We were beginning to put the newsletter together when September 11th happened. If ever we were in need of a reminder about the frailty of human life, we got it that day. In the few weeks following the attacks, my emotions began to shift from the initial shock, despair, and anger, to thoughts of How Do We Heal from this? How do we heal as a nation, as individuals, as a species? The way we answer these questions will certainly be our future.

As artists, it is practically in our job description to explore these types of questions head on: questions of tragedy, triumph, fear, love, hate, despair, recovery...and healing. Someone once said, “Time doesn’t heal... Healing heals.” Although time is certainly a factor, if we don’t find a way to truly heal, we won’t.

As our nation and world respond to the tragedy, we must also find a way to respond as individual artists. Perhaps the best way to do this, is to remain ever mindful of the potential healing power of art. Our daily work may be more important at this time than ever before. Although the magnitude of these recent events can indeed seem overwhelming, let us choose to stand up, stand tall, and respond to A Call To Arts. May we assemble our work tools, our skills, our thoughts, our emotions, and use them to dig ever deeper for the Truth. May we never underestimate the healing power of Art.

Another type of healing would be what artist Ken Graning is going through. On July 24, word broke on the NAIA Open Forum about a major accident involving Ken and his van. Subsequent posts in the following days gave us enough of the details to realize that Ken’s experience is probably about as close to death as one can get, and remain on this side. He has faced what any of us, at any time, could face.

We recently asked Ken if he would be willing to talk about his ordeal, particularly what he experienced emotionally during and after the accident. We asked him to not spend a whole lot of time thinking about what he would write, but to just run with it. “You tell the story,” we said. “We’ll fix the spelling.” Ken shares his story on page 17.

Don Ament.
NAIA MISSION STATEMENT
We exist for the economic and professional well-being of our membership.

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Visit the NAIA web page at  
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http://naia-artists.org/resources/forum/

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Letters

Dear NAIA Members:
It was my pleasure to attend the April 23/24 NAIA Art Festival Director’s Conference in Fort Worth, Texas. Your organization is exceptional and, as members, you may be very proud of your representatives. Your Board serves you well and your President, Larry Oliverson, has an effective presence and an extraordinary talent for running a meeting in a timely, fair, and focused manner.

The concentrated effort of NAIA to keep the flow of open communication as its main goal is vitally important. The directors whom I met at the meeting were sincerely interested in maintaining good relationships with artists and in sharing ideas. In my opinion, it is the only way for all of us to support each other and work together.

Sincerely,
JoAnn Brown
Director of Shows for the American Craft Council

NAIA

Thank you for all the contributions sent to me for the Ken Graning Artist Relief Fund. After the accident, which occurred on July 20, 2001, as he lay close to death, you felt his pain, you heard his silent cries, you understood the sorrow and fears of his wife Judi. You did not turn your back and say what a pity. No, you became his unknown friend, he became your brother. You sent checks, cards, messages and prayers to a new friend in need. I feel such a deep sense of gratitude to all who had contributed to the artist relief fund, sent cards and prayers. I am overwhelmed by your thoughtfulness and kindness. Thank you again from the bottom of my heart.

Donna Beaubian

NAIA Artist Conference

The NAIA is examining the possibility of hosting our first Artist Conference. Member input will be very important in shaping the design and direction of the Conference. The annual NAIA member survey, to be mailed in early 2002, will have a significant number of questions requesting your thoughts on such things as topics, format, location, time, etc., for the conference. Please keep an eye out for the survey, fill it out, and send it in. We are very excited about the possibilities for our Artist Conference, and we need your input.

Correction to Spring Survey Issue:
Portland Arts Festival was second in West Coast Area in quality of exhibition.
The fourth annual NAIA Membership Meeting was held following the four-day combined Ann Arbor Art Festivals. Approximately 60 members were in attendance. President Larry Olsverson called the meeting to order at 9am. Larry thanked everyone for being there and introduced the current board members present: Don Ament, Bob Briscoe, Cynthia Davis, Michael Hamilton, Pamela Hill (Vice-Chair), Mitch Lyons, Sarah Rishel, and Lynn Whipple. Show Directors Shary Brown, Mo Dana, Kathy Krick, Maggie Ladd, Connie Mettler and Jan Richardson were also introduced.

NAIA
Larry Olsverson explained the organization was formed to utilize the shared experience and knowledge of our industry. Artists and Shows are mutually dependent on one another. Our collective voice provides an avenue of communication to improve our industry. We provide an opportunity for dialog - Artist to Artist, Artist to Show Director, and Director to Director via the Newsletter, Website, Town Meetings, Member Meetings, and Directors’ Meetings.

Attracting Younger Artists
There is concern for the long-term viability of the art show venue. The average age of most exhibiting artists is in the 45 – 52 year range with 80% above the age of 45. The discussion revolved around attracting younger artists to this industry. Comments included mentoring and the need for capital due to high start-up expenses. More resources and information are currently available. At the same time there is an ongoing need for more strong shows in order to maintain the strength of this venue. Board Member Lynn Whipple agreed to follow up on a suggestion to develop a resource page on the NAIA Website containing information for beginning an art show career. The site would include general information and resources.

Kudos
A warm thank you was extended to Board Chairman Woody Jones, who has resigned from the Board due to family health problems. Larry also recognized past Board Members in attendance - Kathy Eaton, Banister Pope, Aletha Jones, Rick Bruno, Ginny Herzog, and Dale Rayburn - for their continued contributions and involvement.

Directors’ Conference 2001 – Fort Worth, TX
The Directors’ Conference and annual participation in the IFEA (International Festivals and Events Association) are two valuable opportunities we have for ongoing dialogue with Shows. The most recent Directors’ Conference was held April 2001 in Fort Worth, TX. Stephen King, the Director of the Main Street Fort Worth Arts Festival, helped the NAIA host the conference. A wide variety of topics was discussed and a complete summary appears elsewhere in this newsletter.

Category Advisors Panel
This panel was formed to educate and serve as a resource for Show Directors and artists. The Directors and artists may contact these advisors to inquire about information on process, technique, materials, etc. pertaining to a specific category. Currently these advisors are being under utilized but it was suggested that show directors encourage the use of this resource with each other. The current advisors’ names and contact information can be found on the NAIA website: naia-artists.org/work/advisors.htm

Non Profit Status
Board Member Bob Briscoe reported the
legal process for our 501(c)(3) status is complete and will be filed following a Board review. The new NAIA Foundation would focus on educational endeavors and would be eligible for grants and other funding sources. Mo Dana, Director of the Des Moines Art Festival, graciously volunteered to put Bob in contact with the legal team assisting her festival for any added legal advice that might be needed.

Members’ Benefits
Rick Bruno has obtained a number of benefits for the Membership. Current benefits are listed on the Website and in the new Membership Application. Rick is also looking for liability policies, which may be available in the near future.

Open Discussion of Members’ Concerns

General Membership Conference:
A membership conference was proposed. Rick Bruno, Cynthia Davis, Mark Wallis, and Mo Dana volunteered to work on the Conference.

Severe Weather Warnings:
The discussion turned to the 2001 show season, which seemed to have more than the usual number of bad weather events. Even the seasoned artists encountered problems from sudden and violent weather at some shows. The need for accurate and up-to-the-minute weather information for each specific event was emphasized. Local TV or radio weather personalities, pilot weather information stations, and weather radios were suggested as possible resources.

Booth Size/Expanding list of Categories:
Discussion centered on the possibility of expanding the list of categories given the increased variety of media. Likewise, booth size is limiting for a number of artists who exhibit large work in categories such as sculpture. The NAIA advocates larger than a 10’ x 10’ space. There are some shows interested in flexibility with spaces.

Misconceptions:
Some misconceptions regarding the NAIA still exist. One artist asked what the primary misconceptions were and the following three were listed.

1. [The NAIA is anti reproduction] - The NAIA has openly and repeatedly declared that its position on reproductions is one of objective education. This means the NAIA will assist shows in understanding and identifying production and reproduction methods. The NAIA opposes misrepresentation of any kind and advocates clear explanation of process.

2. [Only NAIA Artists as Jurors] - The NAIA advocates the inclusion of highly qualified and professional exhibiting artists (not just NAIA artists) on jury panels. This is based on providing a more knowledgeable jury for the benefit of all artists. It was never an attempt to get NAIA artists in shows.

3. [The NAIA is a photographers’ organization] - Photographers do not dominate the NAIA. Currently, the number of photographers is about 12.3% of the membership. Regarding the NAIA leadership, there have been board terms when three painters, or three photographers, or three ceramicists served in leadership roles. The NAIA has had and continues to have category diversity in its membership and leadership.

Ann Arbor Art Fairs
The AASAF (Ann Arbor Street Art Fair) will be moving from its current location on South University in 2003. The new location is undecided at this time. Target date for a site choice will be Oct. 2001. Executive Director Shary Brown was present and shared some of the known details. The Ann Arbor City Council has promised the show a commensurate site that will be contiguous with the other Fairs. A planner and P.R. firm have been hired to facilitate the move. A new juried show sponsored by the South University Area Association will use the space vacated by the AASAF. This move may add 200 more artists to the overall event. The SUAA Show Director, Maggie Ladd was present and expressed a commitment to a quality event with artist input. Even though plans are not firm for this event, a 2003 Committee is looking at all aspects of having a quality show and treating the artists well.

Director Kathy Krick from the State Street Area Art Fair was also in attendance and told the group the State Street Show will remain unchanged aside from some street construction. Likewise the Michigan Guild foresees status quo for the next few years. Larry Oliverson expressed his appreciation to everyone for attending and adjourned the meeting at 12:45 p.m.
Ann Arbor Meeting Snapshots

Carol Adams and Sharon Donovan

Sally Bright and Ken Huff

Mitch Lyons, Mamie Joe, Lisa Tevia-Clark, and Lenny Lyons-Bruno

Banister Pope and Rick Bruno

Michael Hamilton and Kenny Walton

Taija Tevia-Clark, Lisa Tevia-Lark and Elienne Tevia-Clark

Donna Guthrie and Mo Dana

LaTrece Coombs, John Whipple and Lynn Whipple
A quick glance at the latest NAIA show rankings reveals a less familiar name at or near the top of several categories: The Smoky Hill River Festival. Held in Salina, Kansas the second weekend of June, Smoky Hill may be just the type of show many of us are looking for: THE major art show of the year, in a smaller city, with a ton of community support, and potential for excellent sales. We asked festival coordinator, Karla Prickett, of the Salina Arts & Humanities Commission, to give us some insights into their motivation for putting on this show in the heart of the heartland.

NAIA: We would like to start by congratulating you on an excellent showing in the latest NAIA show rankings. In the Central Division of shows, you placed First in Hospitality and Communication, as well as being in the top five in three other categories. What did you think when you first saw those rankings?

Karla: I was thrilled! The Arts & Humanities Commission staff was thrilled and we were all very eager to share the news with the entire community! How exciting to receive these rankings and share artists’ recognition with many of the top metropolitan shows in the nation.

NAIA: Tell us a little about the history of Smoky Hill. How long has the show been running, and how did it get started?

Karla: The Festival is a direct outgrowth of the community’s celebration of the 1976 Bicentennial Street Fair, which recognized Salina’s past and future through three days of festivities in downtown Salina. The Street Fair proved to be an unforgettable experience. Early in 1977, the Salina Arts & Humanities Commission approached the City Commission with the concept for an annual celebration of the arts and community, to be called the Smoky Hill River Festival. Commissioners happily endorsed the concept and the Festival was born. Oakdale Park was designated as the site. The first year approximately 25,000 attended and 108 visual artists were invited.

Twenty-six years later, the Festival is still in Oakdale Park the second weekend in June. But, beyond that, much has changed and continues to do so. Even though it is a project of the Commission, twenty-five years would have been impossible without the thousands of dedicated volunteers and participants who bring the celebration into reality each and every year. Our challenge is to continually design the Festival to be new, different, and still the same!

NAIA: Karla, how long have you personally been involved with the show? What are some of the different hats you’ve worn over the years?

Karla: I have been with the Salina Arts & Humanities Commission since 1991. I began as a part-time office assistant, providing support to the Festival Director - database management for the art and craft shows, fundraising, food vendors, volunteers and the evaluation processes. As a visual artist with a background in arts education, I was naturally eager to apply my experience and direct my goals to the visual arts areas of the Festival. In 1995 I was provided opportunities to do just that and accepted coordinating responsibilities for the Festival’s Fine Art Show, Four Rivers Craft Market, and Demonstration Area. I also assist in coordinating the committees that provide hospitality to the artists as well as facilitating the juried process and implementation of artists’ on-site installations. My other responsibilities with the Arts & Humanities Commission are in production of the Salina Arts & Cultural Calendar and as Community Art & Design Coordinator for the new public art program. The Festival Staff definitely work as a team and all of us wear many hats!

NAIA: The Smoky Hill River Festival is indeed a festival, with several things going on besides the art show component. Artists are always wanting to know how much of a show’s marketing focuses on the Arts, and we are wondering, well, how much of Smoky Hill’s marketing focuses on the Arts?

Karla: The Smoky Hill River Festival is an ARTS FESTIVAL presented by the Salina Arts & Humanities Commission, which serves the community as both a non-profit arts agency and a department of the City of Salina. Art is what we do every day. The City’s support of the arts in Salina is both model and phenomenal. Balance is the key to both presentation and marketing. Rather than emphasizing any one area of the event, we focus on content within all components and balance our marketing
strategies to support the presentation of a total arts experience. Dollars are strategically placed to market the art component through the media, and in all our brochures and printed materials. We target patrons in Kansas City, Topeka, Wichita, and many communities throughout the region. Salina is a regional hub for cultural events, medical services, educational opportunities, and recreation. 40% of the retail comes from outside our immediate community. The Festival has evolved into the annual homecoming for families throughout the region – it is the weekend of the year to be in Salina. Our marketing emphasizes the unique family atmosphere and experience. Homes and hotels are brimming with people that come from coast to coast.

NAIA: The exhibitor component of the show is actually divided into two sections, with about 100 exhibitors in the Fine Art Show, and about 50 exhibitors in the Four Rivers Craft Market. Tell us a little about the distinction between the two, and why you set the show up this way.

Karla: There are two separate juried shows at the Smoky Hill River Festival: the Fine Art Show and the Four Rivers Craft Market. The Festival’s early years featured a combined Arts and Crafts Show, which soon evolved into a juried Fine Art Show. In 1987, the Four Rivers Craft Market was established, answering a desire to present significant handmade craft of the region. It opened up a venue for creative and innovative work that may not “fit” all the jury criteria of the Fine Art Show. Based on input from exhibitors through our annual evaluation process, the shows have maintained separate criteria, jury processes, and exhibitor requirements. The number of exhibitors selected for each show has remained constant to provide a greater total-sales potential per exhibitor.

The Fine Art Show is a nationally competitive two-day show featuring approximately 90 exhibitors. It is a high quality, well-juried show. The Art Patron Program, established in 1995, is exclusive to the Fine Art Show, contributing substantially to increases in total show sales. In 2001, over $80,000 in purchases were reported from this program alone. Merit Awards total $5,900 with a $1,200 top award. $1,500 is designated for Jurors’ Purchase Awards.

The Four Rivers Craft Market is now a nationally competitive three-day juried craft show featuring approximately 50 exhibitors, reflecting a wide variety of media in folk art, traditional, and contemporary handmade craft. Merit Awards total $1,800 with a $500 top award.

NAIA: What are the goals of the show? Is making a profit one of your goals?

Karla: The Festival is an outgrowth of the Commission’s Mission: “...the cultivation of this place through the power of the arts and humanities to change lives and build community.” The Festival’s primary goal is not to make money, but for the event to pay for itself. Whenever a profit is realized, it is rolled back into the event. The Festival’s annual fundraising campaigns provide a broad representation of community support dollars with additional opportunities for individual, corporation, and foundation sponsorships.

Festival goals are related to community cultural development:

• Heightening community awareness to and appreciation of the arts.
• Providing a forum for the community to come together and to participate actively in many different ways.
• To support artists, both performing and visual, directly and indirectly.
• To develop a broad base of community support through volunteerism and financial underwriting.
• To provide a way for the community to become aware of its own potential, developing pride and resourcefulness.
• To bring many people to Salina to join in the celebration, thereby enhancing the image of the community and the reality of the strong linkage between the arts and economic development.
• To establish the Arts and Humanities Commission as a viable, essential part of community growth and development.

NAIA: Salina’s population is around 50,000, yet the festival typically draws 70,000-80,000 patrons, who each pay an admission. What are some things you are doing to accomplish this amazing feat? Do your surveys show most of these people are coming for the art show, the musical entertainment, or something else?

Karla: Admission requires a Festival Button, which is $6 in advance and good for the entire weekend. Children 11 and younger are admitted free. This year, attendance (per gate count) was nearly 86,000. People come from surrounding cities and from across the country. Because the art, music, installations and hands-on activities are so diverse and accessible, people find that there is something for everyone and for every age. The arts have been incorporated into the lives of Salinans for many
years. Artists comment on the “educated public” - the type of questions patrons ask, their interest in talking with the artists about their work, and the fact that they are excited about PURCHASING ART!

NAIA: The NAIA ranking put Smoky Hill in the 70th percentile for sales, putting it shoulder to shoulder with shows like Columbus, Port Clinton, Laumeier, Winter Park... tell us about your patron purchase program, and any other programs you have developed to encourage the purchase of artwork.

The Art Patron Program was developed in 1995. Input from exhibitor evaluations had brought the Four Rivers Craft Market to a three-day show while input from the majority of Fine Art Show exhibitors clearly designated a two-day preference. The Art Patron Program was implemented to raise sales for the Fine Art Show exhibitors while still maintaining the two-day venue. It has been a huge success!

To participate in the Program, patrons are asked to pledge to purchase a minimum of $250 and are treated to a breakfast for two in the formal gardens of Oakdale Park as well as a one-hour early preview of the show. Patrons are furnished colorful purchase award placards to present to the artists from whom they purchase. The placards are then displayed in the artists’ booths. The first year of the program, 60 pledges were received and 95 people attended the breakfast, purchasing $30,000 in artwork. Now, over 250 people attend the breakfast and total show sales have doubled since the program’s initiation. In 2001, nearly $85,000 in purchases came from this program alone.

NAIA: What kind of work do you think sells best in Salina?

Karla: It is very difficult to say what kind of work sells best in Salina. Often, artists make assumptions as to what would or would not sell in the middle of Kansas or the Midwest, and are pleasantly surprised, learning that it is not predictable or stereotypical. Community and patron education and the opportunity to dialogue with artists are vital to the successful sales equation. Our audience is very attuned to purchasing artwork. They want to talk with the artist and learn how their purchase was created. At the 2001 Fine Art Show, significant individual sales totals were recorded in jewelry, painting, photography, two and three-dimensional mixed media, ceramics, and fiber. As you can see, sales potential is not limited to any particular medium, but is a reflection of this community’s history of experiencing the arts.

NAIA: With an NAIA Hospitality score of 9.71, you dusted off some truly legendary shows known for superb artist treatment. What are some of the things you do? Something about a wrestling team....???

Karla: When asking the artists what their favorite aspect of exhibiting at the Smoky Hill River Festival is, it is rare that an evaluation is returned without glowing comments regarding the “people” and “support” extended by community and Festival volunteers. The artists are Salina’s celebrated guests, and genuine attention is paid to providing an enjoyable exhibiting experience. The way we attend to artists reflects the hospitality that is the Festival, the community, and the region. Because we are not a metropolitan setting we are able to offer a totally different experience. We build on the strengths that are unique to a smaller city while maintaining the standards that are essential to quality juried shows. Artists will encounter an engaged and supportive community, extraordinary hospitality, personal touches, and a very genuine arts festival experience with these amenities.

• Exceptional organization
• Well juried
• Beautiful park setting
• Advance advertising
• Professional brochures and materials
• Exhibitor recognition in program
• Significant Merit Awards and Community Purchase Awards
• Good exhibitor/patron ratio
• Great exhibitor/patron ratio
• Free and close parking
• Early set-up
• Artists’ reception
• Sunday artists’ breakfast
• Snacks
• Water, coffee, and tea at your booth – all day!
• Booth sitters
• Booth signs and ID badges
• Lodging discounts
• Patrons hosting artists
• Unloading>Loading assistants (Wrestling Team)
• Unique awards presentation!

About that wrestling team...since exhibitors are often a bit weary upon arrival or traveling alone, we sought to provide optional assistance at set-up and tear-down. Each year we contract assistance from a local or area high school sports team to participate as artist assistance volunteers. This community service
project is a team effort with the coaches getting involved too. The Festival in turn contributes $600 toward their program. In 2001, the Salina Central High School Wrestling Team came on board, did an outstanding job, and asked if they could come back next year!

**NAIA:** You also had a best in region Communication score of 9.0. What are you doing to achieve that kind of response?

**Karla:** We aim to provide artists with the necessary information in the most accurate, timely, and accessible manner! From initial contact to follow-up evaluation, from application to check-out, it is so important that materials and correspondence be inclusive, and pertinent for both artist and organizer. Communication and organization work hand in hand. Both apply to every aspect of presenting this Festival. Many meetings, focus groups, reviews of evaluations, and visioning sessions fuel each year’s collaborative staff planning. From this planning, the design and implementation of each year’s event is transferred to the volunteer structure, to community, and beyond, whether it be responsibilities of an artist hospitality volunteer, the professional presentation of printed materials, or the spirit of the Festival web site.

**NAIA:** Karla, what do you feel are some of your most significant personal accomplishments regarding the show?

**Karla:** My passion with the Festival is truly the visual arts components of the event. I look at both shows in the total context of the event and independently, holding them to the highest standards as nationally competitive venues. I strive to see them through the eyes of both artist and community, presenting them with honesty, integrity, and enjoyment.

It is difficult to talk about personal accomplishments because my goals become realities only through much support from artists, staff, community, and volunteer committees. Some notable accomplishments and contributions:

- More extensive networking with artists and organizers
- Incorporating changes that raise the quality and national reputation of the Fine Art Show and Four Rivers Craft Market
- Bringing the artist’s perspective to the planning table
- Researching and coordinating the initiation of the Art Patron Program in 1995
- Increased dollars for merit awards
- Invited the Bluestem Gallery to host the Artists’ reception

**NAIA:** What do you see as your greatest challenge for the next five years of the show?

**Karla:** The greatest challenge over the next five years will be building on the tradition and reputation of this event and directing goals that incorporate the future development of volunteers, participants, and audience such as: inviting and supporting participation from young artists who might be considering juried shows as a viable market for their work; bringing young people into the volunteer structure; creating opportunities that nurture and develop art patrons of the future; offering installation and public art opportunities; and building on relationships with individual and corporate sponsors affirming their significant contribution to “quality of life” through the arts. Looking to the future calls us to be responsive to artists and community, to push the envelope, take risks, and most importantly – not to become static.

**NAIA:** OK Karla, sum it up for us, give us a final thought on Salina and the Smoky Hill River Festival.

**Karla:** Salina is a strong cultural community, nationally recognized for its progressive and active role in the Arts. The community truly embraces the Festival and enthusiastically welcomes artists, taking great pride in providing hospitality, assistance and patron support. The Festival has truly become the expression of our community identity. It is our cultural icon – an event that is held as the shining example of Salina at its very best – a rich mixture of performances, artwork, food, and fun. It is - who we are, how we work, and most of all, how we celebrate!

To receive more information or an application for 2002, contact the Salina Arts & Humanities Commission at 785-309-5770 or send a request through mail or email: Smoky Hill River Festival PO Box 2181 Salina, KS 67402-2181 email: karla.prickett@salina.org Be sure to visit their award winning Festival web site at: www.riverfestival.com-
The NAIA board and staff hosted our third annual Directors’ Conference on April 23rd and 24th, 2001 in Fort Worth, Texas. Each year our conferences offer an opportunity for the professionals in our industry to meet and openly exchange ideas. By initiating as much interaction as possible, we focus on the common characteristics of successful shows and on ways to minimize problems faced by artists and shows alike. This continuing and open dialogue enables attendees to learn from the experiences of our colleagues while still respecting the individual character of each event.

This year more shows than ever were represented at the conference and a number of speakers made presentations on a variety of topics. More complete information is available at the NAIA web site: http://naia-artists.org/work/conf_4-01.htm

Here are some of the conference highlights:

**Slide Information Statement**
The use of a 20-word-or-less Slide Information Statement was explored. Show directors who have utilized these statements related their experiences concluding that they felt it greatly enhanced the jury process.

**Universal/Online Applications**
At the 2000 International Festival and Events Association conference, show directors introduced the concept of a universal online application for only the data portion of applications. A subsequent meeting of the NAIA, show directors, and the Western States Arts Federation (WESTAF) was held in Chicago to further develop the concept.

Anthony Radich and Matthew Saunders of WESTAF gave a presentation on the possibilities of a Universal/Online Application for the written portion of show applications. (Until technology improves, the corresponding slide portion of the application would continue to be physically mailed to each show.) The Universal/Online application would be housed on a web server. Artists could then go to that web site, fill out a single application, and send it to several shows, thereby simplifying application procedures. Each show’s online application could also be individually tailored with detailed pop-up menus for any needs of their particular show. Festivals would benefit by being able to download applicant information directly into their systems thus reducing their time and workload. The pros and cons of such a system were debated. This new and optional approach to the application process has a great deal of potential and will be explored further.

**Jury Selection and Instruction**
Rick Foris, NAIA Category Advisory Chairman and board member, initiated a meaningful discussion concerning the jury process. Some topics included: specific and thorough instructions, jury diversity and the number of jurors, scheduling enough time to do a proper job, previewing each category, allowing judges to reevaluate their selections, scoring, the twenty-word-or-less slide information statement, and more. The importance of a fair and professional jury process was emphasized and shows were encouraged to illustrate on their applications the physical placement of slides as viewed by the jury. It was also emphasized that individual shows clearly explain to artists (via the prospectus) and to jurors (via their jury instructions) exactly what they expect of the booth slide and how it will be used. (Festival directors wished to relay to artists that they should not have their names or faces appear in their booth slides.) There was also discussion on the pros and cons of using artists who regularly exhibit at art festivals on the slide jury. JoAnn Brown of the ACC discussed the ACC procedure where two-thirds of each medium-specific jury is composed of exhibiting peer crafts people. A paper on the American Craft Council Jury Method prepared by NAIA board member Pamela Hill was also distributed, and appears later in this newsletter.

**Computerized Jury Score Tabulation**
Rick Bryant and Pam Lautsch of the Central Pennsylvania Festival of the Arts in State College, Pennsylvania gave an in-depth presentation on how they have developed a computerized jury score tabulation system for their show. This process expedites the jury procedure, minimizes fatigue, and removes several sources of error. More time is available for analyzing the results and database methodology permits inputting of data into other applications.

**Audience Development - Public Education - Working With the Media**
The importance of attracting and developing an art-appreciating and art-buying public was emphasized. Directors exchanged ideas regarding advertising and dealing with the media. All attendees agreed that a further in-depth exploration of the use of the media was desirable and the suggestion was made to have
a presentation from a media consultant at the next NAIA Directors’ Conference.

**Optimizing Effectiveness of Festival Web Sites**

Artist and NAIA board member Cynthia Davis presented a list of features that comprise effective festival web sites for the artist as well as the patron. For the artist, the following features were helpful: a downloadable prospectus and application in PDF format, contact information, a list of participating artists with booth numbers (searchable by last name and category), a thumbnail image of each artist’s work, a calendar, and maps. Features useful to the festival patron include: festival hours, maps, directions, parking and hotel or other tourist information, list of artists and their locations (searchable by last name and category), food, entertainment, and volunteering opportunities. Discussion followed about various other features including links between artist and show web sites and the use of festival web sites as an effective advertising tool for both artists and festivals.

**Production Studios - Artistic Collaborations - Conflict Resolution**

It is apparent that individual shows define production studios and artistic collaborations in different ways. It was emphasized that festivals have a right to set their own show guidelines but should clearly define and inform artists in the prospectus of those guidelines. In addition, a system of conflict resolution should be in place to deal with potential disagreements. Show directors discussed various ways of dealing with conflict resolution and legal/liability issues in this regard.

**Understanding the Use of Digital Technologies in the Art World**

The computer and digital technologies are playing an ever increasing role in the art world. Digital tools can be used not only in the digital art category but also in such traditional categories as photography, mixed media, fiber, sculpture, and printmaking. Digital artist Ken Huff presented his detailed paper, “SHIFT+CTRL+A(RT): The Use of Digital Tools in the Visual Arts.” The paper along with Ken’s visual presentation was beneficial in assisting directors and artists in a deeper understanding of the use of digital technology in the arts. Ken is continually updating his paper to reflect the rapidly changing technology and it can be viewed online at: http://www.itgoesboing.com/ShiftCtrlArt/index.html

Photographer and NAIA Board member Don Ament discussed the use of digital technology as it pertains specifically to the photography category and to the emotion and vision of the photographic artist. For further information, a previously distributed paper, “Photography, Art Show, and the Digital Realm”, is available on the NAIA web site at: http://www.naia-artists.org/work/digiphoto.htm Discussion followed regarding the role of digital technology in relation to category classifications and the goals of individual art festivals.

**How to Keep Artists in Line**

In a moment of levity, Ardath Prendergast of ArtScape in Atlanta and Jennifer Zimmerman of the Three Rivers Art Festival in Pittsburgh demonstrated one method that they developed of keeping artists in line. Artists Ken Huff and Lynn Whipple volunteered to be the “out-of-line artists.” To wild applause and laughs, Ardath and Jennifer proceeded to lasso Lynn and Ken with the lariats they had purchased the evening before while out on the town in Fort Worth.

Finally, potential dates and agenda topics for the next meeting were suggested. By the end of the conference, there was a renewed acknowledgment of the value of maintaining the open dialogue and the importance of artists and directors working together.
Problems and Solutions  by Maija Baynes

Today, since I just got back from a very long trek, I’m writing an article on travel ideas. Some of you Old-timers, like myself, might already know this. To some of you newbies, you’ll find the information invaluable.

This past trip, I was amazed at how many of the Old-timers I talked to had never thought of, or ever knew this information. Hopefully, somewhere down the line, you might actually remember one of these, and it will save you some money.

Problem: Where do I stay while on the road? How do I plan? How far do I drive? Directions?

Solution: For those of you who are AAA members, a triptik is absolutely necessary. Yes, it is free. Just call your AAA Office. Tell them where you are going. If you are going to 3 shows back to back, that’s OK. For example: You want to drive from Miami to Columbus, pooch around midweek while waiting to go to St. Louis, and from there you want to go to San Francisco. Then, remember to tell them, you want to come home from San Francisco. They will send you a flip map with your entire route along with the mileage and road construction labeled. They will also send you, if you ask, at no cost, the AAA Books for each state. These books have great maps, hotel listings, attractions, etc. Be sure to ask for state maps…just in case you decide on the spur of the moment to take some sort of side trip along the way.

I generally plan to drive 500 miles a day on a long trip. Depending on weather and road conditions, I might drive more, I might drive less. Then I have to decide where I’m going to stay for the night. First, and foremost, it has to be secure both for yourself and for your vehicle. Your AAA books will have listings according to cities, within the state.

Better yet, stop at any rest station en route, and pick up a Hotel Travel Coupon Book. They are there for the taking. They are free. There are generally 4 different books. Red, green, yellow, and orange. I personally like the Green Traveler RoomSaver Book the best. These books are helpful in 2 ways. They have great highway maps with the hotels shown right on the map. More important, they have discount coupons, some of which may be 50% off your already negotiated AAA rate. No extra charge for up to 4 people. It’s truly amazing when you can find a room half price of what you thought you had to pay. You can’t make a reservation with the coupons. They are based on room availability. Makes sense. Generally, if a room is not available, it’s just plain not available. Go to the next.

One thing I did this trip. Before I left, I made my hotel reservations for the hotel I wanted to stay at, during my show. I am a female traveling by myself, so it has to be secure. Not fancy, just secure. One particular place, the cheapest… remember secure… hotel I found was $138 a night. OUCH! Anyway, I went ahead and made my reservation. En route, I picked up the Green Traveler RoomSaver Book. Lo and behold, there was a coupon for $65 at the Full Service Hilton Hotel. It was gorgeous, and actually closer to the show. So, go ahead and make that reservation. You can always change or cancel. Just make sure you know what the hotel cancellation policy is. For most, it is 6PM day of arrival.

You can always check out these books on the web. I personally don’t have the time, nor the inclination since I don’t know where my next stop will be. I also think it’s easier to look at a book while taking a driving break. Oh yes, the coupons in these books are generally good for a 3 month period, so it won’t help to pick up one now for your next year’s travel. Shoney’s also has these books at the front entrance.

You can print out Travel coupons if you like: www.travelcoupons.com
www.roomsaver.com
www.hotelcoupons.com
www.travelsaverguides.com (Florida only)
**Problem:** I’d like to stay *Free.* Did I say that right? Yes, I said *Free.* How do I do that? Ooooh we all want to know.

**Solution:** Become a frequent guest traveler at a particular hotel. They all have these programs. You can sign up for it at the hotel desk, or go online. Anyway, once you accumulate enough points, you can stay free. I know, you think it takes forever.

Now here’s a point to remember. If you stay at a different hotel each time, you’ll never accumulate enough points. What I’ve done: I signed up for Marriott (includes Fairfield Inn), and the Hilton Honors program. Hilton’s program also includes Hampton and DoubleTree. In the past, I never stayed at Hampton because I didn’t want to pay their rates. With the discount coupons, they are very reasonable.

Now here’s the way to build extra points. With the Hilton Honors program, you can also get airline miles. They advertise it as *double dipping.* Suppose you don’t fly. Call Delta anyway, and just sign up for their frequent flyer program. You don’t have to fly. Each time you check into a Hampton, you get Hotel points and *airline miles.* The really neat thing is, you can then convert your Delta miles into *double hotel points;* i.e., 5000 Delta Miles = 10,000 Hotel points. Then on top of all this, you can even sign up for a Hilton Visa card. Marriott also has one, and for each dollar that you spend on art supplies, hotels, gas, etc., you’ll earn more hotel points.

I’m sure you remember how many $$$ you spent last year on supplies. Just think, if you had that many hotel points, you’d be staying free.

*Editor’s note: Red Roof Inn also has a points program, offering freenights for frequent guests. Combine this with your NAIA membership discount of 15% off room rates to save even more on your travel costs. See their web site for details: www.redroof.com*

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**Problem:** You get to a hotel, and you can’t use your calling card, for example, BigZoo Card, ATT, etc., from your room. Really annoying.

**Solution:** Call the front desk. Tell them to “Remove the Block” on the phone. In many hotels, the phone will automatically revert back to being blocked. The clerk will usually say nobody had complained about it before. I personally think they do this to get us to use their phone system. It’s a money maker for them.

Discussing this situation with the desk clerk, he said this is done as a security feature because some guests pay cash. Maybe. Then he said, if it still doesn’t work, we should ask the clerk to “Rotate it Out.” Even if it’s been done, ask them to do it again. This will take a few moments. The phone will be ready to use in a minute or two.

*If you have any neat or weirdo ideas that work, please send them to me. I would love to hear from you, and pass them on to our artist friends. We need all the help we can get. Have a great show! Maija Baynes MKBaynes@aol.com*
The following paper was distributed at the April, 2001 Directors’ Conference in Fort Worth as part of a larger discussion on jury procedures. The paper describes in detail the jury process used by the American Craft Council and represents only one of a variety of approaches to the jury process. It is presented here solely because it includes information that may be of interest to exhibitors and show directors.

The ACC jurying method is unique in that it has been continually studied and refined over 36 years of exhibitions. The original ACC shows were organized by exhibiting craftspeople and the development of the jurying method since that time has been primarily by and in the interests of the exhibiting craftspeople. While highly refined, the jurying method is continually evolving and at any one time there are controversial components.

Currently nine separate medium specific juries (or selection committees) are assembled in the fall to jury all of the applicants within that medium for the coming year. The score received will determine the applicant’s position in all of the eight ACC shows.

Composition of the Jury: With the exception of the Leather category, each medium specific jury is composed of six craftspeople who work within that medium and three Wholesale Buyers or Gallery Owners. (There are only four craftsperson jurors and two Buyer/Gallery Owners on the Leather jury because of the relatively fewer number of applicants in that medium.) The craftsperson juror is self-nominated to a field of twelve candidates. Only craftspeople who have exhibited at an ACC show in the previous year are eligible to self-nominate. From the field of twelve, six are selected by a vote of all exhibitors within that media from the previous year’s ACC shows. (All exhibiting glass artists vote for the glass jury, jewelers vote for the jewelry jury, etc.) The three Buyer/Gallery Owners are selected by the ACC Show staff from names suggested by exhibiting craftspeople.

Before the juries are assembled, each juror is mailed a copy of the “Charge to the Jury” and the “Description and Explanation of Scoring System”. Jurors are requested to study and review these materials and be prepared to discuss any questions they might have at the beginning of the actual screening process.

Application: Each applicant submits one application, whether they are applying for one show or all eight. The application consists of five slides with a written description of each slide which includes technique, materials and dimensions.

Slide Presentation: The nine jurors sit at tables approximately 20 feet from a screen where the five slides are projected from the rear. The name of the applicant is not projected but a number is assigned to the presentation which correlates with the screening sheet. The applicant’s number is projected on the top left with slides 1 and 2. Slides 3, 4 and 5 are centered and projected below.

Scoring: Jurors are given two sheets of paper. One sheet lists the number of the presentation and a place for the score. The second sheet lists the name of the applicant with the number of their presentation. Jurors may refer to these names or not as they wish. Jurors use a 1 (lowest) through 7 (highest) scoring system, utilizing the full range of numbers.

Screening: All of the presentations within a category are viewed in their entirety before there is any scoring. In this first viewing the presentation is held on the screen while the complete description of Slide #1 is read by an ACC staff member. At this time jurors may ask any questions about the listed technique or materials with which they may be unfamiliar. These questions can only be answered by other jurors and are not commented upon by ACC staff. Jurors may also ask to have the description from one, or all, of the other slides read. There is no discussion of the quality of the work presented. If the next set of slides comes up before any juror feels they have had
enough time to consider the previous presentation, the juror can request that the projectors turn back to the previous set of slides.

This first viewing of the entire group of submissions within a given category gives jurors an overall sense of the range of quality of the work submitted and a context for scoring.

On the second viewing of the slides each presentation is held on the screen for approximately 15-20 seconds. This time through there is absolutely no conversation among the jurors regarding the slides, although at times jurors will request that the screening slow down or even stop for a short time.

Author's Note: Each time I have participated in the ACC jurying, I am amazed and reassured by how hard the jurors and the staff work to make certain that each applicant receives a fair, objective and complete viewing. There is a concentration and intensity in the room that is totally respectful of the importance of this process to applicants’ lives.

When I last juried, in 1999, I was startled to discover that many applicants do not bother to include any written description of technique or materials or even dimensions of their work. Occasionally they include a title of the piece shown but often they write nothing at all. In the case of ACC, staff takes the time to contact the applicant and suggest the applicant submit a description which staff will affix to the application. I realize that not many shows would have the staffing available to perform this courtesy.

The following two papers- written by and reprinted with permission of the ACC- are included in the packet of information sent to jurors prior to their arrival for the actual slide jury.

Charge to the Jury

Standards Statement:

Whether produced in quantity or as an individual piece, the ideal handmade work reflects excellence. The work should be well conceived, expertly executed without technical faults, and reflect the unique design, skill and vision of the American craftsperson.

1. The purpose of the jury is to choose one-of-a-kind and production work, encompassing a diversity of styles, and conforming to the ACC Standards Statement.

2. New and innovative work is encouraged if it conforms to the Standards Statement.

3. Jurors should not be prejudiced against work that has remained relatively unchanged for some years if this work is the unique design statement originating and identified with the artist.

4. Discussion will be kept to a minimum. Questions are limited to information given on slides as to size, technique or materials.

5. Scoring is now done on a 1 to 7 point system and jurors are expected to use the full range of points in their voting.

6. The highest standard of professional ethics is expected from each juror. Personal prejudices and personality conflicts must be left outside the jury room.

A description and explanation concerning the American Craft Council scoring system

For many years the slide screening system developed by American Craft Council and adopted by many other organizations has been quite an effective and fair way for juries to choose the best possible participants for our shows.

In 1992, the Board of Overseers decided (as a result of its own concern and the concerns expressed by craftspeople) to study the effectiveness of the system for scoring applicants’ slides in an effort to improve fairness, and to eliminate the possibility of chance playing a role in raising or lowering scores. The Board also wanted to make sure that biased voting by an aberrant juror, however rare, would have
the smallest possible impact on overall scores.

In order to study this system, the Board contacted Dr. Geoff Stevens, a management consultant working in the United Kingdom and North America specializing in risk simulation, particularly in uncertainties in project management. Dr. Stevens holds a B.Sc. (Hon.) degree in Chemistry from the University of Manchester Institute of Science and Technology, a Ph.D. in Radiation Chemistry from London University Postgraduate Medical Foundation, and an M.A. in Manpower Studies from Birkbeck College, London.

Dr. Stevens developed a computer model of a jury in which various possibilities could be studied according to a number of possible scenarios. For example, what would be the difference between using a 1, 2, 4, 5 range as opposed to a 1, 2, 3, 4, 5 range? (As a matter of interest, the answer indicated that using the full range of numbers removes some element of chance.)

Many questions were asked of the model in order to ascertain the best possible type of scoring, given current circumstances. Some of the questions we asked were:

1. What is the best range of scores the jury can use?

2. Should middle scores be eliminated in order to force a more positive or more negative score (1, 2, 4, 5 for example)?

3. Should a high and a low score be thrown out in order to protect against bias?

4. How do we encourage jurors not to vote the middle range too often (central tendency)?

Many other questions were asked and numerous combinations were tried in the computer model. The information gathered and interpreted by Dr. Stevens is the basis for the following scoring system:

Jurors will use a 1 through 7 scoring system, utilizing the full range of numbers.

Using 1 through 7, an uneven range, helps to statistically remove the bias called central tendency and allows jurors a broad range of low and high scores which is necessary for the determination of proper cut-off points. Including the middle number 4 allows the jurors to assign a middle score where necessary instead of forcing a choice of a higher or lower number, sometimes without good reason.

We decided not to throw out a high and a low score because we felt strongly that bias is not an important statistical factor in our juries, and the charge to the jury (the explanation of rules and expectations given to the jury prior to the screening) will help to eliminate any unexpected problems. We also feel that every juror’s score is important and necessary to get the best and most fair results.

The Board feels confident that these changes will result in the most accurate and fair system to date.

The American Craft Council extends its heartfelt thanks to Dr. Geoff Stevens for generously volunteering his time and expertise.

For more information, visit the ACC’s website:
www.craftcouncil.org or email: shows@craftcouncil.org
On July 20, 2001 my life changed dramatically in a very violent and sudden way.

I was traveling south on US 23 just outside of Ann Arbor, Michigan on my way to Cuyahoga Falls, Ohio to do the Crooked River Art Festival. It was about 7:45 AM on a clear and sunny Friday morning. A late model Mercury sedan on the northbound side of the interstate suddenly crossed over the median and struck my van head on at full speed. The resulting collision instantly killed the elderly couple that occupied the car. My van burst into flames upon impact and the seat belt which had probably saved my life by keeping me inside the car now refused to release at my repeated attempts to unbuckle, and effectively trapped me in the van. In desperation, I began to scream for help through the partially open door as the flames began to consume the right side of my body.

After what seemed like an eternity, three young men dressed in auto mechanics attire appeared at the door of my car. Two of the men had fire extinguishers which they used to douse the flames from my body long enough for the third man to reach into the car and somehow extricate me from my seat belt. The three men then pulled me from the car in an act of uncommon courage and laid me down on the grass at the side of the road. They then ran to the other car to see if they could help the occupants not knowing that it was too late for the elderly couple. The three men then pulled me from the car in an act of uncommon courage and laid me down on the grass at the side of the road. They then ran to the other car to see if they could help the occupants not knowing that it was too late for the elderly couple.

A fourth hero then appeared on the scene with a first aid kit which he used to tend to some of my wounds, one of which was a massive head laceration. Had it not been for his efforts, I would probably have bled to death on the spot. I owe my life to these four men and will someday find a way to repay them.

In short order an ambulance appeared and transported me to the University of Michigan Trauma burn center in Ann Arbor where the ER trauma team tended to my wounds. The collision had basically crushed my rib cage. I had five broken ribs, a broken sternum, broken left clavicle, both lungs had collapsed and my left foot was broken. I had second and third degree burns to both arms with my right arm getting the worst of it. This is of course my drawing arm. I also had burns to the right side of my face, right ear and back of my neck. I also had numerous cuts and abrasions and was scalped when my head hit some part of the roof or windshield resulting in a truly amazing forehead scar that I will carry with me for the rest of my life. I was listed in critical condition.

I spent two weeks in intensive care and was then moved to the physical therapy wing of the hospital. I spent two weeks in physical and occupational therapy. After exactly one month I was released from the hospital and sent home to recuperate. I have been assured by the doctors that I will be whole again although the process of recuperation will take some months, especially for the burn grafts to heal. I consider myself lucky to be alive. I could easily have sustained spinal cord damage, major organ damage, or brain damage and have been rendered invalid for the remainder of my life. One of my big concerns was to what extent would the burns on my right arm restrict my ability to paint and draw. I was quite lucky in that regard also as my fingers on both hands were not touched by the flames however my right arm did receive 3rd degree burns from the knuckles to the top of my shoulders and skin from my thighs was graphed onto the arm. It will take up to a year of therapy for me to achieve full range of movement in that arm. At this point in my recovery I can now grip a brush and have been doing some sketching and will start painting very soon. Setting up my craft hut would be out of the question at this point. I just don’t have the strength nor the stamina to attempt something that strenuous.

My van and everything in it (I was outfitted in full camping mode for the long weekend festival) burned to a crisp. There was literally nothing left
except charred sheet metal. My trailer and its full load of paintings and collages was also totaled. Upon impact, the trailer unhitched from the van and slammed into the back of the van and then flipped over twice, splitting open at the front spewing the load of artwork over the freeway and grass beside the road. Amazingly, all of the large original paintings survived although the frames and glass will need to be replaced. About 70% of the collages were destroyed beyond repair. My craft hut, display panels and show equipment were also damaged to various degrees. I have my work cut out for me this winter to restore my booth to it’s former pristine state.

I have had a lot of time to think about the events of the last couple of months. Some obvious questions have come to mind such as: Why me? Is someone trying to tell me something or is this just the ultimate case of being in the wrong place at the wrong time? As every show artist who travels extensively throughout the interstate network of America knows, there is a fairly high probability for disaster out there. Unfortunately the worst case scenario did happen to me and it has given me a new outlook on life in general.

Will I stop doing shows? Of course not! My work on planet earth is not finished. Giving up is not an option and as soon as I am able I will be shopping for another van and trailer. I have been given a second chance at life and I view every new day as a gift to be lived to the fullest. I have become very selective about how I spend my time and who I will spend it with. Having come close to death has given me a new appreciation of life. I have been changed by this experience in ways that even I have not fully comprehended yet.

My faith in humanity and especially the artist community has been restored by the response that I have received in the form of cards, letters, e-mails, telephone calls and monetary donations from other artists all over the country over the past weeks. The financial consequences of this event have been catastrophic to say the least, and this support has been a tremendous help not only financially but emotionally. I intend to respond individually to each one of these expressions of support in time. For the moment my life has been reduced to a slow motion blur of doctors appointments, outpatient therapy sessions, filling out endless insurance forms and trying to rebuild my body. I would like to take this opportunity to issue a blanket “thank you” to all who have contacted me.

I feel very positive about the future and look forward to next summer and the thrill of the 7AM set up. I have been through an emotional ringer and still find myself at times spiraling downward towards the abyss of depression. Something always hurts somewhere on my body even two months after the event. I have also discovered that the recovery process is a bit of a roller coaster ride. I had a setback about a week ago and ended up back in the hospital for four more days because of an infection. These things will all pass with time. Soon I will be back doing shows and seeking out the hundred new friends that I wouldn’t have had if this fender bender had not happened to me. It is all becoming clear to me now that good things really do come out of bad things.

I can say one thing with absolute certainty, and this is a phrase that we can all identify with: “I’LL BE BACK” 

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NAIA Non-Profit Foundation

Application has been made to establish a not for profit foundation, The NAIA Foundation. This organization will carry out an educational mission focused on increasing the public’s awareness of art and the role of artists in society, as well as supporting the educational needs of artists.

The NAIA Foundation will be fully compliant with the laws governing 501(c)(3) tax-exempt organizations, thereby allowing donations to be tax deductible. This will enable the foundation to seek funding from a broad field of support. The hope is that, by increasing the funds available to support this mission, the foundation will be able to engage in larger educational projects. Some ideas include public workshops in connection with arts festivals, museums, art centers, and universities; advertising campaigns promoting enjoyment and collecting of art; educational campaigns about the rich culture of the street fair and the artists who chose to exhibit there; mentoring programs for artists of all ages; a speakers bureau; and continuing education workshops for artists.

The concept of a non-profit educational entity was introduced by Lynn Krause during her tenure on the Board. Lynn steadfastly promoted her vision of NAIA as an educational force in the arts and her energy plus the groundwork she laid fueled the effort required to establish the foundation. We thank her for this work.

Robert Briscoe

Look for more information regarding the NAIA foundation in future newsletters.

New Generous Benefactors

Amy Amdur
Amdur Productions
90 Oakwood Lane
Lincolnshire, IL 60069
847-444-9600
aamdur@aol.com
www.amdurproductions.com

Maggie Ladd
South University Art Fair Village
P O Box 4525
Ann Arbor MI 48106
734-663-5300
southuniversity@cs.com
July 17-20, 2002

New Contributors

Rosayn G. Long
Marketing for the Arts
186 Grace
Elmhurst, IL 60126
630-279-0035

Linda Piper
City of Gainesville, Dept. of Cultural Affairs.
Downtown Festival & Art Show
P O Box 490
Gainesville FL 32602
352-334-5062
piperla@c.gainesville.fl.us
gvculturalaffairs.org

Arts in the Park
Memphis Arts Festival
4745 Poplar Ave. Suite 311
Memphis TN 38117
901-761-1278
maf@memphisartsfestival.org
www.memphisartsfestival.org

North Shore Art League
620 Lincoln Avenue
Winnetka IL 60093-2371
(847) 446-2870

Rebecca Hill/ Board President
Irvington Guild of Artists
58 North Kenmore Road
Indianapolis IN 46219
(317) 322-7990
rhill81866@aol.com

Family Service of Greater Boston
Crafts at the Castle
31 Heath Street
Jamaica Plain MA 02130
www.artfulgift.com/catc

Jillian Spanbauer
Naples Invitational Art Fest
P O. Box 955
Naples FL 34106
(941) 649-0411
naplesdenfest02@aol.com

Nancy Peck
Peck, MacDonald & Associates, Inc.
2899 Agoura Road, PMB #184
Westlake Village, CA 91361
805-778-1584
peckmacdon@aol.com
www.artfurnishings.com

Robert Briscoe has been awarded a $25,000 McKnight Fellowship for professional accomplishment in the arts. The Northern Clay Center is the facilitator of the grant he received from the McKnight Foundation of Minnesota. McKnight funds many diverse projects from poverty issues to a quite large presence in the regional arts community, both in organizational grants as well as individual Artists grants. His specific grant is a “no strings” cash grant as a fellowship for one year. He is able to do whatever he chooses with the money and it is awarded to artists who are mature in their careers. The only stipulation is to have a show at the Northern Clay Center’s main gallery next August. The McKnight Foundation allows artists to receive up to $50,000 from them in any one three year time frame.

Member News

For Sale: Homesteader 5 x 8 cargo trailer. Has roof vent, side door, interior light, frame mounted spare tire. New radials, hubs regularly serviced. $850. Call Don @ 859.252.8368 or email: don@donament.com (Lexington, KY)

Classifieds

FREE CLASSIFIED ADS TO MEMBERS
Mail to P.O. Box 334, Dundee, IL 60118 or Fax (847) 426-3639 or email:eatonart@earthlink.net