Largest Attendance Yet for the NAIA Director Conference
(see p. 3)

2nd NAIA Artist Conference in the Works
Feb. 18-19, 2004
Lake Worth, Florida
(see p. 17)

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Show directors and staff at the 2003 Director Conference. Sure hope we got everyone in the shot!
NAIA MISSION STATEMENT
The mission of the NAIA is the professional and economic success of its membership.

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President/CEO Retires From Office

The NAIA Board of Directors regretfully announces that, after serving in office for five years, President/CEO Lawrence “Larry” Oliverson has decided to retire. Larry has been a member of the NAIA since its inception and served on the Board of Directors until November, 1998, when he became President/CEO. A search committee has been formed to evaluate the position and hire a successor. Larry will be working closely with the board to facilitate the transition and make it as smooth and effortless as possible. Although he will no longer be responsible for the daily operations of the organization, he will continue his involvement with the Director Conference, the Online Application Project, and other activities.

As an unpaid President, Larry has unselfishly devoted thousands of hours of his personal time to the NAIA and the success of its mission. He has been an integral force in shaping the NAIA, particularly in building the Director Conference as an important conduit of communication between artists and show directors.

On behalf of the NAIA membership, the board wishes to thank Larry for all of his hard work and dedication toward improving the professional and economic success of NAIA members. Happy Trails, Larry!
The 2003 NAIA Director Conference took place August 4th-5th in Minneapolis, in conjunction with the Metris Uptown Art Festival. The two day conference was actually three days, as most of the almost 50 directors came in early on Sunday to take advantage of a comprehensive behind the scenes tour of the Uptown show, courtesy of director Cindy Fitzpatrick.

In an ever expanding desire to work less, we thought it would be cool to have the attending directors write this article about the conference. We asked several of them to knock out a couple of paragraphs on the two or three things they viewed as most significant. In true art fair form, most of the directors totally disregarded the “couple of paragraphs” rule. However, “in any dispute, the editor automatically wins”, and we honed in on the key points, presented here. We also cajoled a few of the attending NAIA board and staff members to give us their take on the conference.

We thank the directors who contributed to this article, and hope this gives you a taste of the energy and dynamics of the 2003 Director Conference.

Alice Merritt, Tennessee Association of Craft Artists (TACA):

The NAIA Director Conference was perhaps the most relevant - and therefore the most valuable - I have ever attended. Each topic was pertinent to what we do. Food for thought ran the gamut from considering stickers as an option for exhibitors to use on their own postcards rather than offering only our own, to a surprisingly positive take on the idea of on-line applications. As for the latter, it is obvious the proponents are indeed willing to work closely with artists and show directors so the final form can work in the best interest of both.

The sharing among conference participants was generous and helpful. Getting to know each other over suppers provided opportunities to share and compare, along with creating contacts of long-lasting benefit. It was especially helpful to have the perspective of the attending artists on each topic during the conference.

With the positive experience of this conference, Mo Dana’s vision of a National Association of Show Directors seems an excellent idea. I would hope to always have some artists involved in those conferences as well, again to have the valued perspective of the folks for whom we toil!

Susan Coleman, St. James Court Art Fair:

My absolute favorite thing was being able to enjoy another show without having to wear my director’s hat. Not only that, but to make the rounds with other directors was great. Casually walking through the exhibits and really being able to enjoy the art and visit with artist/director friends without walkie-talkies was quite a boon! Plus, as show directors, we are usually too busy to shop at our own events (I mean intense, meaningful shopping!). This was a perfect opportunity to enjoy leisurely shopping (and admittedly, recruiting - I didn’t say we took off our director’s hats completely).

At the conference itself, I’m so invigorated by the energy that’s in the room. The exchange of ideas, the presentations, being able to express our own positions, frustrations and joys - all make for a great experience. Then, socializing with other attendees over dinner afterwards simply adds to the positive experience. I am sure that I am establishing friendships and building a support base that I will cherish for a very long time.

Cindy Fitzpatrick, director of the Metris Uptown Art Fair, provided great logistical support to the NAIA during conference planning.

Artist John Booth videotaped the conference as part of a documentary he is producing on the Metris Uptown Art Fair.
Sarah Rishel, NAIA Board Vice Chair:

I have to say what I enjoyed most about the conference was listening to Ken Huff’s enlightening presentation into his digital world. Truly a very inspiring and creative process. Ken’s work, as well as the other artists we viewed, approach art on a new level that is very exciting. It was a reminder of the value of art and creativity in my own life.

I particularly enjoyed the open discussion time which provided us the opportunity to listen to the concerns of the show directors and the artists. It was interesting to hear everyone’s thoughts on the topic of how the booth slide is used in jurying. There seemed to be a number of schools of thought on that issue.

David Glenn, Minnesota Crafts Council:

This was the second conference hosted by the NAIA I have had a chance to attend, the first in Chicago. I would like to attend more, however the Minnesota Crafts Council budget does not have the flexibility for staff travel – it should. And so should the budgets of other art festivals or organizations that produce arts festivals, as both of the events that the volunteers of the NAIA have put together have been well planned, well executed and tremendously beneficial. The only negative might have been an aggressive agenda, and I truly understand that, as I often feel that there are so many issues that need to be addressed and we rarely are able to get so many dedicated people in the same place.

In listening to the discussions I was amazed at the energy and efforts that communities are putting forth to bring arts to the forefront throughout the country. It was obvious that there is a tremendous amount of respect for artists, their creativity, their independence and their passion. The Emerging Artists Programs that were presented are a sign that communities are willing to help grow the industry, and that there is an understanding that emerging artists isn’t necessarily defined as someone just coming out of school.

I also appreciated the presentation regarding on-line application systems. It provided me with better information and a sense that the system can remain flexible enough to allow artists a choice in using the electronic system or using a more traditional method of mailing applications and slides. I feel strongly, that there is a need to remain flexible as we move forward. I also recognize the cost savings to both artists and festivals/shows that the technology allows. And when every penny seems to be needed to market our events, we can use all of the savings tools we can find.

“...It was obvious that there is a tremendous amount of respect for artists, their creativity, their independence and their passion.”

Movers and shakers-- (l-r) Directors Katie Lucas (Columbus Arts Festival, Columbus, OH), Shary Brown (the Original Ann Arbor Street Art Fair, Ann Arbor, MI), and Beth Hoffman (Lakefront Festival of Arts, Milwaukee, WI) each presented the story behind their respective shows’ location change. Shary had a couple of years and Beth had a year, but Katie only had eight days to move her show, due to an unfortunate accident on the show site.
Jon Hecker, NAIA Board Member:

The feeling of unity among all shows present—from the soon to be shows that are still in the planning stages to the small shows just beginning to flourish all the way up to the big, nationally recognized events—was perhaps the greatest sense I walked away with. It was an amazing experience to hear all about the directors’ duties and how they work with their staff, volunteers and local governments. The presentation on “Moving your Event Location” by Katie Lucas, Beth Hoffman and Shary Brown was especially eye opening, as I gained insight into the complexities and last minute alterations to be made for accommodating a first rate event.

Terry Adams, Cherry Creek Arts Festival:

As I reflect back on our time together in Minneapolis, I am thankful for the opportunity to bring artists and show directors together in a setting set for progress. Having just finished the wrap-up phase of our event, I came into the meetings tired and worn out. I can honestly say that the two day conference rejuvenated me and lit a small fire within me to get back to work and implement some of the ideas shared amongst all of us. Based on what I gained from personal conversations and session topics, I am going to work hard to make improvements that support the needs of our participating artists.

In addition, I was educated on the details of several artists and their trade. During the Cherry Creek Arts Festival, my time with the artists is brief and surface oriented. I truly gained additional knowledge on process and technique used in some very cutting edge art forms. It all adds to my level of respect for what the artists go through.

Finally, I am very excited about the creation of a centralized on-line application and jury process now underway. The cooperative effort will create a system that is acceptable to all involved and one that will make all of our lives more efficient and productive. This exciting step is also bringing show directors together like never before. Our collaborative efforts and continued communication will help our industry continue to grow.

Sara Shambarger, KRASL Art Fair on the Bluff:

This was my 5th year in attending the NAIA Director Conference. I look forward to attending each year. The agenda is always timely, informative and helpful. This year the Publicity presentation was very helpful. The style of publicity that they have developed for Metris Uptown Art Fair is impressive, it works and seems fun. I took lots of notes and have some ideas to present to our marketing team. The discussion on the Booth Slides was intriguing as well as helpful. It was interesting to know which shows require booth slides and which don’t. The most important piece I received from this presentation is to state in the prospectus what our booth slide is used for.

I also received some ideas on networking from Mo Dana and Cindy Fitzpatrick’s presentations, and am very excited about the Centralized Online Application and noted to the presenters my willingness to be a part of the start-up group.

One of the best ideas presented is the prospect of starting a National Association of Art Fairs. I am a member of National Association of Social Workers (NASW) and am familiar with how this type of organization can work. It is energizing, and exciting to me to be a part of this Director Conference. To rub shoulders with other art fair directors is so rewarding. It is a time when I can talk about one of my favorite topics, art fairs, virtually non-stop for two days. The only down side to the event was that there wasn’t time to get acquainted with all of the new attendees from other art fairs represented at the conference. Thank you again to NAIA President Larry Oliverson and staff member Toni Mann for all of your hard work.

Cassie Neustrom, Plaza Art Fair:

I look forward to the NAIA Director Conference each year for many reasons. I’ve been coming to the conference since I became the Director of the Plaza Art Fair three years ago. There is a reason I keep coming back. The conference provides...
endless opportunities for networking with directors, as well as artists. For me, the ideas started blossoming the first morning, before the conference actually even started, over coffee and bagels with some directors who were sitting at my table. It continued in the cab that I shared with a fellow director as we departed the conference on our way to the Minneapolis airport. What I love about the conference most of all: the sharing of ideas. Often, you hear “This is how WE do it at our show” and another director scratches a quick note, hoping to make an improvement.

“There is a reason I keep coming back. The conference provides endless opportunities for networking with directors, as well as artists.”

This year’s conference was filled with magnificent workshops, ranging on a variety of topics from public relations to on-line jury systems. No matter the topics, each year I leave the conference with ideas to improve my show. I leave feeling inspired to create an art fair that both the participating artists and Kansas Citians feel proud to be a part of.

Priscilla Romer, new show in Las Vegas, NV, the Las Vegas Fine Arts Festival:

The concept of this conference is excellent! One- you get to go to an art festival/show and observe how that show does their set-ups; how they use the space; type of food vendors; you can see their logistics and how they used assets and/or overcame problems.

“I have been to several professional conferences and this was the most valuable I have ever attended!”

Then part two is the conference. I have been to several professional conferences and this was the most valuable I have ever attended! It had subject information on all aspects of how to present an arts festival. I have done art festivals many years ago; but the logistics, promotion, volunteers, artist support, set-up, event committees, etc. have developed to an unbelievable level of expertise. By attending, I didn’t have to reinvent the wheel and was able to get ideas that I would apply to the Las Vegas Fine Arts Festival, thus making this Festival great the first time out in May 2005.

Wendy Hill, NAIA Board Member:

Here is one “WOW” moment: Several of the Directors present have been talking about forming a Directors’ Association, and my first thought was oh no, does that mean they will get together and conspire to raise all the fees? Price fixing? Monopolizing? Homogenizing? I raised my hand with trepidation, and said I can guarantee we will be asked if this will encourage Directors to raise their fees, an act toward which we have very little recourse. Mo Dana responded by saying she would love to eliminate artist’s fees altogether; she said that’s what sponsors are for. There was an audible gasp from the artists present, and I’ll bet this was a new and foreign concept to most of the directors present as well. I can tell you all the hairs on my arms stood at attention.

On a Personal Note: With Marvin in the hospital in Minneapolis, several friends offered to help me strike the booth at the end of the Metris Uptown Art Fair. As a matter of fact I had so many offers, I was afraid the word would get around and no one would come, thinking there would already be too many roadies for one little booth. As it turned out, I had the best roadies around... artists Rick Nugent and Ken Huff, friends Roger Jones and Deb Haas, and show directors Beth Hoffman of the Milwaukee Lakefront Festival of Arts, and Shary Brown of the Original Ann Arbor Street Fair. What an amazing crew! I was the envy of my neighbors, that’s for sure. It wasn’t easy coordinating this energetic group; we broke all land speed records, and I was on the road in 45 minutes. My gratitude toward my fellow travelers is huge, but I will never forget the willingness and efficiency of the two show directors to chip in and get the job done. Now if I could only find where they put my tool box... :).
Shary Brown, The Original Ann Arbor Street Art Fair:

Goofiest moment: Larry Oliverson’s phone ringing following his gentle reminder to the rest of us to turn them off.

Easiest and most practical info (tie): Suggested information to request on a prospectus (plus samples), and Don Ament’s postcard lesson, despite the ongoing needling from the gallery.

“I Was There” session we’ll remember in 10 years: Online Application and Jurying System presentation from WESTAF - great presentation and wonderfully perceptive and intelligent questions. Such good planning and analysis will help us proceed together productively on this project.

Most heartrending and heartwarming moment: Being one of a small group of people - artists, directors and patrons - who helped an artist teardown and pack up when her husband took ill. Worked like a well-trained team, but wish it wasn’t necessary to begin with. This moment underlined and highlighted how deep the caring runs in our professions and how fortunate we are to be a part of the art way of life - as human beings.

Moment of discouragement: When reference was made regarding an artist who didn’t disclose an element of his production process out of fear (of what I’m not sure). Even though communication has improved, there are still far too many instances of mistrust and misunderstanding remaining.

R. B. Nugent, NAIA Board Member:

One of the most interesting things that happened at the Director Conference was the response of the directors regarding juries. A couple of questions about the makeup of juries were asked, followed by a show of hands. These had to do with juror types, curators, artists, etc. I asked how many directors had discretionary invitations, invitations which would be outside the jury process. Only half a dozen responded affirmatively. I think this says a lot about the fairness of the jury system, and art fairs in general. It would appear that very few invitations which circumvent the jury are actually extended.

Lynette Santoro-Au, Upper Arlington Labor Day Arts Festival:

For me the experience is two-fold. On a professional level, I very much enjoy speaking with others in the industry about the unique business we’re in. Few people understand what we do and of course a roomful of directors is exciting- we all have the same shared experiences. I am grateful for the inclusive feeling I get; since I am a comparatively small festival it is not always easy to find others who can relate, and with the NAIA Conference I feel that whether the event is large, midsize, or small we are all equally valued. I am awed by the challenges other directors face and marvel at their composure in dealing with them. Of course I speak of Katie Lucas. I sit on the coordinating committee for her event, The Columbus Arts Festival, and watched her tackle obstacle after obstacle this year with such poise. I was thrilled she was asked at the conference to present her experience on moving her event, because she had...

“...whether the event is large, midsize, or small we are all equally valued.”
done so much in so little time. *(The Columbus Arts Festival had to relocate over two thirds of the show within eight days of the opening, due to an accident at the show site. Some show participants thought the rushed layout change was even better than the original layout – ed.)*

On a personal level it is rewarding to meet such energetic and considerate people who are happy to give of themselves. I have forged some rewarding friendships with some remarkable people. In fact a few of us now call ourselves “sisters of the toe ring” because of our recent purchases at the Metris Uptown Festival and excitement over having found kindred spirits. I always enjoy coming to the conference for the validation I get over my own career choice and for the renewed energy I receive to get back to work.

**Larry Oliverson, NAIA President/CEO:**

We were extremely fortunate this year to incorporate an unscheduled presentation by David King, one of the co-authors of a study titled *“The Artistic Dividend: The Arts’ Hidden Contributions to Regional Development”*. The study, done by Ann Markusen and David King from the University of Minnesota, takes a unique look at how art and artists impact a community. I was impressed by the big-picture thinking and documentation of this study which could be used by directors to influence boards, sponsors, and community leaders. (A copy of this study can be obtained by contacting Ann Markusen at <amarkusen@hhh.umn.edu> Tel: 612-625-8092)

Erin Melloy, *(four shows) Wheaton, Orland Park, Geneva, and Oswego Fine Art Fairs:*

I can’t believe that I was even accepted to attend the NAIA Director Conference – after all, I had not sent my application in until after the “post marked by” deadline. I broke the number one rule of applying for anything: if it has a deadline, meet it. I knew then that if I got in this was going to be a great conference. Thank-you Jon and Patricia Hecker for the extra push I needed to send in my application. *(We don’t guarantee late registrations, but it was such a refreshing turn of the tables to have a director trying to get into OUR event, that we happily cashed Erin’s check! – ed.)*

I wasn’t disappointed. Large shows, small shows, shows that weren’t even in existence yet were in attendance. All had great ideas and willingly shared them. Even the needs of shows requiring help were addressed during our many networking opportunities. No one held back. It was incredible to be in such an environment. It appeared we all had two things in common, we love our jobs and we care deeply about our shows. What an experience to be surrounded by a room full of people with the same common goals. To find out I was not alone in the fights I face for my shows was worth the entire trip.

The conference is over and my support groups are in place. I am more confident than ever in the directions I want my shows to go. Thank-you to the NAIA for ignoring the “post mark by” deadline, I look forward to receiving that second star on my name tag next year.

**Mo Dana, Des Moines Arts Festival:**

The biggest benefit I found by attending the NAIA Director Conference was to have such a wonderful opportunity to learn from other directors, and from artists, about what works for them and what doesn’t and how that may apply to my event.

I have pages of notes of new ideas that I learned during the conference. Ideas we are going to be able to implement this year.

For instance, it never crossed my mind NOT to ask for a booth slide. During the discussion regarding booth slides I realized we no longer have a problem with artists getting in to our show that do not present themselves in a professional way, and if we do, I can handle the situation on-site. After listening to the pros and cons regarding the booth slide, we have decided to change our policy for 2004, and will be asking for 6 slides of artists’ work, and no booth slide.

I learned that artists prefer to send their own postcards instead of the ones we provide, again, who knew?!! I also

Mo Dana, director of the Des Moines Arts Festival, Des Moines, IA, tells it like it is.
learned, through a wonderful presentation given by Don Ament, that if we do send a card, to make it blank on the back, and not to have an image on the front created by another artist, point taken!

From the PR point of view, I learned a ton of tips.

From having two days during the Metris Art Fair- and two more during the conference- to have long, unhurried conversations with artists, I learned more of the artists’ perspective than I could have imagined, this conversation time was invaluable.

In summary, the conference was packed-full of valuable knowledge, in both presentations and networking, and sent me home dying to work harder to achieve more and do a better job for 2004, again, who knew it was possible to inspire an old, tired director?! An invaluable experience!!!

Cynthia Davis, NAIA Board Chair:

For me, it was not one specific thing or event that stands out, but something more general. The thing that impressed me is the enthusiasm for the conference among the attendees and the positive input and commitment everyone has toward improving our profession and its venues.

Katie Lucas, Columbus Arts Festival:

To pick just two or three things is difficult for me to do. Each year I always come back from the Director Conference with a pile of notes and a to do list a mile long. The energy and ideas that flow in the conference room are amazing. Ways to improve the show for the artists, marketing that other festivals are doing that is working, and the opportunity to see the formation of a national arts festival organization, are just three of the many, many ideas that came home with me.

This being my second conference, I knew coming to Minneapolis to be prepared with a list of questions for the other directors. The city of Columbus is in the process of introducing new policies for their festivals and I took full advantage of the meeting time with other directors. This is my opportunity to ask these questions: What are other cities requiring of their festivals, what are their city expenses? For me to have this "back-up" is important for my festival and city to hear.

Beth Hoffman, Lakefront Festival of Arts:

I love combining the NAIA conference with an art festival; it has allowed me to visit some shows that I probably wouldn’t have otherwise gotten to. Obviously one of the very best things is getting to know your colleagues better and developing those relationships. We share success stories, but we also share the flub-up stories. The artist/show relationship has also been demystified.

I very much enjoy the mix of the shows, from the 800 pound gorillas to the smallest of the small shows, from all the different parts of the country. I learn from each of them and think that is one of the things that makes us interesting... we don’t all have to be the same, we don’t all have to aspire to the same things.

I enjoy that our topics of discussion range from minutiae to overview visioning. It’s great to hear the little tricks of the trade that help us day to day, as well as talk about things such as the potential new national art festival association.

Sharon McAllister, ArtFest Fort Myers:

Thank you so much for hosting the 2003 NAIA Director Conference. From beginning to end, this event was brimming with great information, and countless opportunities to network
with artists and festival directors/staff from across the country.

I came home with a head full of inspiration and clothes that felt a little tight (Yes, the food was fabulous!)

We arrived the day before the official Conference began and took advantage of Cindy Fitzpatrick’s generous offer of a "Behind The Scenes Tour" of the Metris Uptown Art Fair. Our tour guide, Tom Whelan, happened to also be an Uptown sponsor from Minnesota Monthly Magazine. He proved to be a great source of information, not only on the nuts and bolts of the Uptown Fair, but also with regard to providing insights as to what media sponsors are looking for.

The Conference speakers were a nice balance of industry professionals, including artists, festival directors and consultants. As we all vie for media attention in our respective markets, the "The Art of Publicity" Session was downright inspiring. I came away with dozens of ideas, from creative press kits to unusual story angles. I also found the artist input invaluable—the discussion regarding festival generated postcards was particularly timely as we were thinking about providing them to our artists this year!

Thank you again for a great Conference!

Don Ament, NAIA Communications Guy:

Sometimes it’s the quick tidbits that really stick in my mind. For instance, I learned that the booth fees at the Coconut Grove show basically only cover the permits to close the streets. That’s 300 artists @ $500 just to close the streets.

I was also impressed with the presentation by WESTAF regarding the online application idea. I had seen a previous presentation by them, which was pretty early on in the development stage of this idea, and since that time they have come a long way in addressing the problems and issues that are of importance to artists and shows. Enough of the show directors present at Minneapolis were sufficiently impressed to agree to work with WESTAF as beta sites for this promising innovation. What is great about this is not that online applications
are coming—because that was going to happen anyway—but that artists would be able to get our concerns addressed due to the NAIA’s involvement in this project. There is a real potential to simplify the application process while still allowing each participating show (and artist!) to remain as individual and unique as they are today—while simultaneously saving a lot of money by eliminating the time consuming aspects of dealing with thousands of physical slides, and data entry of all those applications.

Karla Prickett, Smoky Hill River Festival:

I’ve attended four of the five annual Director Conferences and have come away from every one with very useful and pertinent information, a sense of working toward common goals, and the excitement of sharing ideas and continuing a dialogue with artists and other show directors from across the country. There is always something to learn from the expertise of artists and other administrators, whether from large metropolitan shows, small to mid-size shows, or shows in the planning.

Of greatest interest to me from this year’s agenda were presentations on Emerging Artist Programs, the Art of Publicity by CEL Public Relations, and the new medium of Digital Art by artist Kenneth Huff.

We are all working together to provide an educational exchange and the opportunity for artists to sell and communities to purchase art. It is vital to the future of these venues to continually review our goals, focus on substance, and apply what we learn from one another.

Thanks to the NAIA for planning and coordinating a great conference.

Lynette Wallace, Bayou City Art Festivals:

The success of the conference is in the sharing of ideas and experiences...

It is the honoring of our own, such as Katie Lucas, director of the Columbus Arts Festival, having to move over 175 artists and over half the festival in 8 days, due to a tragedy on a bridge. Katie should be honored with the director of the year award but we haven’t started any award programs yet.

It is experiencing the Metris Uptown Art Fair with Cindy Fitzpatrick, who not only put on a wonderful festival, but also made sure that 45 festival directors had VIP treatment and a wonderful time. Cindy also showed her dedication by, after a grueling event weekend, coming each day and participating in the conference. Cindy is an excellent host with a great staff of interns and volunteers, and is a real trooper for not passing out from exhaustion until the conference was over.

It is the sharing of the beautiful Milwaukee Art Museum and director Beth Hoffman’s challenge of moving a festival while keeping the aesthetics of the Museum’s architecture—the solution being the streamlined look of clear span tents. It’s in director Shary Brown’s challenges and success in moving the Original Ann Arbor Street Art Fair, and constantly having to compete and work with all the other Ann Arbor Fairs.

It is the opportunities of the future of our industry and going from the paper application systems we use today to applying digitally online in the next few years.

It’s learning about the emerging artist program from director Jennifer Zimmerman, of Pittsburgh’s Three Rivers Festival, that helps artists...
explore the opportunities of being an independent art fair artist.

It is in the frustrations of artists like Ken Huff who tries to explain to the festival directors his unique and highly creative media, digital art. It is not photography, printmaking or mixed media. It is from his mind, created in a digital world, and the digital art media is in its infancy.

What is the biggest secret that can be revealed from the NAIA Show Director Conference? ... The legend of the black ball and black list. As all artists have heard, the legend of the show director black list is as old as art festivals. This is the mythical list that show directors keep that determines whether an artist is accepted or not. Sort of like Santa’s naughty and nice list except once an artist is on the black list, they never return..... The secret is now revealed to all, there isn’t a black list. Not one director has a list, had a list or ever saw a list from a former director. The black ball and list is not a way any of us do business. We have all heard the legends, but they are only myths. So let’s end the legend. The next time an artist friend tells you they are on some one’s black list, dispel the myth, tell them it’s a fantasy, and they better just update their slides, and get a set of digital while they’re at it.

Brandy Upright, Artigras Fine Art Festival:

One of the best parts of the conference is meeting artists and show directors. Hearing new ideas or the reason for a certain procedure gets us to understand each other better.

Even though I have attended the conference for four years now, I still find it inspiring and very helpful to growing my show. Learning that others also have the same challenges I do is always validating and encouraging. It is a very open group, I feel like I can ask any question I want - like how much do you pay for your PR Service? And I will get an honest answer. I get to really benchmark my event and learn how to make certain changes for the better..... I think the synergy is great. Getting real feedback about our policies and procedures from artists is extremely helpful.
Sally Bright

The first time the NAIA was mentioned to me was absolutely thrilling and exciting! Finally, an organization not for employee dependent “art” and craft, that already exists, but an organization for the artists and craftsmen that actually design AND make the work, thereby creating a specific authorship of it. That is still and will always be my focus. I’ve always believed that if you belong to an organization run by volunteers, especially one that is of great benefit to its members, you should DO something to help keep it alive and thriving. Now that it is my turn for the next 3 years, I plan to continue finding out what we, the members want, and do all I can to further our organization’s goals. Can you help? Organizations like ours always need people to help on assorted committees.

Beginning in 1985, I now do about 10 – 12 shows per year, exhibiting my basketry/sculpture.

I love our on-line forum, it is a marvelous place to share information and find answers to questions about the art/fine craft show universe, often very quickly. I am glad Cynthia Davis, our Board Chair, is a live presence on the forum, speaking for the board.

And I also do the artist directory website, artshowartists.com.

You can reach me by email at: sally@sallyjbright.com or by classic mail at: Box 817, Fenton, MI  48430  I would love to hear your best idea for us, the NAIA, to continue improving this art/fine craft show world.

Paul Germain

I owe being an artist to my mother, who gave up her art to raise six children. Her father (my grandfather) was also a lifelong talented artist and raised a family on his art - along with his wits - even through the depression. Whenever making a living at my art seems hard, I try to remind myself of that fact.

I raised my family on commercial art - graphic design and illustration - beginning in the sixties while turning to painting whenever I could. I began exhibiting in outdoor settings in the mid-seventies - most within Virginia. While I participated in a few far-flung street festivals such as Coconut Grove and Winter Park back in the early eighties, it was not until I gave up my commercial art career entirely in the early nineties that I found myself on the road a lot.

In the meantime, I also exhibited in galleries and
many juried exhibitions and have had a number of solo shows through the years, the latest being in 2000. While exhibiting in these other venues can be good for the ego, none leaves me with the freedom to determine my future that selling my own work does. Besides, it is simply more satisfying to meet the good folks who are interested in my work. I have found there are many wonderful people who come out to encourage us.

The more I am in this business, the more convinced I am that the greatest benefit of all is the friends I have made. This was made very clear to me after a near-disaster at a show in 2000, one of those many close calls we all have had with life threatening weather, traffic accidents or theft. Those artists affected that day were the recipients of the kind largesse of the public, show personnel and fellow artists alike. Even fellow NAIA members who were not at the show sent checks in the mail, something I will never forget!

While I am on the board, I hope to determine if a practical way can be found to initiate a program of “emergency artists’ equipment relief”. I envision this as a small scale effort limited to NAIA members who find themselves suddenly in need to restore displays, equipment and even help with transportation on a limited temporary basis due to some unexpected show-related disaster. I also see this as a program of temporary loans, not outright grants. Money could not be dispersed until the coffers were replenished with repayments made from former recipients. Also, there is the problem of the most practical way to fund such a program without dipping into the NAIA operating resources.

If you have thoughts as to how something like this could be structured, I’d love to hear from you.

Michael Kopald

Greetings,
I paint Chinese brush paintings, have been exhibiting at shows since the late seventies, and have been a member of NAIA since 1997. I joined NAIA in order to be connected and aligned with my colleagues, and to be a part of an organized voice to affect the art show venue in a positive way. The advocacy position that NAIA holds is very appealing to me, and although I am usually not much of a joiner, NAIA is a very good fit. The on-line forum has provided me with the ability to communicate with other artists, to hear different viewpoints, and to address the issues (whether I always want to or not) facing all of us in this business.

I believe the art show venue is still strong. There are so many excellent artists exhibiting, and I see many show directors that are concerned about the issues that we face. The positive energy that NAIA has always projected is exactly what is needed in facing the changes and challenges that our venue provides. I am sometimes nostalgic for the gypsy days of low fees, easy acceptances, and my old dog accompanying me in my VW van. However, change is one thing we can all count on, and things have changed quite a bit. I look forward to meeting these changes and in continuing to work for the health and advancement of the art show venue through my new position as a board member.

I think I will bring a reasonable, balanced voice to the board. My many years of experience exhibiting at shows and my willingness to listen and be open to other viewpoints and ideas are my strengths. Please feel free to contact me with any concerns, ideas, complaints, etc. Best wishes to you all.

Retiring Board Members

Directors serve unselfishly without pay of any kind, even defraying their own expenses to meetings and other activities. Membership in the NAIA is an honor and serving in the offices and on its committees is especially so. Deborah Mae Broad, Pamela Hill and Mitch Lyons have finished their terms on the board and we would like to thank them for their commitment and input.
Artist Members New

Amos Amit  Karen Cooper  James LaCasse  Lori O’Neill  Carole Shearer
James Edward Barnes  Danielle Desplan  Karen Leffel-Massengill  Jerry Perrett  Jon Shearer
Deborah Bloom  Richard Dutton  Richard McGee  Rayetta Perrett  Michael Ome Untiedt
Patty Bolz  Jeannie Holland  Cindy McIntyre  Jodi Perry  Laureen Wheller
Beth Cassidy  Jeri Hollister  Marti Mocahbee  James Petran
Darron Chadwick  Virginia Rose Kane  Erika Mock  Doug Remien

Artist Member Renewals

Carol Adams  Will Christopher  Paul Gerhold  Diane Marksz-Wright  Peter Saenger
Don Ament  Beth Crowler  Jeanne Goodman  Kelly M. Marshall  Larry Sanders
John Armistead  Juan Miguel Cukier  Terry Habeger  Dianne E. Matus  Gael Silverblatt
Connie Baker  Lisa Marie D’Agostino  Marianne Hall  Mary T. McFarland  Howard Silverblatt
Michael Baker  Sandi Dahl  Chia Haruta  Terry McIlrath  Les Slesnick
Cathra-anne Barker  Barry Lee Darling  Jerome Hawkins  Richard Meyer  Mary E. Sly
James Edward Barnes  Kristin DeSantis  Pamela Hill  Jeanne Nash  Linda Steinworth
Donna Beaubien  Wolf Dosch  Alan Jewett  Richard Nash  Michael Strailey
David Bigelow  Randy Eckard  Carwood G. “Woody” Jones  Greg Navratil  Nancy Strailey
Janice Bond  Shirley C. Edidin  Ray Jones  Elizabeth “Nels” Nelson  Marie M. Vlasic
Michael Bond  Renee Nielsen Engebretson  Carwood G. “Woody” Jones  Ruth Pinkus  Beth Warner
Ann Brauer  F. Fischer  Ray Jones  Walter Pinkus  John Whipple
Patricia Burling  Rick Foris  M.A. Katke  HC Porter  Lynn Whipple
Win Byers  Al Garber  K. Sarah Kaufmann  Lee Rentz  James Wilbat
Deborah Carlson  Claudette Gerhold  Bill Keating  Stephen Kostyshyn  Valerie L. Willson

Contributing Members New

Christa Mannarino - 4 Bridges Arts Festival / Assoc. for Visual Artists
Peter Dolese/ Arts - Council of Oklahoma City - Festival of the Arts
Janita Poe - Heritage Boutique
Priscilla Romer - Las Vegas Fine Arts Festival

Contributing Member Renewals

Mary Myszkiewicz - Allentown Art Festival
Joan Kowing McGregor - American Craft Exposition
Lisa Konikow/ Connie Mettler - Chrysler Arts, Beats & Eats
Patricia Burling - Fiber Artists Collective
Jasmine N. Sneed, Executive Director - Frederick Festival of the Arts
Janita Poe - Heritage Boutique
Cindy Fitzpatrick - Metris Uptown Art Fair
Tracy Levine - Metro Arts Alliance
Gretchen Keyworth - Point of View
Karla Prickett - Smoky Hill River Festival
Jennifer Gately - Sun Valley Center Arts & Crafts Festival
Jennifer Zimmerman - Three Rivers Arts Festival
Karen Tavernie - Wyandotte Street Art Fair
Tasty Tidbit

We received the following drool inducing note from David Haun, and just had to pass it on. Check out the paper towel trick at the end.

TRAVEL TIPS

by David Haun, of Steven*David Jewelry

After 34 years of doing Art Festivals, we sometimes get tired of restaurant and/or Festival food for every meal of every day. We had solved breakfast and lunch, but were perplexed about dinner. Sometimes I was too exhausted after a Festival to enjoy a restaurant.

I do not travel lightly. Our mini-van is so well packed, it will not even hold a paper clip. But it’s all for a good reason.

We love to awake the morning of Festivals with the sound and smell of fresh coffee brewing. The automatic coffee maker also makes herb teas to drink during the day. Our Mr. Drip (or is it Mr. Coffee?) goes everywhere.

Being from the old Hippie school, we start each morning with a blender Pep-up drink using fresh Orange juice, yogurt, and brewers yeast. The blender is a permanent part of our van. Plus, we have 2 ice chests full of salads and sandwiches to eat during the festival. We don’t go anywhere without Nancy’s yogurt. (I can not live on Funnel Cakes!) I have cooked extra-fresh corn on the cob in the Mr. Coffee.

I wanted more, and when a relative gave me the famous George Forman Grill, a light bulb went off and I have found room for one more cooking utensil. The grill was small, easy to clean, and provided fat-free cooking with the Teflon grill.

We soon discovered the joys of grilling fresh vegetables on the Forman grill. Chicken breasts were delicious and salmon filets a treat. One creative evening produced delicious quesadillas with tortillas, cheese, salsa and avocados.

Veggie Garden burgers cook to a golden crisp and toasted cheese sandwiches are cooked faster than with a toaster oven. Frozen waffles send me to nirvana while my brother loves his Tater Tots on the grill. Soy hot dogs grill better than using a frying pan.

The only limit to things to cook is the limit of my imagination. And, hey, it usually goes berserk most of the time anyway. How about grilled, fresh peaches over ice cream? Or sugared bananas grilled to a golden delight?

This is one hint my brother told me about cleaning. As you remove the food for the last time, unplug the grill. Immediately, take 2 wet paper towels and put them on the grill. Close the grill and enjoy the food.

After eating, the grill has cooled, and is ready to be cleaned. No problem there. The paper towels have steamed off the food debris, and the towel can then be used to wipe the rest of the grill clean.

Include the pre-washed salad in a sealed bag, and kiss those restaurants good bye.
2ND NAIA ARTIST CONFERENCE IN THE WORKS

The NAIA Artist Conference Committee enthusiastically announces, and invites you to attend, the 2nd NAIA Artist Conference. The conference is open to all show directors and artists, not just NAIA members, and will take place in Lake Worth, Florida on February 18 and 19, 2004. This is the Wednesday and Thursday immediately following the Coconut Grove/St. Stephen’s/Arti Gras Festival weekend. Overall, this is one of the busiest festival weekends anywhere, with thousands of artists from all over the country participating.

Our Meetings Committee chair and logistics guru Toni Mann explains some of the great reasons for choosing Lake Worth, in the following excerpt from a post she made on the on-line member forum:

“Lake Worth is on the East coast, about 1 hr and 15 min. north of Coconut Grove, 45 minutes north of Ft Lauderdale, 2 1/2 hrs. from Naples, and 10 minutes from Palm Beach International Airport.

I think the hope was that this Conference would draw in artists with down time between shows, and Lake Worth is an affordable, pleasant location.

The hotel I selected for the meeting, the Gulfstream, is an old Florida Mizner style hotel which is listed in the Historic Registry and has recently completed renovations. It’s on the Intercoastal waterway on a beautiful public park with a health trail, playground, picnic and boating facilities. Across the street is Lake Worth’s public 18 hole 3 par course which is also on the Intercoastal. The Lake Worth Beach is a pleasant 5 minute walk from the hotel.

Lake Worth has an incredible array of great eats all within walking distance of the hotel. IT’S A SAFE WALK on quiet neighborhood streets lined with palm trees and fascinating architecture. We have a great local art museum in Lake Worth, plus the nearby Norton Museum in West Palm Beach, and the Society of 4 Arts in Palm Beach.

Lake Worth has a very artist friendly mayor and town council that has set up an arts designated area to make it affordable and possible for artists to have home studios open to the public.

There will eventually be a web site up that will list all bed/breakfast’s in Lake Worth and some cheaper hotel/motel selections, and for those with transportation-- Extended Stay type hotels for weekly rates. The Gulfstream Hotel has offered us a $99 room or $149 Deluxe Suite which will sleep 4, two TV’s, etc. But if you choose to stay elsewhere at a cheaper rate it will be possible. For campers there’s John Prince Park-- a county park on Lake Osborne (lots of recreational stuff) that will take tents and RVs-- within 10 minutes of downtown.

US Airways, SouthWest, AirTran, and Jet Blue, to name a few, fly into Palm Beach International and the Hotel provides a complimentary shuttle service from 8 AM to 4 PM daily.”

Board member Jon Hecker shares with us some of the Board’s additional reasons for this choice. Again, from the member forum:

“Dear Members,
I would like to offer some insight into the Board’s decision for the location of our next Artist Conference.

South Florida, with four major shows going on the weekends before and after the Artist Conference dates, became a natural choice. The Lake Worth location was chosen due to its proximity to the airport, and the proximity of the art fairs going on the weekends before and after the conference.

It is important to remember that this is a conference for all artists, not just our members. Keep in mind we WILL be moving the time and location of the Conference every year, and there will be plenty of opportunities to have it in other locations.”

The Artist Conference Committee is in the process of evaluating agenda ideas, potential speakers and panel discussions. Our working theme is: Surviving and Prospering in Changing Times, and the very popular Mock Slide Jury from the first Artist Conference will return. Many artists considered the Slide Jury segment as one of the single most beneficial parts of last year’s conference.

We will also go fearlessly where others fear to tread with a segment called Slaying the Digital Dragon, everything you never wanted to know about digital but now need to, in order to meet the evolving application processes.

Additional ideas under consideration will deal with “Staying Motivated While Working Alone” and “New, Different and Potentially Profitable Venues for Artists”. The complete agenda, along with detailed logistics, costs, etc., will be announced as soon as possible. Our goal is to provide our members and all artists who attend the conference with as pleasant, informative, productive and stimulating Artist Conference as possible.

For additional information, the Conference web site is at http://naia-artists.org/work/ac/2004/ or call Toni Mann, Logistics Director, at 561-586-0764.

We hope to see you there!

The Artist Conference Committee: Co-Chairs Bob Briscoe and Rick Bruno, along with: Larry Oliversen, David Greenbaum, Michael Kopald, Rick Nugent

During her recent trip to Australia, Beth Rosengard attended the Yowah Opal Festival, July 16-18, and won multiple prizes in the Yowah Designer Jewelry Competition 2003.

One of her pin/pendants – using three opals from Yowah-area mines as well as garnet, ruby and black drusy – took first prize in the juried, high-end division (Category 3, $1000-5000 AUD). In addition, two of her pieces tied each other to win the People's Choice award, for which all festival attendees were invited to vote. This was the first tie in the six-year history of the Competition. Rosengard will next be exhibiting her work at the Contemporary Crafts Market in Santa Monica, CA, Oct. 31-Nov. 2, 2003.


Barbara Buckingham has been the President of CoArt Gallery in Staunton, VA for the past two years. She also went with the Beverley Street Studio School to Provence, to paint this summer (this was her second time to have the fortune to do this). One of the exciting things was visiting the cloister where Van Gogh was hospitalized.

Don Ament will exhibit his photographs in a solo show at the Eine Kleine Photograph gallery in the cultural district of downtown Covington, Kentucky during the month of December. Opening reception will be December 5th, during the "First Friday" Gallery Hop. The gallery is located at 610 Main Street.

Jeanne Goodman had a drawing selected to be included in the permanent collection of the Zimmerli Art Museum at Rutgers University. Her work is part of the NAWA (National Association of Women Artists) collection located there. http://www.zimmerlimuseum.rutgers.edu/collections/NAWA.htm

Sandi Dahl had a pastel juried into the PSA national show in New York City and also received the Adriana Brina Award.

Brenna Busse received one of the Best of Shows at Madison Art Fair on the Square. They called it best of show -- but since there are 10 others Brenna figured it was best of category.

New NAIA member Mark Blacker, Bear-Buffalo Silver Designs, informs us that he is the founder and executive director of a new national organization that advocates some of the same aims and goals as NAIA. The National Association of Artists and Crafters is about two months old. www.Nationalaac.org
Debora Muhl received the "Best of Baskets, Leather & Paper Award" at the recently held 2003 American Craft Exposition. The jurors were Michael Monroe & Paul Smith. It was her second consecutive award, as she also received it in 2002, but then it was selected by another pair of jurors.

Mitch Lyons has been invited to participate in a major international exhibition, *21st Century Ceramics in United States and Canada*, October 10 through December 7, 2003, at the Canzani Center Gallery on the campus of Columbus College of Art & Design in Columbus, Ohio. Curated by ceramist Bill Hunt, former editor of Ceramics Monthly magazine, this exhibition will feature 500 distinctive works from 250 of the top professional North American ceramists including Lyons. Mitch will be showing two of his latest Clay Monoprints.

Richard Rothbard reports the Artworks Toledo web site is up and running. www.artworkstoledo.com

Bruce Grimes was selected as a visiting artist at Skidmore College (Saratoga Springs, NY) in July and gave a three-day raku workshop during their Summer Six Art Program. This included a talk and an opening of his raku clay pieces in the Price gallery on campus.

One of Cindy McIntyre’s hand-painted photographs has been selected to hang in the Maine State Capitol complex Sept - Nov 2003, courtesy of a juried program through the Maine Arts Commission.

Karen Leffel-Massengill is exhibiting this fall in the Leigh Yawkey Woodson Art Museum’s *Birds in Art* International show and the annual exhibition of the Florida Watercolor Society. Also, she is doing a demonstration at the FWS annual meeting.

Jim Wilbat will be featured in the upcoming Winter issue of American Style Magazine, out on newsstands around mid November.

Greg Navratil will have a solo exhibition at the new Lakewood, Colorado Heritage Center Museum’s Radius Gallery from September 10, 2003 - May 14, 2004. The show’s title is "A Journey into Light & Color", which features over 20 Colorado landscape paintings. The gallery is located at 801 South Yarrow Street, Lakewood, CO.

Beth Warner won third place at the York Art Association’s *Art in the Park* Show in York, Maine.

Carl Shortt was just awarded the *Volunteer Fundraiser of the Year Award* from the Oklahoma Chapter of the Association of Fundraising Professionals. For more information, contact Julia Kirt, director@ovac-ok.org

Edward J. Cothey, a hand weaver from St. Ives Cornwall, England, now living in Hawley, MA., is pleased to announce the opening of his new hand weaving center at the Tregellys Fiber Farm in Hawley, MA. It is perched on top of hog mountain at an altitude of 1500 feet, surrounded by 150 animals from yaks to bactrian camels. It will be open to hand weavers from all over the country to come and work on Swedish drawlooms with individual pattern harnesses and with Opphemta attachments. Accommodations are dorm like, i.e., you can sleep up stairs all together in one room on a sleeping bag or air mattress, please bring your own. If you wish, there are local guesthouses. He is available to warp looms for you if you send them with pattern tie-up, to save time. Contact Edward at: fibers53@aol.com or (413)625-6448 before 9 pm est.