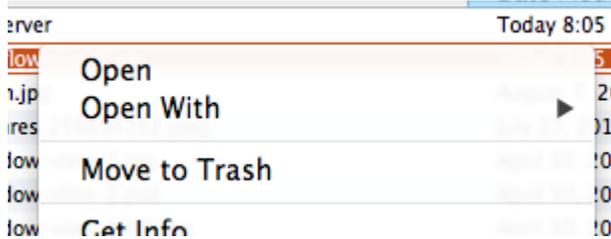
© 2013www.maineiberarts.org

# Image Resizing using Preview on Mac

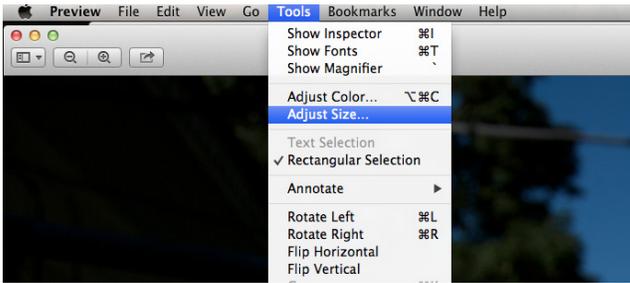
Macs come with "Preview," a built in program you may or may not ever have used. If you open the program first (rather than opening an image), it will immediately open a finder window for you to pick an image or PDF file or something it can open. Preview opens lots of types of files.



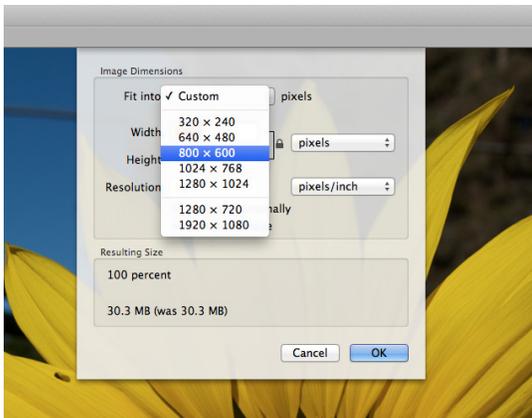
Alternatively you can right click (or control/click if you don't do right click) on the image you want to resize, and you will see Preview as a choice in the flyout menu next to "Open With."



Once your image is open, look in the top menu under "Tools" and click on "Adjust size..." then just fill in the dialog box if you know the dimensions you want, or click on the custom drop down and pick one that is already set up.



If you pick a size that is 800 x 600 (pixels) on a vertical image, Preview is smart enough to give you the 800 for the height instead of the width and will adjust the width measurement to keep the image in proportion.

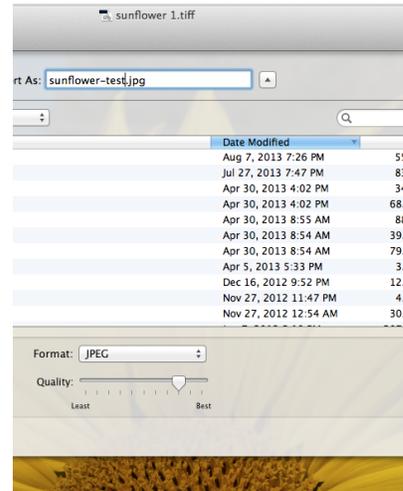


Once you see these measurements that Preview has modified, before you click OK, you may realize you want a different horizontal measurement and that the vertical height is not that important, so you can change it in this dialog box before you say OK and Preview will adjust the height measurement to keep the image in proportion. Isn't it great that we don't have to figure out percentages ourselves?!

After you click the OK button, you need to save the image in the proper format to use on the web. The most universally accepted format is **.jpg**. But this is a compressed format and should only be used for "terminal" images, The ones you don't intend to use or open or reuse for any other purpose ever again. Most browsers are beginning to accept the **.png** format

which is nice because it maintains any transparent parts of the image you may have created, but it creates a larger size (in K or MB) file and for now should only be used for smaller images like little logos or buttons. The **.gif** format can be used for just about anything and also can maintain transparency, but it doesn't have enough color range to show a nice colorful photo so you should only use that for images that have only a few distinct colors in them, it is also good for logos and solid color drawings that are not photos. A **.tif** file is for images not destined for the web but that you want to keep as full resolution images, it does not compress or degrade an image. The **.psd** file format is created in Photoshop and is also uncompressed but not for the web.

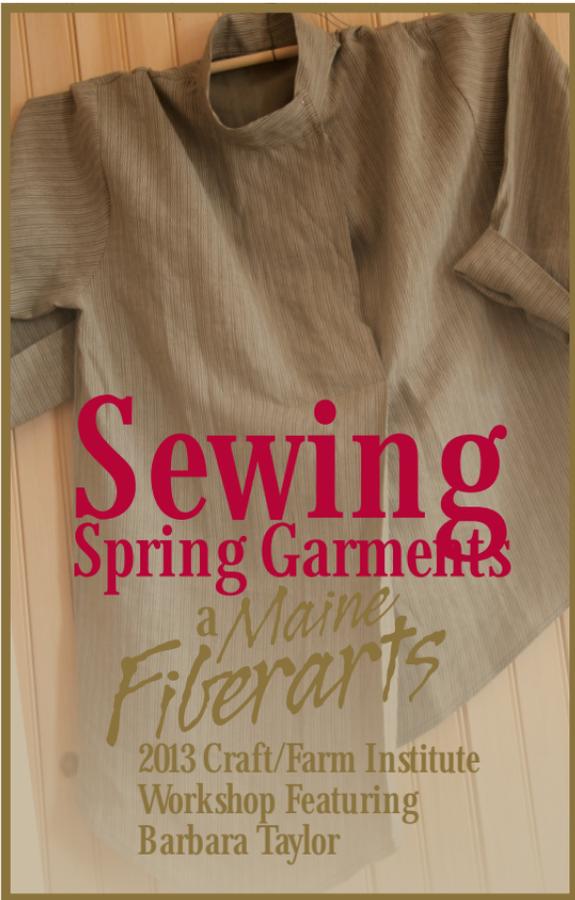
Now, in the latest version of Preview (in OS X 10.8.4), saving the image is a little weird. What you want to do instead of going to "Save" under the "File" menu at the top, is to go to the "Export..." or "Export As..." choice. There you can make sure the image is a .jpg or .png for the web, or if



you want to use it further in Photoshop (and hopefully have NOT resized it if you do) you can choose to save in the .tif format. When you choose to save as a .jpg (jpeg but don't use that four letter extension please) you will see a quality slider that you can push towards higher quality or not.

Be sure to name your new file with a different name so you don't overwrite your original if it has the same name and extension as the original.

Here's a link to an online tool you can use with all computers: <http://www.pageworks.cc/training/resizer>



# Sewing Spring Garments

a Maine  
Fiberarts

2013 Craft/Farm Institute  
Workshop Featuring  
Barbara Taylor

## Craft/Farm Institute Workshop

### Sewing Spring Garments

#### Where and When

Sessions will be held in The Red Studio, the small building next to Maine Fiberarts' headquarters at 13 Main Street, Topsham, ME 04086, on eight Tuesdays in March and April, excluding April 2, from 10-2

#### What It's About

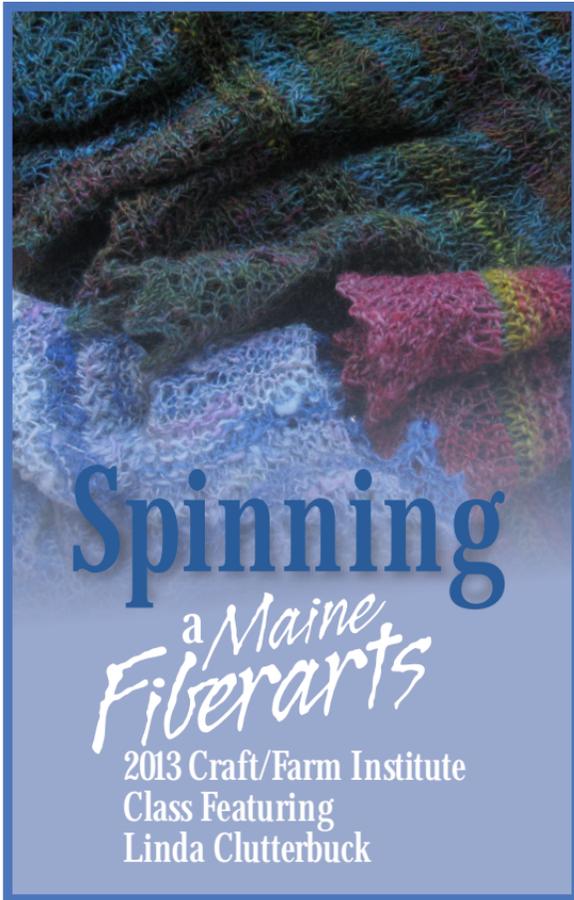
We will be Sewing Spring Garments—especially tunics, tops and shirts. This is a series of informal “drop-in-and-sew” class sessions. Our instructor will be working on her own garments, but will work with students who “drop in” to guide them in sewing their own Spring tunics, tops and shirts. You can see her pattern suggestions and photos at [www.maineiberarts.org](http://www.maineiberarts.org).

#### Fees

The cost for the series, payable by start of the first session, is \$70 for members of Maine Fiberarts; \$105 for nonmembers. Alternatively, members may pay \$10; or nonmembers, \$15, for each Tuesday they arrive, payable at the beginning of class by check, cash, VISA or MasterCard.

#### About Our Workshops

This workshop is part of our **2013 Craft/Farm Institute**, made possible with funding from USDA's Federal-State Marketing Improvement Program, the Quimby Family Foundation and Maine Fiberarts' memberships. Thank you, sponsors. Maine Fiberarts is a federally-recognized 501(c)(3) not-for-profit corporation. Contributions are tax deductible and donations are accepted.



# Spinning

a Maine  
Fiberarts

2013 Craft/Farm Institute  
Class Featuring  
Linda Clutterbuck

## Craft/Farm Institute Class

## Tips and Tricks for Spinners

### Where and When

Class will be held at Maine Fiberarts, 13 Main Street, Topsham, ME 04086. Saturday, March 9, from 9:30-3:00. (Snow date: Saturday, March 23)

### What You Will Learn

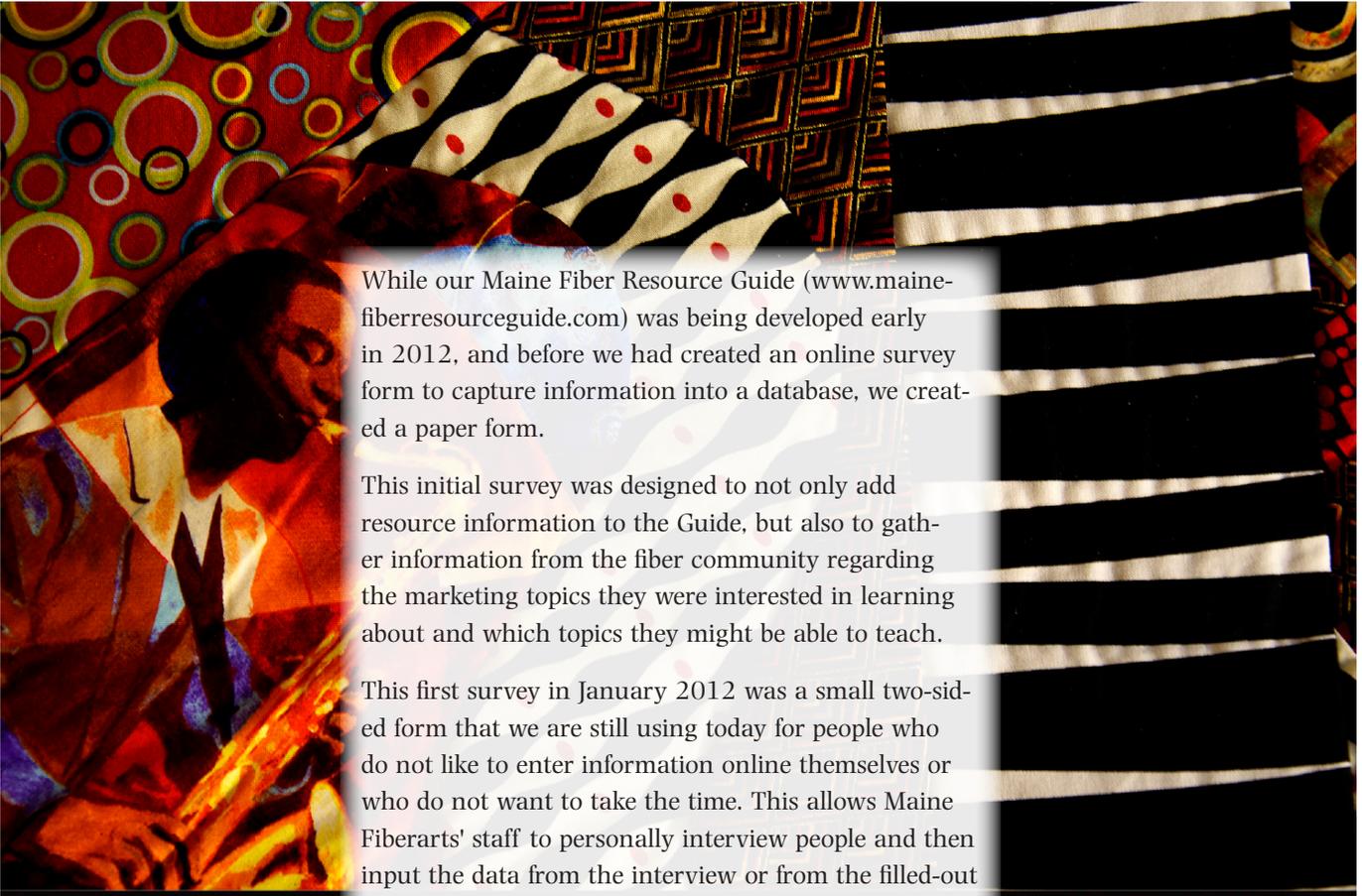
Master spinner Linda Clutterbuck will address crimps per inch of different fibers and how to use this along with twists per inch (TPI), angle of twist, and wraps per inch (WPI) to spin a balanced skein of yarn for the project you have in mind. Students should have a general knowledge of the spinning process; this is not a class for beginners. Linda Clutterbuck is an experienced teacher currently in her fifth year of a six-year program with the Ontario Handspinners to achieve her Master Spinner Certification. Part mathematician and part artist, Linda can explain technical terms clearly and easily.

### What To Bring

Students are to bring a spinning wheel in good working order, at least 3 bobbins, tensioned lazy kate, ball winder, niddy noddy, fiber in the form of roving from your stash, your lunch or plan on purchasing nearby

### Fees

The fee for the class is \$45 for Maine Fiberarts' members; and \$60 for nonmembers, payable to Maine Fiberarts, by check, cash, VISA or MasterCard. A \$10 materials fee, payable to the instructor, will also be due at the class.



While our Maine Fiber Resource Guide ([www.maine-fiberresourceguide.com](http://www.maine-fiberresourceguide.com)) was being developed early in 2012, and before we had created an online survey form to capture information into a database, we created a paper form.

This initial survey was designed to not only add resource information to the Guide, but also to gather information from the fiber community regarding the marketing topics they were interested in learning about and which topics they might be able to teach.

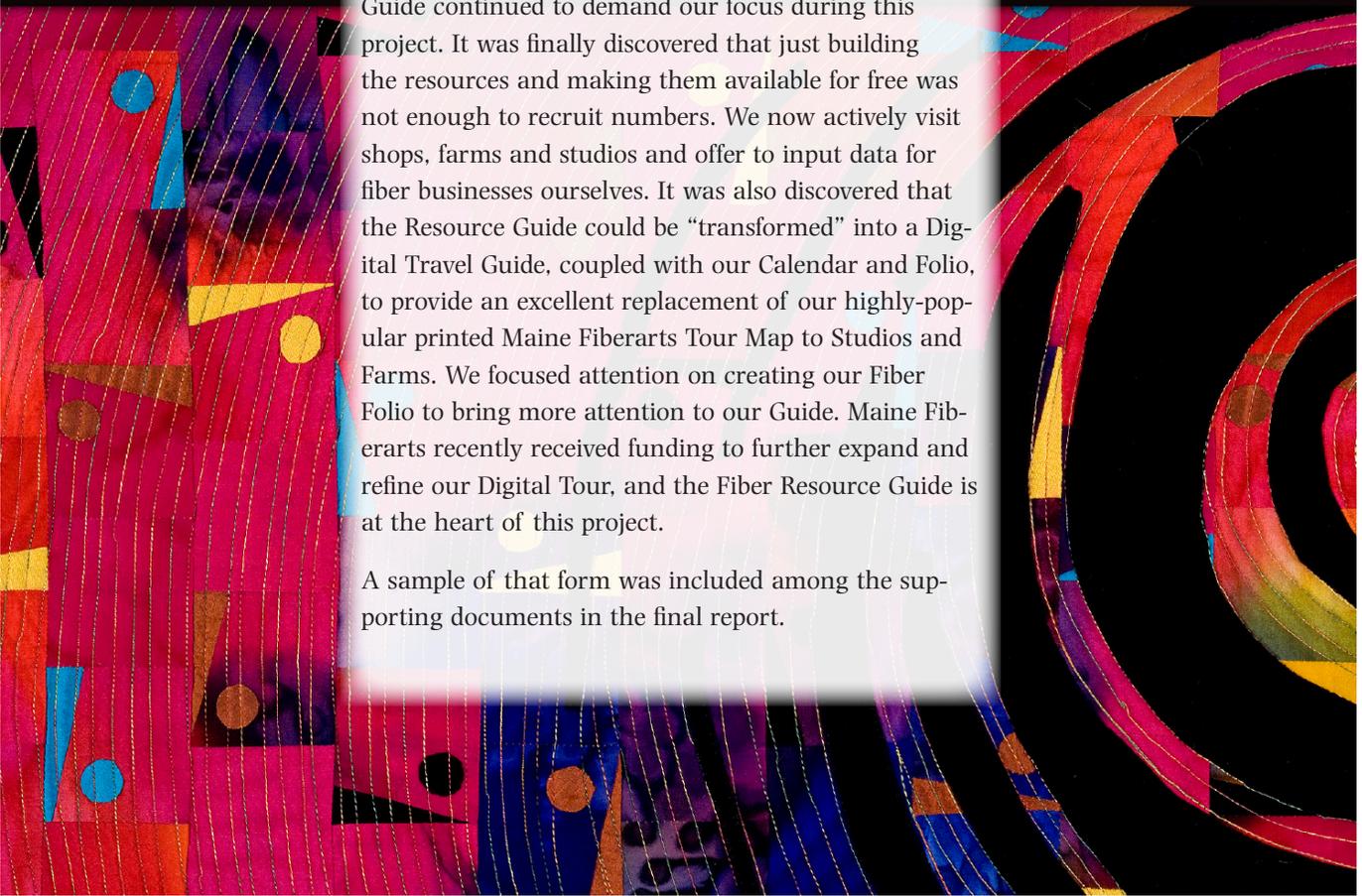
This first survey in January 2012 was a small two-sided form that we are still using today for people who do not like to enter information online themselves or who do not want to take the time. This allows Maine Fiberarts' staff to personally interview people and then input the data from the interview or from the filled-out paper form,

Quilted Assem

Recruiting fiber practitioners for our Fiber Resource Guide continued to demand our focus during this project. It was finally discovered that just building the resources and making them available for free was not enough to recruit numbers. We now actively visit shops, farms and studios and offer to input data for fiber businesses ourselves. It was also discovered that the Resource Guide could be “transformed” into a Digital Travel Guide, coupled with our Calendar and Folio, to provide an excellent replacement of our highly-popular printed Maine Fiberarts Tour Map to Studios and Farms. We focused attention on creating our Fiber Folio to bring more attention to our Guide. Maine Fiberarts recently received funding to further expand and refine our Digital Tour, and the Fiber Resource Guide is at the heart of this project.

Dr. Donald Talbot

A sample of that form was included among the supporting documents in the final report.



At first, our online survey tool was a google docs form. Then we switched to a form-creation plugin that worked within the Joomla framework already supporting our website.

While these forms served to gather the data and keep it in a database in the backend of the site, the presentation of the information on the front side (visible to the public) was missing.

After much of the information was gathered online, it became clear that a different tool was needed to gather data so that it could be displayed online as soon as it was entered, or soon after. This is a screenshot of the original google form we used. The next pages show the backend of the next form we designed but no longer use.

The screenshot shows a web form titled "Fiber Resource Guide Entry Form". At the top, it says "FREE Listings!" and "Sign up here. Be sure to scroll down to the end. It won't take long. Thank you!". There are navigation links for "< Prev" and "Next >". A date stamp reads "Last Updated on Jan 05 2012". Below this is a decorative image of a tree branch. The main heading is "Maine Fiber Resource Guide Entry Form". The introductory text states: "Maine Fiberarts has been tasked by the Maine Department of Agriculture to compile a comprehensive online directory of Maine fiber resources. A 'resource' could include related processing mills, farms, artists, craftspersons, galleries, producers, suppliers, shops, learning centers, organizations and manufacturers. It may also include relevant books, websites, residency programs, and annual festivals or retreats. Listings are FREE and are aimed at bringing greater visibility for Maine's fiber industry to regional, national and international consumer markets." A note indicates "\* Required". The form contains several input fields: a dropdown menu for "Category or type of Maine fiber resource, company, business, item, service, etc.\*" with "Artist/Craftsperson/Maker" selected; a text field for "Title of resource, service, organization, item, etc.\*" with the instruction "Use business name or no more than five words. There is space below to elaborate."; a text field for "Company or Business Name" with the instruction "If applicable."; text fields for "Contact Person First Name \*", "Contact Person Last Name \*", "Street Address", "City" (with the instruction "City where resource is located"), and "State" (with the instruction "Should be Maine"). A "back" button is visible in the bottom right corner.

We eventually settled on a new plugin for our website ([www.maineiberarts.org](http://www.maineiberarts.org)) that allows us to gather information on the front side while, at the same time, making information live from the back-end. This plugin offers various ways to display and to search information. However, it is a continual process to troubleshoot, refine, and improve upon this display. While the form can be accessed and used for input on the front end, interests and capabilities about “marketing issues” continue to be handled at the backend and are not made available to the public. Here is a link to our current online form. When the “Category” is selected, further questions appear:

<http://www.maineiberarts.org/maine-fiber-resource-guide/add-new-fiber-resource?view=jesubmit>

# FormMaker

Form title:

Email to send submissions to:

The article, which appears after submission:   
[Remove article](#)

[+ ADD A NEW FIELD](#)

## Form

### Fiber Resource Guide Listing Form



Maine Fiberarts has been tasked by the Maine Department of Agriculture to compile a comprehensive online directory of Maine fiber resources. A "resource" could include related processing mills, farms, artists, craftspeople, galleries, producers, suppliers, shops, learning centers, organizations and manufacturers. It may also include relevant books, websites, residency programs, and annual festivals or retreats. Listings are FREE and are aimed at bringing greater visibility for Maine's fiber industry to regional, national and international consumer markets.



Please choose only one category here, but you can select from several keywords later on.



The title of the resource, service, organization, item, etc. Use business name or no more than five words. There is space below for a description.



Company or business name if applicable.



Contact Person First Name



Contact Person Last Name



Street Address



City



State



Zip Code



Contact Phone Number (optional, but will be published in your listing)



Mailing Address IF DIFFERENT (leave blank if the above address is your mailing address)



Mailing Address State



Mailing Zip if different



Website



Preferred Contact Email



Narrative or description of your service. It must contain only 25 (or fewer) words. We reserve the right to edit.



An additional component of our project is to develop and initiate a Craft/Farm Institute to assist in your marketing efforts. Please check any of the following topics you would be interested in learning more about at a "Craft/Farm Institute."

- Marketing through galleries and shops
- Marketing through craft shows and farmers' markets
- Creating value-added products from fiber animals
- Preparing for and hosting studio or farm visits
- Creating better print and online visual materials
- Writing and distributing effective press releases
- Photographing fiber work for print and web
- Business planning, record keeping and management
- Using online tools for marketing: websites, blogs, web shops, Paypal
- Marketing through education (workshops, schools, residences)
- Maximizing fiber quality (animal husbandry, selection, nutrition, shearing)
- Other



If you checked "Other" please list the topics you would be interested in if attending a "Craft/Farm Institute."



Please check any of the following potential topics you would be interested in teaching or about which you would participate in a panel discussion.

- Marketing through galleries and shops
- Marketing through craft shows and farmers' markets
- Creating value-added products from fiber animals

- Preparing for and hosting studio or farm visits
- Creating better print and online visual materials
- Writing and distributing effective press releases
- Photographing fiber work for print and web
- Business planning, record keeping and management
- Using online tools for marketing: websites, blogs, web shops, Paypal
- Marketing through education (workshops, schools, residencies)
- Maximizing fiber quality (animal husbandry, selection, nutrition, shearing)
- Other



If you checked "Other" above, please list any topics you would be able to teach at a "Craft/Farm Institute."



Resources will be searchable using criteria such as category, geographic location, business name or contact person, as well as by "key words." Please check any of the following that apply to better describe your listing. You may add one additional key word if desired.

- Yarn, mill spun
- Yarn, handspun
- Farm goods
- Finished goods
- Workshops, demonstrations, retreats
- Touring and lodging
- Equipment and repairs
- Supplies
- Animal husbandry
- Wholesale sales
- Retail or direct sales



Additional key word that better describes what you do.



Maine Fiber Resource Guide will offer participants the chance to obtain a more detailed online Profile Page with illustrative photographs for a fee (to be determined). Please check to indicate your interest in this additional option. This will not obligate you in any way.



- Yes, contact me about an additional Profile Page

Comments:



The original survey instruments provided the data we gathered that showed the preferred topic areas and provided names of people who would be willing to teach. Most of these initial responses were from artists requesting workshops on hands-on techniques. This allowed Maine Fiberarts' staff to put into place the administration and learning curve for hosting, promoting, tracking, and paying for workshops. We went on to conduct interviews with farmers, art and agricultural agencies and amassed a spreadsheet of potential marketing classes with experienced instructors. Maine Fiberarts will continue to offer these workshops throughout 2014 and into the future. This is a chart showing the workshop or seminar topic preferences gleaned from the initial survey responses:

TOPICS CHOSEN	VOTES RECEIVED
Using online tools for marketing: websites, blogs, web shops, Paypal	38
Creating better print and online visual materials	34
Marketing through galleries and shops	33
Photographing fiber work for print and web	30
Marketing through craft shows and farmers' markets	25
Writing and distributing effective press releases	24
Business planning, record keeping and management	19
Marketing through education (workshops, schools, residences)	19
Preparing for and hosting studio or farm visits	17
Creating value-added products from fiber animals	14
Marketing through education (workshops, schools, residencies)	8
Maximizing fiber quality (animal husbandry, selection, nutrition, shearing)	7
Preparing for and hosting studio or farm visits	3
How to find customers (a write-in)	1
Interested in marketing through farmers' markets, not craft shows, and in record keeping and management but not business planning (a write-in)	1
We need retail outlets (a write-in)	1

Since initial responses to the surveys and entry form for the Fiber Resource Guide indicated greater interest in classes on techniques, our first roll-out of Craft/Farm Institute (CFI) classes were thus focused. The workshop held on "Entering WordPress Content" was highly successful, recruiting not only interested students, but resulting in several successful sites. The Fiber Folio (folio.maineiberarts.org) is one example. As more interviews were conducted to find teachers and topics, we ran into the summer 2013 season, when fiber artists and farmers are extremely busy in their studios and farms or with summer events. A second round of workshops was held in the Fall of 2013 with mixed results. Several workshops were well-attended, while others had to be canceled. Late summer and fall fairs were thought to be the conflict. During this period, we also tried to arrange to have a "fiber farming" track with groups such as MOFGA's Farmer-to-Farmer Conference. While this work resulted in fewer marketing classes actually held at Maine Fiberarts, we have laid the groundwork and connections for better timing and more classes in future. Craft/Farm Institute classes held during 2013 are described on our website here:

<http://www.maineiberarts.org/cfi-classes/190-cfi-classes>



Meeting with practitioners has had the added benefit of directly discussing their marketing needs. "Resizing Images" has been the most sought-after request, so this was the first Tech Sheet we produced, and is the only one that is complete. We are debating how to make this and other Tech Sheets available.

With the launch of the Fiber Folio, we discussed posting them there as PDF files for download, as they are created. Originally planned as one double-sided page, the first one resulted in two double-sided pages, and would require an 11 x 17 sheet of paper for printing, which is undoable in-house and therefore cost-prohibitive.

We will continue to produce Tech Sheets, and are in the process of gathering data for *Creating Well-Crafted and Affordable Print and Online Marketing Materials*, *Creative Trade Show Booth Ideas*, *Marketing Fiber Products at the Farmers' Market*, and *Hosting Open Studio or Farm Tours*. Information for these will also come out of future marketing workshops. It is also not clear to us how to charge for these informational sheets, since we do not have a shopping cart service on our website.

Producing and making further Tech Sheets available will require further study on our part. This original tech sheet was attached to the original set of supporting documents and is included here on the next few pages as well.