The NAIA is very excited to present the first **NAIA Artist Conference** on January 17th and 18th, 2003 at the Regency Suites Hotel in Atlanta, Georgia. A number of our members have expressed a strong interest in exploring topics of importance to professional artists and show personnel. This inaugural conference will provide that opportunity. It will serve as the perfect complement to our very successful Director Conferences.

Some of the agenda items will include a mock jury, demystifying the jury process, a show director panel, and preparing for digital slide jurying. There will be nationally recognized expert speakers addressing legal issues, alternative marketing ideas, and more. Attendees will have opportunities to interact with the speakers and with each other. Each day will also have an open agenda period to discuss issues and concerns that arise during the conference. It should be a truly productive and rewarding experience!

The conference is open to all artists and art festival representatives. The fee will be $150 for NAIA members and contributors, and $225 for all others.

For up to the minute information on the conference, including a downloadable registration form, visit [http://naia-artists.org/work/a-conf_1-03.htm](http://naia-artists.org/work/a-conf_1-03.htm) on the NAIA website. We hope to see you there! **Larry Oliverson**

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The Staff Continues to Develop
by Don Ament, editor

When I came onto the NAIA board two years ago, it was the first board comprised entirely of nonfounding board members. The first meeting I attended was at Toni Mann’s home in Florida, and a couple of the emeriti stopped by to see how things were going. Those old timers had that look in their eyes as if sending their baby off to college. There was a real sense that a baton had been passed.

I believe the reason the NAIA accomplished so much in its first few years was a combination of the excitement surrounding something new and uncharted, coupled with a group of people who simply dove in and accomplished whatever task that happened to appear next. Although an organizational structure was developed pretty early on, I had the impression, as an early regular member, that things sometimes ran a bit on the unfettered side.

Yet, the founders saw clearly enough to nudge the organizational structure into the model of board governance that we are currently using. We have received an incredible amount of pro bono training from Bill Charney, a national leader in non-profit board development. Our governance model allows for regular changes in board leadership, along with a staff to carry out the vision of the board. The board develops the ends or goals of the organization, and the staff develops the means to accomplish the ends. This way, new ideas can constantly flow into the organization via the rotation of the big picture board members, while a certain level of consistency can be maintained by the (hopefully) more stable staff positions.

The early NAIA leaders basically filled both board and staff roles, but the goal has always been to eventually have a greater separation of board and staff personnel. With the induction of the new board members in October of 2002, we are taking a large step toward achieving this goal.

For example, three retiring board members are staying on as staff:
Don Ament, Newsletter Editor/Communications Guy
Michael Hamilton, Webmaster
Toni Mann, Meetings

Other current staff positions include:
Larry Oliverson, President/CEO
Mary Everett, Administrative Assistant
Ken Huff, Assistant to the President/CEO
Rick Bruno, Member Benefits
Barb Pihos, CFO
Kathy Eaton, Data Central

During my two-year tenure on the board, we spent a lot of time designing and implementing systems to help define duties of the board, duties of the staff, and how to tell which is which. As both a board member and staff person, it was sometimes challenging trying to figure out which hat I should be wearing. For instance, as a board member, my job was to work with other members of the board to direct and set goals for our President/CEO. Yet, as the staff Newsletter Editor, the tables were turned, and the President/CEO became my boss and directed me. Now that I am no longer on the board, my assignment is to continue to stay as informed as possible about the activities of the NAIA, in order to pass the information on to the membership via the newsletter and other communication links.

As the NAIA continues to move toward the separation of board and staff personnel, our efficiency and effectiveness should continue to improve.
The stated mission of the NAIA is “the professional and economic success of its membership” and I believe the organization has gone a long way toward accomplishing that mission.

Professional success is actively being enhanced by our efforts to communicate with show directors about artists’ needs through our list of advocacies and our annual Director Conference. We are now seeing more shows initiating equitable booth fee and refund policies, fewer shows requesting social security numbers on applications, and more shows establishing clear wait-list procedures. In general, many show directors are becoming increasingly aware of artists’ needs and are being responsive to them. Establishing positive and mutually beneficial lines of communication between show directors and artists is a priority of the NAIA.

I am particularly excited about launching our first Artist Conference to be held January 18-19, 2003 in Atlanta. This is an unparalleled opportunity for artists to learn and to discuss issues of importance. I believe the conference will be an important event for our members. For information on the conference, visit http://naia-artists.org/work/a-conf_1-03.htm on the NAIA web site.

The NAIA has worked to assist members with their economic success by negotiating several member discounts on professional goods and services. Additionally, the NAIA Newsletter, Web Site and Member Forum provide important means of communication about topics of interest, and continue to help further the professional and economic success of our members.

What do I see for the future of the NAIA? I think that a solid foundation has now been established. What I would like to see is more organizational emphasis on long- and short-range planning to accomplish the mission of the NAIA. I would also like to see our membership ranks increase as our efforts to assist our members improve. Lastly, I view communication as a vital link with members and would like to see this two-way connection improved and expanded.

Since 1995, the NAIA has been driven by the ceaseless energy of its many volunteers. This is a group with which I am proud to work. Their dedication and belief in their mission is an inspiration. I am excited and honored to have been elected Chair of the Board of the NAIA for 2002-2003.
Imagine, if you will, over 30 show representatives in one place, devoting 2-1/2 days to communicating with artists and one another about the state of the arts festival industry, and sharing ideas for strengthening it in the future. Imagine these show directors are from all over the country, and represent events ranging from small to large, from brand new to veteran, from nonprofits to for profits. Imagine the artists present have the same goals as the directors- sharing ideas to improve the arts festival industry.

If you can imagine that scenario, then you could describe the fourth annual NAIA Conference for Show Directors held April 30 – May 2, 2002 in New Orleans.

The agenda for this year’s conference was once again a vigorous one. Although exhaustive (and exhausting!) notes of the entire conference are posted on the NAIA web site at http://naia-artists.org/work/d-conf_4-02.htm, this article summarizes and highlights the discussions and presentations.

The conference began Tuesday with a topic well known to all show directors: “Overcoming Obstacles Faced by Events”. When Mo Dana, of the Des Moines Arts Festival, opened this joint presentation with Shary Brown of the Ann Arbor Street Art Fair by saying, “Overcoming obstacles is my entire life!” all heads immediately began nodding in agreement. Now THIS was a statement that every director in the room could identify with!

Mo shared some of her mastery in fund raising. With an operating budget of $1 million, she is challenged to fulfill the festival’s mission of enriching the quality of life in the Des Moines area by offering first-class art, yet keeping the event affordable to the public. Since the festival’s earned income is low, her lifeblood (as it is for many events) must be sponsorship money. However, one of the most notable things about Des Moines is that Mo has successfully tied all sponsorship into promoting the ART, rather than focusing on the sponsors’ own products. By studying the annual reports of companies with a Des Moines presence, she gains insight into tailoring sponsor-

ship proposals that are difficult for the companies to turn down.

As many know, Shary Brown’s event is in a tender transition time. The AASAF is moving out of the location it has enjoyed for many years to a new location for 2003. This situation caused Shary and her board to re-examine the role of that event in their community. By getting the attention of their city council, and the support of planners, artists, and other interested individuals, they raised a “voice that was heard” concerning the importance of the event’s national perception. As a result, the AASAF was able to identify a new location with enough time to promote the pending change a year in advance.

Technology continues its march, and Sara Shambarger, director of the Krasl Art Fair, was the first presenter under the next conference topic, Registration Processes – Universal/Online Applications Revisited – Computerized Jury Score Tabulation and On-Site Jurying Methods. She shared how the Krasl Art Fair has implemented a computerized jury score tabulation. Two years ago, locally based Whirlpool Appliance Company helped them develop a system using laptops to enter scores onto a spreadsheet template. No computer literacy is required. This year, the system will be adapted to use for on-site judging using PDAs, rather than laptops. Sara offered to share the system with any shows that may be interested.

NAIA President/CEO Larry Oliverson then led a discussion to revisit a presentation from last year’s conference on a Universal/Online Application process. This is being researched by WESTAF (Western States Arts Federation) as a result of NAIA’s encouragement for simplification in application procedures, and for efficiency in jurying processes. While important questions still remain about the quality and consistency of digital images of artwork, as technology improves this is anticipated to eventually become less of an issue.

Next was an eye-opening presentation by Laura Grunfeld, the Human Resources Director of the New Orleans Jazz & Heritage Festival on Making Your Event Accessible: Understanding and Implementing the Americans with Disabilities Act. Although the ADA has been the law since 1990, not enough events have made a concerted effort to adopt its regulations
into their events. The Jazz Festival is a wonderful exception (as can be seen by having Laura on staff to insure compliance). As a result, they enjoy a reputation as being one of the most accessible events in the country to people with disabilities. Even artists participating in their artist market are given instructions on making their booths accessible. As the Department of Justice begins to pay more attention to smaller events and temporary setups, the importance of accessibility will become an important issue for all festivals to consider.

The hot topic of Corporate Sponsorship – Advantages/Concerns produced spirited discussion among directors and artists in attendance. This topic arose from artist concerns of how sponsorship is impacting events. The directors were receptive to artist concerns and mentioned they try their best to minimize any real or perceived impact on artists, but when sponsors are the ones who provide the funding needed to keep the festival going, it becomes a very tricky, very sensitive issue. While all directors seek the art-sensitive sponsor and are eager to hear about sponsor relations that have worked in other events, many unresolved issues remain.

All shows thrive on good Media Relations. Two go-getter pros, Cindy Fitzpatrick of the Metris Uptown Art Fair, and Mo Dana shared some of their techniques for getting the media to help their festivals put their best foot forward. In the ensuing open discussion, directors agreed that they enjoy receiving press kits from participating artists because it often makes their jobs easier. The media usually view shows as human interest events, and the best human interest is to know something about those who are a part of it.

NAIA board member Deborah Mae Broad’s presentation on Original Printmaking Processes was a wonderful interlude. Using slides to accompany her lecture on the printmaking techniques of planographic, relief and intaglio, she brought attendees down from the heady administrative issues of festivals, back to the origins of festivals – the art. All agreed they would enjoy having more category presentations in future conferences.

Whew! The day was over just as everyone’s brains were reaching their daily maximum fill capacity. During the lunch break, Toni Mann had offered to make reservations at some French Quarter restaurants for those who wished to dine together as a group. We happily piled into streetcars – artists, directors and spouses together – for an evening of fun, companionship and sampling some of “Nawlins’” raison d’être – the FOOD! (And we understand that some of the group stayed down in the French Quarter long after dinner – but we won’t name any names!)

Larry welcomed everyone back on Wednesday morning (only a few looked a little bleary-eyed…), and invited all directors to share an idea, information or feature of their own show that they are proud of, or to discuss some of their major challenges. Perhaps the most interesting aspect of this sharing was to realize once again how much the shows identify with one another. These brief introductions also supplied numerous topics for follow up at the Thursday morning breakfast for directors only, with no artists present.

Karla Prickett of the Smoky Hill River Festival began Wednesday’s agenda speaking about Successful Practices of the Small/Midsize Show. A project of the Salina, Kansas Arts & Humanities Commission, Smoky Hill is enjoying its 25th year in this strong cultural community with a progressive reputation in the arts. Karla’s slide presentation, along with her description of their programs, made everyone want to drop what they were doing and go to Salina!

Cornelia Cary, executive director of the Craft Emergency Relief Fund, spoke about Emergency Resources/Assistance to Craft Artists. It is well known how artists have historically banded together to “pass the hat” to help one another in emergency situations. CERF grew from this concept. While more than 50% of operating donations still come from artists, funding also comes from shows, foundations, and others. As CERF works to move beyond just emergency relief to emergency prevention, it also seeks to establish partnerships with shows and festivals. With no prompting from Cornelia, several show directors and artists in attendance pledged funds to CERF, and all thanked Cornelia for the life-saving service the organization provides.

As with so many conferences, time runs out before topics and ideas. Larry set aside time for open discussion on other issues of concern to directors, as well as some time to revisit areas where discussions were not complete. Ranging from artist
demonstrations to donations of artwork; artist hospitality to reproductions; targeting the audience in show promotion to show rankings; dozens of ideas and opinions were raised. As the conference closed, everyone agreed it was an extremely valuable and worthwhile event, and the best to date of the four NAIA Director Conferences. All left feeling energized and positive about what had happened and thankful that lines of communication were opened even wider than before. Perhaps the conference was best summed by comments made by Mo Dana and Larry Oliverson:

- Mo: “We’re gonna make mistakes and we need help from other show directors and artists to help us improve.”
- Larry: “It’s wonderful to see changes being made as the result of greater communication between shows and artists.”

With plans now underway for an NAIA Artist Conference in January 2003 which will also include invitations to show directors, all look forward to this dialogue between artists and directors continuing and expanding.

Heartfelt thanks go to Larry Oliverson, Toni Mann, NAIA Board members and show directors who took the time to develop presentations for a fabulous conference.

Here’s to the future!

Ardath Prendergast is the former director of The Arts Festival of Atlanta, and ArtScape (Atlanta). Although currently “without show”, she remains very active and involved in the art festival profession, and we are delighted she volunteered to take official notes for the 2002 Director Conference. Thank you Ardath!

Pre-Conference Cocktail Party Photos

Don Ament (Board Member) and Beth Hoffman (Lakefront Festival of the Arts, Milwaukee WI)

Toni Mann (Board Member), Sarah Rishel (Board Member), Sara Shambarger (ERASL Art Fair, St. Joseph MI)

Brandy Upright (Artigras, North Palm Beach FL), Bob Briscoe (Board Member), Shary Brown (Ann Arbor Street Art Fair, Ann Arbor MI)

Cindy Fitzpatrick (Metris Uptown Art Fair, Minneapolis MN), Deborah Mae Broad (Board Member), Pamela Hill (Board Member)Lisa Konkow (Chrysler Arts, Beats & Eats, Pontiac MI), Donna Guthrie (wife of Larry Oliverson, NAIA CEO), Bob Briscoe (Board Member)

Heather Crocker (Sun Valley Center Arts & Crafts Festival, Sun Valley ID), Cassie Neustrom (Kansas City Plaza Art Fair, Kansas City MO), Brandy Upright (Artigras, North Palm Beach FL), Mo Dana (Des Moines Arts Festival, Des Moines IA)

Toni Mann (Board Member), Lynette Wallace (Bayou City Art Festival, Houston, TX), Cynthia Davis (Board Member), Donna Guthrie (wife of Larry Oliverson, NAIA CEO)
For those of you who may not know this, there’s an organization that helps craft artists in times of crisis when events like fire, theft, natural disaster, or illness hit. The Craft Emergency Relief Fund (CERF) has been around since 1985, helping craft artists through tough times with financial and other assistance. Our mission is to support the art, craft, and design of objects as a livelihood and by doing so, to enrich the cultural and economic vitality of communities throughout the United States.

CERF offers two loan funds – a Quick Loan up to $3,500 for immediate needs following a disaster and a Phoenix Loan up to $8,000 for pulling your business back together after a disaster. We also offer a small grant for those folks facing critical health crises due to an illness or injury. In addition to the financial services, CERF works with a number of show producers who offer CERF recipients booth fee waivers at their shows and we also work with a number of suppliers who will discount and/or donate their equipment and supplies to CERF recipients.

Last year, CERF approved over $81,000 in emergency and disaster relief assistance to 29 professional craft artists suffering the effects of emergencies. $69,400 was provided in the form of no-interest and low-interest recovery loans, as well as $4,650 in grants, and $7,327 of in-kind supplies and services. All of the assistance went to artists facing career-threatening situations. Among them were:

- Two craft artists who live close to Ground Zero who needed help pulling their lives and businesses back together after September 11;
- Four artists who suffered significant losses in the Nisqually (Washington) Earthquake; and
- Many craft artists facing life-threatening illnesses.

In the coming years, CERF will be expanding our work beyond emergency relief to help artists avoid emergencies altogether. To accomplish this goal, CERF will be expanding our information, resource, and referral services focusing on prevention, health, safety, and insurance, as well as adding professional development programs to our list of services for artists.

CERF was very pleased to be invited to attend the NAIA’s 2002 Director Conference in New Orleans, Louisiana. Thanks in part to that opportunity, many more show producers are lending a hand to CERF and craft artists by becoming members. Show producers who are currently members of CERF’s Lend a Hand program are:

- American Craft Council
- Ann Arbor Street Art Fair
- Artrider Productions, Inc.
- Charleston Crafts
- Coconut Grove Arts Festival
- Contemporary Crafts Market
- Craftproducers Markets, Inc.
- Crafts America
- Des Moines Arts Festival
- Fine Furnishings Providence (RI) Show
- George Little Management, Inc.
- Metris Uptown Art Fair
- Morristown Craft Market
- Northwest Crafts Alliance, Inc
- Philadelphia Museum of Art Craft Show
- Rosen Group
- Sugarloaf Mountain Works
- Sun Valley Center for the Arts
- Vermont Hand Crafters, Inc.

To learn more about CERF and how you can get involved, visit our web site at: www.craftemergency.org or give us a call and we’ll send you a free newsletter!

Cornelia Carey

A Note From the Craft Emergency Relief Fund (CERF)
by Cornelia Carey, CERF Executive Director

Craft Emergency Relief Fund
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“Hey Don, you need to go check out the professionally landscaped port-o-potties”, artist Michael Kopald said to me, with a certain twinkle in his eye.

“You’ve got to be kidding”, I replied.

“It’s amazing”, he insisted.

I walked down to the end of the show area and there they were, about 20 port-o-potties lined up, facing away from the show. They were visually blocked from the show by a long row of tall shrubbery, flowers and other plantings, all nicely arranged in a thick mulch. It looked like Better Homes & Gardens had been brought in as a consultant. I later found out the first batch of port-o-potties to be delivered was refused, because they were not the color that had been ordered, and the company had to go back and get the nice green ones I was looking at.

When a show refuses port-o-potties because they are the wrong color, you just know you are on to something good. We wanted to know more about the Des Moines Arts Festival, and its Executive Director, Mo Dana. In its fifth year in 2002, the show has become nationally prominent, and is highly respected as an artist friendly, and artist responsive show with an enormous amount of community support. The DMAF sprang from the former Art in the Park show, and we wanted to know how that successful regional show was transformed into a new major national show. Was it Big Picture thinking, or simply getting the right color port-o-potties? Let’s find out.

Mo Dana

Mo, you have been the Executive Director of the Des Moines Arts Festival since day one. How did you land the job? What skills did you bring to the table?

I was a volunteer at the Des Moines Arts Festival’s predecessor: Art in the Park. When the new partnership between the Des Moines Art Center and the Downtown Community Alliance began in September of 1997, I interviewed for the Assistant Director position. Due to the short time frame and our limited budget, I was given the opportunity to direct the project.

I had never been to an arts festival, but I was fortunate in my prior career as a professional equestrian to have been exposed to some phenomenal works of art. I rode horses for Paul Mellon, one of the nation’s foremost private art collectors, J. Carter Brown, former Director of the National Gallery of Art, and Jamie Wyeth, whose studio I was fortunate to visit on many occasions.

With little experience in the art festival industry, I relied heavily on my strong determination to succeed, my gift for promotion and talent for persuasion. I was fortunate to have expert guidance from our esteemed consultant and advisor, Bill Charney, who helped me get up to speed quickly.

The DMAF could be described as a complete re-invention of the previous Art in the Park show. What was the driving force behind this change, who was involved, and what were some of the original goals established for the newly created show?

The Des Moines Arts Festival was created
to improve the quality of life in Des Moines and Central Iowa. One of the challenges of doing business in Des Moines is recruiting quality executive level employees due to regional competition in Chicago, Minneapolis and Kansas City. Therefore we needed to produce a major event to attract attention. Several of our community leaders recognized the potential of Art in the Park, and offered the Des Moines Art Center, who produced the prior event, a partnership opportunity.

The original goals for the show were to create a signature event for the City of Des Moines, to be ranked nationally, and to create a free cultural event that provides an opportunity for people of all ages, cultures and backgrounds to embrace the arts.

We were fortunate to reach those goals within our first few years, therefore we have raised our expectations. Our current goals include producing the best arts festival in the nation, attracting 500,000 people (nearly 200,000 attended in 2002), garnering national attention for Des Moines, and adding mentoring, educational and outreach programs. In order to complete those goals, we will need to increase our sponsorship support by 50%.

We noticed that Mayor Preston Daniels currently sits on your 23 member board of directors. What is the role of this board?

The Des Moines Arts Festival board is responsible for identifying community support and to set policy. We are delighted Des Moines’ Mayor takes an active role on our board, assisting us with policy decisions and with City services.

Describe the logistics involved in moving the show to the downtown riverfront location. Did you try to keep some of the essence of the original show, or did you start with a clean slate?

We wanted to retain the community feel of Art in the Park, while expanding our national presence. The Festival’s decision to include the beautiful Des Moines’ riverfront and the bridges spanning it was important. The bridges signify a link between the East and West sides of Des Moines, and showcase the fabulous views of Iowa’s Capitol building and our downtown skyline.

What is the current annual budget for the DMAF? How do you raise this money?

Our total annual budget is one million dollars, most of which is supported by corporate sponsors.

Give us an idea of how you approach sponsors for the show. What do you offer them, and what do they offer you in return?

Our product offers corporations grassroots marketing opportunities to a high-income, well-educated audience. Developing a partnership that is beneficial to the sponsor and the event has its challenges. A good match is imperative for success.

Your Presenting Sponsor, The Des Moines Register, featured the show in front page articles and photographs every day of the 2002 festival. What’s it like to have such an excellent relationship with Iowa’s largest newspaper?

We are fortunate to have a great partnership with our Presenting sponsor, The Des Moines Register. Because the marketing arm of the paper and the newsroom are separate departments, we have to work very hard for all of our editorial coverage. Our public relations firm, Strategic America, develops in detail a media plan that encompasses the entire year. Our public relations strategy includes meetings with editorial boards, press conferences and news releases to ensure our coverage is extensive, accurate and complete.

How many paid staff positions do you currently have? Also, give us an idea of the volunteer support you have, both in number of people and hours volunteered. How does current staff and volunteer support compare to the first year of the new show?

The Festival currently employs three full-time office staff. We are also fortunate to have Strategic America, our Public Relations and Marketing partner, assisting us with promotions and marketing.

20 volunteers meet twice a month, beginning in January, to help plan and facilitate the event. During the Festival nearly 2,000 volunteers help in a wide variety of ways and are invaluable to our success.

Our staff and volunteer base has doubled since 1998.
It sometimes seems amazing that an event which only lasts three days needs a full-time, year ’round staff. Give us an idea of what your job is like. What are some of the things you and your staff spend a lot of time on?

Sponsorships constitute the largest part of my job. Inventing and coordinating 15 to 20 new Festival components each year keeps us busy. The logistics of planning the tent, scaffolding, banner, electric, fire and City services are a full-time job. Twenty food vendors and more than 100 musicians and performers round out the event. And then of course the most important component: the artists! Artists are the most important part of our job. Updating and improving the application, hiring the jury, carefully planning the booth layout, attempting to answer all questions and concerns, and becoming familiar with the accepted artists and their work make up a very important part of our day. In the past year we have opened our art gallery, which calls for an additional commitment of time as well.

Tell us more about that gallery.

We were looking for an opportunity to offer our artists a unique way to build a year-round relationship with our community. The Des Moines Arts Festival Gallery features work from artists in the current year’s Festival, and actively sells work all year long. The Gallery is in a popular downtown mall in the skywalk connecting 66,000 downtown workers to shops and restaurants.

We understand the downtown river-front area is about to undergo a major, multi-million dollar renovation. Tell us how this happened, and how do you envision it will enhance the DMAF?

Yes, we are very excited about the plans for the Principal RiverWalk! Principal Financial Group, a great sponsor of the Arts Festival, is planning a $20 million renovation to the banks of the Des Moines river. The 1.2 mile circular riverwalk will include paving, lighting and landscaping of the entire area which luckily includes the Arts Festival site.

The DMAF has developed a reputation of being very responsive to artist concerns, and very open to artist input for improvement. Tell us your philosophy behind that, and give us some examples of changes you have made based on artist suggestions.

We have made MAJOR changes to our event due to great suggested improvements made by our exhibiting artists. To name just a few:

1. We tore up and re-did the sidewalks on both sides of the river where the artists booths are. We doubled the width and added ramps for more accessibility. This provide the artists with a smooth surface and much more room. It cost the Arts Festival $120,000.
2. We added electricity to all artists free of any charge to them.
3. We moved the artists off of the bridges after the windy first year we had.

Describe your Embrace an Artist campaign for 2002.

We plan our ad campaigns to excite the community, encourage art purchases, and introduce the artists to our community. We were delighted with the reception of our “Embrace an Artist” campaign for 2002. The campaign featured several of the 2001 award winners’ in photographs on posters and in newspaper ads. The feedback from both the artists and the community was terrific! The artists were pleased with the public recognition and the community enjoyed meeting the artists at the show that they had come to know in our ads.

We noticed the trash receptacles at the show this year were being serviced by Artistic Waste Services Inc. What’s up with that?

Isn’t that great? It is just a coincidence!! But we love Artistic Waste Services and they do a great job for us. Last year we even had kids paint a dumpster that we often see all around town!

What role has the NAIA played in assisting you with the development and improvement of your show?

The NAIA has be an invaluable sounding board and resource of information and technical assistance. The expert advice on applications, site layout, art categories and jury process include some of the topics the NAIA has helped me with. The NAIA has also afforded show directors the terrific opportunity to get together several times a year, with artists, to identify ways to improve the industry.
In addition to artist input, what other resources do you use to improve your event and your skills as a show director?

I read a variety of newspapers and magazines that offer some great insights to business planning, marketing and organization. The Wall Street Journal, books on the Disney organization and marketing periodicals are a few examples. Seminars on sponsorships, marketing and promotion are also a part of my annual schedule.

Why is it important for Des Moines to host a top national Arts Festival?

We want to offer our community the very best the nation has to offer. We also want to promote Des Moines to the rest of the nation as a great place to live, work and play.

Mo, you have visited several other top art festivals around the country to gain insights into this business. What do you believe are some of the greatest challenges the art festival industry faces in the next five to ten years, and how can these challenges be met?

I believe arts festivals should unite and promote the art fair industry to travel and vacation magazines and organizations. I believe as a group we have enormous strength. I have just begun a study to explore the feasibility of starting a national association of art fairs in Des Moines.

What are some of the short- and long-range goals you are currently addressing at the DMAF?

Our goals include adding several new components to the Festival. An emerging artist program, a mentoring series and expanding our current educational activities are a few of the plans in progress.

What accomplishments are you most proud of at the DMAF?

We are most proud of the trust we have earned. Trust from the artists, the sponsors and the public that the Des Moines Arts Festival is a top-quality organization. We are also very proud of the recognition we have received and the attention we have brought to the city of Des Moines.

Any truth to the rumor the show is being renamed The Des Mo Arts Festival?

I sure hope so! Great idea!!!

For more information, contact:
Mo Dana, Executive Director
Des Moines Arts Festival
555 Walnut St, Suite 215
Des Moines, IA 50309
(515) 288-2258 x101
www.desmoinesartsfestival.org
The Cool Mystery Image
by Don Ament

One goal of the NAIA is to explore alternative ideas for marketing our work. For our purposes, alternative means areas outside the Arts Festival realm. The following article describes an idea I tried last year that would fall under the heading Direct Mail. We plan on having additional alternative marketing articles in the future.

For the past couple of years, I have been receiving a weekly basket of produce from a local organic farmer. I prepay for this service at the beginning of the growing season, then each week I go to the drop-off place along with the other subscribers. We all go home with a half bushel of whatever he brings that week. This program works out really well for everyone, as the farmer receives a more stable income, and it helps me to eat better during the hectic summer season, as well as try a lot of vegetables that I would normally have never considered.

Perhaps it was this positive experience with the organic produce that planted (sorry) the idea into my head last year to try something similar with my photography. The idea was percolating for a good part of the year, and around the first part of November, I decided to give it a try. The final impetus to act came from a story I heard on the radio about the impact of 9/11 on the upcoming holiday season. The report indicated that many people would be looking for gifts that had meaning and authenticity. People would be looking to make a more personal connection with their friends and loved ones. It occurred to me that a gift of artwork might fit that desire.

Over the years, I have sold a fair number of photographs that were destined to be given as holiday gifts, but I generally don’t think of my photographs as being particularly gify. I don’t do any holiday type shows and don’t do any sort of holiday marketing push. My thinking behind the offer I was going to present to my patrons was not about capitalizing on the holiday craziness, but was centered around the idea of simply getting more art up on more walls. I figured that was the best thing I had to offer in the post 9/11 recovery process.

This idea of more art on more walls allowed me to be very relaxed, lighthearted, and folksy as I composed the letter that would be sent to my patrons. Here is what I offered them: At the time of the offer, my smallest photograph sold for $95 and $15 shipping, plus tax if it went somewhere in Kentucky. For this offer, I would sell them the same size photograph for $50, all inclusive, no matter what. Except the deal was, I got to pick the photograph they received. I called it The Cool Mystery Image. So just like the organic farmer, I would receive the money upfront, I would know how much to produce, and I got to decide what it was. The patrons’ part would be to trust me to do it right.

My letter stated this would be one single image selected from my files that I had never printed before, and would never print again after the end of that year. The number of prints in the edition would be determined by the number of people who ordered it in the limited time period it was offered. I didn’t try to pump up any kind of “collectable” jargon or other marketing hype. I said I was doing it this way simply to have a little fun, and to get more art on more walls. I promised I would pick one of my favorite images for the CMI, not some clunker, and gave them the option of returning it for a refund if they didn’t like it.

I sent the letter to anyone who had purchased from me in the last three years, figuring that going back much further than that would give me too many bounced addresses. Also, I didn’t want to spend a fortune on the mailing, and three years gave me about 1000 names, or maybe it was 1200 or so, I really don’t remember. I do remember folding, sealing, and stamping a mother lode of envelopes. The mailing went out right around Thanksgiving, which was about a week later than I had wanted. I had no idea what to expect in terms of a response, and was
hoping to at least break even on the cost of the mail.

My phone rang off the hook, my email rang off the hook, my snail mail rang off the hook. People sent cards, letters, holiday greetings, gifts, and chocolate. It seemed that my idea of connecting to my patrons was working both ways, and my holiday season was suddenly interrupted by printing sessions in the darkroom, matting sessions in the studio, and shipping sessions at the post office. Along with the photograph, I included a nice followup letter describing the image, as well as a bit of my photographic philosophy, and maybe some generic philosophy thrown in, too. I thanked them for trusting me to select their image. The image I chose was a simple, intimate woodland portrait in Kentucky’s Red River Gorge area. I titled it “Trusting the Process, CMI”, and mentioned to them that we all now shared a little secret about just what CMI meant, and if people asked about it, they could share the secret if they wanted. Just shy of 200 CMIs were shipped out.

Many people came up to me at shows throughout this year and mentioned the CMI. Most loved the idea. Some thought about ordering it, but didn’t. One person returned hers for a refund, another traded his in on something else. It seemed like everybody who mentioned it wondered if I was going to do it again this year, and I have decided to give it another go. The CMI 2. I’ll try to be a little better prepared this time, but probably won’t be...
The New NAIA Board Members

Martha Giberson

I first learned of the National Association of Independent Artists in a post on an arts forum about five years ago. I joined immediately, knowing nothing about the organization other than it's name, since that is what I was, an independent artist. After reading my first issue of the NAIA newsletter, my intuition was rewarded as I learned more about their arts advocacy positions. I’ve been participating in art festivals since 1983, and in that time I’ve seen everything that is right and wrong about the art fair system and I believe that the NAIA is the only professional organization of its kind in the United States that is committed to improving this unique way of promoting art and craft. I feel honored to be asked to serve on the NAIA Board.

I play with fire, I make flame worked glass beads. I’m fascinated with glass and bead making, I am constantly exploring the limitations and the possibilities of glass which result in many failed experiments and more beautiful surprises. I am delighted that children are captivated by my jewelry by showing the same sense of wonder that I experienced as a child playing with my mother’s costume jewelry, which she referred to as the “family jewels”.

I consider myself a late-bloomer. I abandoned my unrewarding career in the business world at 34 after attending an eight-week fiber arts concentration at Penland School of Crafts. Penland changed my life because it showed me that it is possible to earn a living by making beautiful things with my hands.

David Greenbaum

I have been a full time potter for 28 years. The retail art fair has been my primary marketing venue for most of that time. The show world has and continues to be a joyous and successful way for me to make a living. (The tedious, miserable and frustrating shows need not be mentioned at this time.)

When reflecting on the options, I realize that there are few other things I’d rather do for my livelihood than to make pots and sell them at art shows. Making that job easier, more successful and more equitable while concurrently insuring its future survival strikes me as a great mission. The NAIA makes sense. The NAIA is a wonder. In an industry of independent-minded autonomous souls the sheer existence of a coalesced, functional, and singular voice is nothing short of miraculous. I have been in awe of the dedication and selflessness of the board members who have manifested this organization. You have inspired and motivated me.

I have no recognizable agenda regarding NAIA policy. As a board member, my intention is to help further the implementation of current goals while expanding the membership in and awareness of the organization. Having always worked alone, I am cognizant of the merits and intrinsic value of individual craftsmanship and expression. As such my leanings are towards the nurturing and support of independent artists rather than employee dependent art and craft manufacturers.

It is an honor to be on the NAIA board.
Wendy Hill

Years ago, Marvin and I talked about how great it would be to have an artist’s organization looking out for our interests, so when NAIA was formed we were some of the first to climb aboard. There is so much uncertainty in this business; we appreciate the chance to have a voice in what is an ever-changing, fairly chaotic, always interesting profession.

As I read through the brochure, I find that each and every issue NAIA has chosen to champion is vital to me as an exhibitor. I recognize how these issues affect not only the way we do business, but also the quality of our professional experiences.

The relationship we share with event organizers is fundamental to the well-being of all art fair artists. We don’t have to sit passively by and watch events unfold; we can present lucid, cohesive, intelligent concerns, and be active participants in our own livelihood.

One of the major benefits to belonging to NAIA, in my opinion, is it gives me a sense of belonging. Instead of disconnected satellites that collide once a week, we can feel part of a community of people with similar goals and concerns. I will enjoy the opportunity to be a more active participant, give back to the community that means so much to me, and do all I can to promote the group’s aspirations.

Jon Michael Route

I am a metalsmith working mostly with pewter and doing the art fair thing full time for the last sixteen years. I am attempting to assist in bringing this warm and soft metal out of the eighteenth century. My work is entirely fabricated from sheets of metal and ranges from small functional boxes, to the teapot form, and on to larger vessels, both functional and nonfunctional.

I am a product of the University of Wisconsin system. B.S. in Art, 1977, U-W Stout, Menomonie, and M.F.A., 1979 U-W Madison. Metal has always been my thing. I spent a couple years as a welder for an architectural metals firm, then five years as a bench jeweler in Kansas City. Looking back, I guess I finally managed to combine my mother’s artistic talent with my father’s entrepreneurial instinct and took off on my own.

Of course what I enjoy is the artistic part, but I have an appreciation for the business part. I think that extends to my involvement with the NAIA. We cannot just live in our own little art worlds... we have an obligation to the greater art community to work with each other to strengthen our profession and our market. I really believe that the NAIA is our best hope for doing just that. I have been very impressed with the amount of commitment and dedication on the board. These are sincere, positive and energetic people and I only hope I can equal their spirit and ability.

I look forward to meeting everyone and encourage you to contact any board member to voice a concern or offer your support.

For a listing of all current board members, visit http://naia-artists.org/work/newboard.htm on the NAIA web site.
We’re pleased to have the Fiber Artists’ Collective join the NAIA, and asked them to share some of the ideas they have used to promote their members’ work.

The Fiber Artists’ Collective was formed in 1996 by several decorative fiber artists during the Baltimore Craft Show. By working together, the members seek to improve their own professional skills and to educate others about the many uses of decorative fiber. All members are required to contribute names to the mailing list of professional contacts. Members are also encouraged to work on one or more committees. Recently, the FAC joined the NAIA.

For a small group of about forty members who only formally meet once a year, we have actually done a lot. One of the reasons is our wonderful web site at www.fiberartists.org designed by Michael Hamilton. Much like the NAIA web site, ours shows members’ work and provides a forum where we can discuss issues and concerns. A new section brags about our members’ accomplishments. Soon we will also have a section showing our work installed in actual settings.

Since the beginning, the members sent out an annual postcard packet containing images of members’ work to selected galleries, decorators, architects and magazines. Once the packet is sent out, members begin receiving phone calls from recipients inquiring about their work. The mailing list is maintained by a volunteer. A group of members meet and assemble the postcards each winter. Last year, about 1000 packets were sent out in January and members are still getting calls about their work.

FAC also plans group shows of members’ work. These shows allow galleries to show the wide range of decorative fiber and determine what fits best for their gallery. It also helps educate the public about the wide range of current contemporary fiber.

There is so much more that we do—an annual meeting where we seek to improve our professional skills, a wonderful newsletter, mentoring, lectures about the role of fiber—but I have always found that I most appreciate the ability to be able to work formally and informally with some of the leaders in my field, and to contact them when I need help.

Any decorative fiber artist who wants to work with others to help promote our field is welcome to apply for membership. An application is available at our web site. Further information is available from our website or by contacting our chairperson, Pat Burling at WILLOWEAV@aol.com.
The NAIA held its annual meeting on Sunday, July 21, 2002, at the New Center in Ann Arbor, MI, following the four day Ann Arbor art fairs. Larry Oliverson, President / CEO, led the discussions. A good bit of time at the meeting was devoted to discussing the upcoming Artist Conference. Member input was encouraged, and several members offered ideas for topics to be covered at the conference. The concern over rising booth and jury fees was also discussed. Larry also gave a report on his meeting with the FFEA (Florida Festival and Events Association). This is a group that is attempting to address concerns particular to the Florida show scene. Larry reported that several of the FFEA attendees were from some of the smaller shows, so it was a good opportunity to increase the NAIA’s visibility among more shows.

The annual meeting for 2003 will not be held in Ann Arbor, but will instead be held at the end of the second day of the NAIA Artist Conference in Atlanta. Dates of the conference are January 17-18, 2003.
The NAIA is pleased to announce a significant new member benefit. We have qualified for a special non profit association discount with Choice Hotels International. This program is called Significant Organization Savings Rates or “S.O.S. Rates”.

The discount is 20% off published rack rates at Participating Choice Brand Hotels (this discount should work out to be about 10% better then any other discount available).

All you need to do to participate is to book your rooms through the dedicated 800 number and use the NAIA’s special membership ID Code. Feel free to share this discount with other family members.

Choice Hotels has 5,000 locations across the globe (our ID code can be used for your personal travel as well!). Choice offers an array of excellent hotels for every pocketbook including: Clarion, Comfort Inn, Comfort Suites, Mainstay Suites, Quality, Sleep Inn, Econo Lodge, Roadway Inn and Flag.

Please Note: Due to the fact that these are franchises we may from time to time run into a hotel that will not honor this program, especially during a special event. Save yourself a hassle and always use the 800 number to book your reservation.

To receive listings of all locations, as well as other information, go to the Choice web site at www.choicehotels.com.

The NAIA special ID code number for Choice Hotels and 800 number have been sent out in other correspondence. If you have misplaced this reference please contact Rick Bruno at RickBruno@naia-artists.org or phone number (770) 772-0771.

Barbara Browning

Barbara K. Browning, 52, of Frankfort, MI, died at home Friday, Nov. 15, surrounded by loving friends. Born in Chicago on April 12, 1950, to Josiah and Edna Menapace Browning, she lived in the Chicago area until graduation from high school. She attended Grand Valley State University, where she graduated with honors, receiving a degree in sociology and art. She worked as a social worker before devoting herself to art full-time. Her fine work was exhibited nationally in shows and galleries. Her most recent work endeavor was at Betsie Bay Furniture, where she was a designer / salesperson, bringing creativity and beauty to many area homes. She was also an avid gardener and lover of books and music. Most of all, she was a wonderful friend.

She is survived by her father, Josiah; two brothers, James and David; and a sister Carol. Memorial Contributions may be made to the Grand Traverse (Michigan) Regional Land Conservancy or the charity of your choice.

Janet Long

Janet Z. Long, fiber jewelry artisan and nearly twenty year wife of painter John Long, lost her life to breast cancer on November 16, 2002. She was for many years an exhibitor and award winner at the top shows in the country.

Her intricately knotted contemporary jewelry embodies the intelligence and complexity, grace and inner strength of Janet.

She was born on January 3, 1945 in St. Paris, a small town in agricultural west central Ohio and graduated from Miami University in Oxford, Ohio. In addition to John, she is also survived by step-children, grandchildren and two brothers.

Gestures of love and support may be sent to John Long; 1215 Laurel View; Ann Arbor, MI 48105.
Email updates requested

Please be sure the NAIA has your current and correct email address. Many future communications will be coming to you via email, and there is no way we can update our records unless notified by you. If you are unsure if we have your current info, tell us anyway. Please send all email updates to webmaster Michael Hamilton at MichaelHamilton@naia-artists.org

Member News

Wood craftsman Bruce Meyer has expanded his career. Now he is not only a successful wood craftsman but also a local (Yellville, Ark.) School Board Member. Way to go, Bruce - a School Board Member today - Maybe Senator down the road, who knows!

Classifieds

Animation Art: A little humor goes a long way... my services as an animation artist for the web at very reasonable rates. Contact Ned Moulton at: rembrandt2u@aol.com

Jewelry Display For Sale: Dynamic Display System, new 9/02, never used. Single 42" Angled; Double 42" Angled; Double 36" Flat. With skirt panels and halogen lights. Cost $2355 new (inc. shipping); asking $2000 OBO. Contact Teresa at: elementals1@earthlink.net.


14 Graphic Display Racks with extensions, light gray covers (some unused), many flat and regular feet. Asking $300. Must pick up in Hampton, Va. Robert Barab, (757) 247-0055 robert@robertbarab.com

Two 10 ft & one 8 ft Canvas Panels for ShowOff Canopy. Will work with Craftware also. Only used four times. (888) 229-6608

Nurit 2090, excellent condition, wireless, paid $1200, will take best offer. Merri Pattinian 713-981-9913 cel 832-723-5779

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