Immediately following the 73rd Kansas City Plaza Art Fair—a shining example of what defines a top show—directors and staff from 25 art festivals around the country were brought together by NAIA to network and exchange ideas for the association’s 6th Director Conference. The NAIA Board of Directors hosted the conference on Monday, September 27th and Tuesday, September 28th.

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“Smaller Than A Shoebox” Auction  
List of Conference Attendees  
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NAIA 2004 Financial Report
2004 Director Conference Attendees:
Helen Davis Johnson, 4 Bridges Arts Festival, Chattanooga, TN • Shary Brown, Ann Arbor Street Art Fair, Ann Arbor, MI • Gordon Williams, Ann Arbor Summer Art Fair, Ann Arbor, MI • Sharon McAllister and Jeanne Seehauer, ArtFest Fort Meyers, Fort Meyers, FL • Robi Jurney, ArtiGras Fine Arts Festival, Palm Beach Gardens, FL • Mary Ellington, Artisphere, Greenville, SC • Lynette Wallace, Bayou City Art Festivals, Houston TX • Mark Belig, Breckenridge Art Fairs, Breckenridge, CO • Jan Beurge and Donna Potts, Brookside Art Annual, Prairie Village, KS • Rick Bryant and Pam Lautsch, Central Pennsylvania Festival of the Arts, State College, PA • Terry Adams and Tara Brickell, Cherry Creek Arts Festival, Denver, CO • Lisa Konikow and Connie Mettler, Chrysler Arts Beats & Eats, Pontiac, MI • Katie Lucas, Columbus Arts Festival, Columbus, OH • Heidi Rehak Lovy, Common Grounds Sanctuary Art in the Park, Bloomfield Hills, MI • Judy Bowles and Angela Kessler, Crosby Festival of the Arts, Toledo, OH • Mo Dana, Des Moines Arts Festival, Des Moines, IA • Yvonne Reinsch and Nancy Twigg, Frederick Festival of the Arts, Frederick, MD • Erin Melloy, Geneva Arts Fair, Geneva, IL • George Barfield and Sara Shambarger, Krasl Art Fair on the Bluff, Saint Joseph, MI • Beth Hoffman, Lakefront Festival of the Arts, Milwaukee, WI • Cindy Fitzpatrick, Metris Uptown Art Fair, Minneapolis, MN • Edie McRee Bowles, Northern Virginia Fine Arts Festival, Reston, VA • Mark Loeb, Orchard Lake Fine Art Show, Ypsilanti, MI • Cassie Lane, Plaza Art Fair, Kansas City, MO • Carrie Carpenter, Brigid Hall, and Karla Prickett, Smoky Hill River Festival, Salina, KS • Heidi Walz, Summer Arts Festival, Omaha, NE • Kevin Reynolds, Summerfair, Cincinatti, OH • Emily Bradley, Tempe Festival of the Arts, Tempe AZ • Shary Brown, The Original Ann Arbor Street Art Fair, Ann Arbor, MI • Jennifer Zimmerman, Three Rivers Arts Festival, Pittsburgh, PA • Lynette Santoro-Au, Upper Arlington Labor Day Arts Festival, Upper Arlington, OH • Stephen King, Virginia Festival of the Arts, Fairfax, VA

“Smaller Than a Shoebox” Silent Auction
Thanks to Martha Giberson’s skill in putting it together, the Director Conference auction raised $1500 for the NAIA Foundation. Thanks to Bert Beirne, Bonnie Blandford, Robert Coleman, Eddie Corkery, Cynthia Davis, Paul Germain, Martha Giberson, James and Tim Harkenrider, Patricia Hecker, Beth Hoffman, Ray Jones, Michael Kopal, Jay Mann, Toni Mann, Bruce Meyer, Sarah Rishel, Jack Route, Mary Margaret Sweeney, and Marilu for the artwork they so generously contributed.

Look for information on the next auction opportunity during the upcoming Artist Conference at the Maumee Resort in Ohio next July.
Dealing with the Suits – Show Directors and Nonprofit Boards

Mo Dana, Director of the Des Moines Art Festival, led off the conference’s first presentation by describing her experience in working with a board at Des Moines. She detailed some of the difficulties of working with typical art event board members, who generally are successful CEOs connected in the arts but are not event producers. “This can mean that they come up with programming ideas that are difficult or impossible to implement; they are used to being decision makers and experts who come up with great ideas, but they are not experts in the art festival field.”

Mo says she has enriched her understanding of the process by serving as a member on other boards—thus seeing things from a perspective other than that of staff—and raising her own credibility by working with her board in a different context. She stresses that it is helpful to have specialists on a board, such as accountants and attorneys who can answer technical questions of other BOD members. “An HR professional can advise staff on tricky issues such as interviewing, hiring, and firing employees,” she said. “Having local elected officials on a board can help negotiations with logistics and city staff.”

An informative Q&A session followed Mo’s prepared remarks, wherein several show directors discussed the particular structures under which they conducted their events.

There’s No Business Like Show Business

Katie Lucas introduced this slide presentation, with 12 of the participating festivals sharing images and details of their shows.

Shary Brown, Ann Arbor Street Art Fair (the original), focused on 2003, the show’s first year in its beautiful new campus setting. Beth Hoffman of Milwaukee’s Lakefront Festival of the Arts also showed slides highlighting her show’s move three years ago. The show is held adjacent to the spectacular Calatrava addition of the Milwaukee Art Museum, under huge clearspan tents.

Art Fest Fort Meyers takes place downtown on the riverfront. Sharon McAllister showed the special five dollar tent where kids could shop for art by themselves.

Katie Lucas, Columbus Arts Festival, also had to undergo a major move last year. Attendees saw shots of the children’s art activity area and a view of the gourmet food court.

According to Helen Davis Johnson, the 4 Bridges Art Festival in Chattanooga Tennessee is revitalizing the south side of Chattanooga. Helen described her successful patron program, which raised 100 thousand dollars last year.

Crosby Festival of Arts in Toledo, Ohio will celebrate its 40th anniversary next year. The show takes place in a botanical garden. Judy Bowles discussed how plants and trees must not be damaged, necessitating advice from botanists during the planning process. Rick Bryant of the Central Pennsylvania Festival of Arts in College Station, PA, described how half of the show takes place on the Penn State campus, and is marketed to alumni.

Two Michigan shows were next: Common Ground Sanctuary Art in the Park is in its 30th year. According to Heidi Rehak Loy, the event takes place in and around the park—on the street, the grass and the pavement. Krail Art Fair’s Sarah Shambarger hired a pro photographer to shoot her event, which is located on a beautiful bluff in St. Joseph overlooking Lake Michigan; the photographer put the photos on cds. 2005 will be Krail’s 44th year.

Karla Prickett of the Smoky Hill River Festival in Salina, Kansas discussed how a signature artist piece is used for the identity of the event and a graphic designer is responsible for the look of the festival. Kevin Reynolds of Summerfair in Cincinnati discussed the show’s poster contest and how it provides the event with a new marketing piece every year.

The final show representative was Terry Adams of Denver, Colorado’s Cherry Creek Arts Festival, who promised a more detailed look at the show the following day. Terry presented several images from his well-respected event.

Law and Order- Legal Issues for Artists and Events

NAIA was pleased to once again welcome Lisa Kincheloe, Executive Director of Georgia Lawyers for the Arts (GLA), a free legal service for low income artists and nonprofits arts organizations. “We have 600 lawyers that take cases. We will probably serve about 500 artists and give away millions in free services,” Lisa said in describing the GLA.

Ms. Kincheloe left a major law firm in Atlanta to devote herself to working in the arts. She teaches law at the University of Georgia in Atlanta; she specializes in copyright law and teaches its nuances to students at art schools, other lawyers, and nonprofit organizations.
At Lisa's request, her presentation to the show directors was an interactive one. She asked for everyone's "burning questions" about copyrights, contracts, and issues in dealing with the artists. She provided a wealth of valuable information. Unfortunately only a small portion can be summarized here due to space limitations.

The first questioner wanted to know details about what is necessary contractually before using an image of an artist's work for show promotion. This led to a long and valuable treatise from Lisa's store of insight about general copyright information. First she alluded to the many myths and misinformation circulating about the subject, then discussed the actual law that was enacted in 1976. That law protects original works of authorship for a specific period of time: the life of author plus seventy years. Then she talked about the particulars of knowing who the actual copyright holder is.

Protection is automatic under the new law, but Lisa stressed the importance of actually registering the copyright, separate and apart from what comes into existence when the thing itself is created. According to Lisa, any user must get permission first, even if they will not be selling whatever it is they are using the image for. And a user can't take a part of a piece and figure it won't be recognized. They have to have a license.

Next Lisa discussed how the terms of such a license can be drafted very narrowly or very broadly. The main thing is that the terms must be understood by all. If the scope of the license is exceeded, the user can get in trouble. There always needs to be a written license agreement in place.

Lisa said firmly that artists should always have the copyright showing in reproductions of their work wherever they are used—the program, the show website, anywhere. If there is not a copyright on the work and problems arise, the artist will get much less out of any potential lawsuit. It can be a difference of thousands of dollars. It is critical for artists to have copyright symbol with depictions of the work.

"A proper copyright notice includes the "c" inside a circle, the date, and the artist's name," Lisa explained. "In a gallery, this information can be on the back of the work or on a card. In a printed program, it be somewhere on the same page—not on the back page. If there are multiple images, such as on the cover of a show program, copyright information can appear on next page, but should not be placed several pages later. Technically, if it's a published work it has to appear with a copyright."

As far as agreements between a show and an artist for use of an image, an audience member pointed out that there is a big difference between regular PR use (e.g., marketing materials such as newspaper advertising, flyers, and websites) and promotional items that are sold to the public (coffee mugs, t-shirts, baseball caps).

Lisa said that laws depend on the jurisdiction the show is under, but in a dispute courts could look unfavorably on items that are a profit center for the show. "You don't have to hire an expensive lawyer, the contract just has to be in writing and understood by both parties," Lisa said.

It's in the artists' interest to get specific about permission—the period of time involved, the territory, the medium (web, T.V., show program)—whereas shows benefit when the permission is more general. "It's a little bit of a trade off," Lisa pointed out. "The show could draft a broad license agreement for any and all uses. The problem is, will that be attractive to your artists?"

An audience member said, "If this comes in an application, if I want to do the show, I have to sign the application, thereby granting all these rights. Some artists don't want their images being used."

"I agree," Lisa said. "Using one image in the program or on the web is fair, but all this other stuff is not artist-friendly. You need to read the agreement carefully as an artist. It's hard to justify the right to put somebody's work on a coffee mug and sell it forever for a show that lasts three days."

Another question led to a long discussion about what comes with ownership of copyright. "The copyright holder owns rights to display, perform, reproduce, distribute, and control production of derivative works," Lisa explained. "If I buy a painting, I can sell the painting itself, because I have physical possession of the image. But I don't own the copyright, so I cannot reproduce it. The only time you can reproduce stuff is if it's in the public domain, if it's old enough. 1923 is sort of the cut-off; past that date you probably need an experienced lawyer to help you. If [the piece] did not have a notice prior to 1923, the artist was out of luck."

"What about art specifically commissioned for festivals? Applications and posters, with the artist creating image for us? Who owns the image then?" asked an attendee.

"That's work for hire—somebody creates a work of art and somebody else owns the copyright. Say Heidi creates a painting. I want it but I want the copyright, so I want to buy that from her, too. In writing, Heidi must give me a written waiver of copyright," Lisa said, before launching into a detailed explanation of copyright law as it relates to work for hire vs. a traditional employee/employer relationship.

Other interesting topics raised included whether artists have legal recourse to make shows enforce their rules; legal parameters of communication between shows about artists who misrepresent their work or breach their contracts; the need for shows to have a corporate entity in place to afford staff an appropriate shield for their personal assets; the use of trade and service marks for names and logos; liability insurance; and the need to acquire model releases for each and every recognizable person used in photos to advertise the festival.

Lisa is indeed a terrific resource for our industry. If you have the opportunity to attend a NAIA Director or Artist Conference when she is presenting, it will be well worth your effort to be there.

The Ideal Show: The Artists' Perspective

Ardath Prendergast moderated a panel of artists that included Bonnie Blandford, a NAIA board member and jeweler from Michigan, Ronnie Phillips, a photographer, mixed media artist and painter from
Georgia, and printmaker and painter Dale Rayburn, also from Georgia, who gave their perspectives on an ideal show.

Bonnie Blandford led off:
I have a unique perspective because I ran our local show. The first thing I want to say: talk to us. Is there a problem? Ask us how other shows deal with it.

Ask us more than our sales and how much we spent in the area. Sarah Shambarger [of Krasl Art Fair on the Bluff, St. Joseph, Michigan] has a great survey, and they read it and publish the results with their comments added. Do a daily bulletin during the show about weather, security, anything fun.

Enforce rules and policies, explain things. Safety and security are a problem for all of us. If there’s no electricity, the show should end an hour and a half before dark. Jewellers are always the last out of a show. Walking to vehicles after dark is dangerous. The committee should not leave the show until after all artists are gone. Give us a way to find you in an emergency. Please have a weather safety plan, for evacuating patrons, us, and our work. Let us know what county we are in so we can use weather radios. We can’t leave the booth to get a boothsitter. Food and bathroom lines are tough. We appreciate extra potties for artists. We need storage in the booth or nearby parking. More and more artists are handicapped.

Ronnie Phillips:
I want to talk about the media aspect. Some shows are off-target in marketing. Dogwood in Atlanta has lots of ads, but they’re targeting music instead of artists. Sixty percent of people came for the music, forty for art. The patrons could not get to me.

Before the show starts, interview the artists—they have great work. [Market through] home decorating shows.

Market to different communities. Black people buy art work but they’re not targeted by ads. A show will have 300 artists, and sometimes one or two or no black artists. There’s enough black art collectors. Get fair representation.

I won best of show and got to come back on the jury in Columbus. Every black artist in the country called me. Ten black artists got in the show out of 300. Artists were happy, booths were packed. People tell me they want more African Americans. I was rejected the next year after winning best of show.

Jury fees are going up so high, like $50 at Reston. There are more artists even, and still fees go up. There should be more rotation. The same artists get in year after year, although you can’t rotate every year, because people come back to see the same artists.

Dale Rayburn:
Aesthetics of festivals are set by the jurors. You can spend a whole year working on the perfect show, but it can be compromised by unqualified jurors. A show is only as good as the artists in it. The jury panel is taken for granted. Even though well known, a person may not be qualified. Museum curators have formal training, exposure to lots of elements. They deal with contemporary art, so they’re on top of current trends. They’re a pretty safe bet for a judge. College art teachers have a similar background to curators. Their job is to encourage students to create new and exciting work. Gallery owners can be effective, but what do you have to do to own a gallery? You just need the money to open the door, no qualifications, nor knowledgable about all media. Artists know things academics don’t know. They’re familiar with shows and have insight. But their backgrounds need investigation. They may only be good at what they do but they don’t know all of the media, only what they do. Show directors are like artists in the trenches and know what is going on. If they have the background and education, they would be good choice as well.

As far as new technology—artists work out of the box, they’re creative with tools. They challenge you to embrace and encourage new technology and new approaches. That’s the future. If you feel uncomfortable, talk to the artist, have them explain what they are doing in the artists statement. You can’t just stand still and same old same old year after year. Have artist advisors, especially in digital categories. Also, select at least one judge with knowledge of digital tools.

The panelists’ remarks were followed by discussions about using a diversity panel to reflect the need of the surrounding community, the ethical boundaries of such decisions, and maintaining the integrity of the show; traditional immigrant crafts and the use of the whole family to produce work; understanding the new technology involved in producing photography and the use of jurors with in-depth digital experience; the increase in jury fees; scheduling a festival and how artists decide where to exhibit; and the artists’ ideal cancellation policy.

Baubles, Bangles, and Beads, Beads, Beads
As part of a continuing series of educational segments about various media, Martha Giberson presented a fascinating presentation on beadmaking. Through the use of short, pre-recorded video segments shot in her studio, she took the audience through the step-by-step creation of a
The Ideal Show – The Directors’ Perspective

Ardath began this portion of the program by asking participants to generate a topic list. The audience wanted to hear about show patron programs; artist categories, especially digital; merchandising programs involving t-shirts and posters; how late to go in the evening and when to schedule music events; artists awards programs; prospecting for new sponsors and retaining the old; flawless check-in systems; artists and parking; security; set up and tear down strategies; best of show judging; and proper hospitality for artists.

Karla Prickett from Smoky Hill River Festival spoke of her show’s pledge program, where patrons pledge a minimum of a $250 purchase of artwork. Erin Molloy of Geneva Arts Fair hires out her purchase award program. Beth Hoffman of Milwaukee’s Lakefront Festival of the Arts offers a sneak preview before the show opens. Anyone donating $300 or more to the museum is invited. Helen Davis Johnson of 4 Bridges Arts Festival has a $500-1,000 certificate program, with patrons providing money up front before the show. “We sell them before Christmas so businesses can give them as presents.” She says that last year the show processed $105,000 in certificates with over a hundred patrons.

The discussion on Artist Categories covered the incorporation of new technologies when dealing with digital art. Show directors discussed their attitudes toward categorizing digital work. Many mentioned the use of knowledgable jurors, particular information from the artists, and a statement to read to the jury as keys to understanding how to assess the work.

As the talk turned to merchandising, an informal poll revealed that most of the festivals present conducted some sort of merchandising, and several had products for sale other than t-shirts. They discussed profitability, price points, sales of vintage posters, how artwork for the items is acquired (contests, artist submissions, professional designers), and various marketing techniques.

The next issues to be tackled were how far into the evening a show should run, how to run a successful artists award ceremony, and the various amenities that shows provided to the artists. There were many contributions to the topic, with several show administrators providing examples of how these features were conducted at their particular event and how sponsor-ship could be utilized to fund these programs.

It’s Here, It’s Now, It’s the Future-ZAPPlication
Photographer and past President of NAIA Larry Oliverson introduced the next portion of the conference with a brief history of the genesis of the ZAPPlication. Then Anthony Radich, Executive Director of the Western States Arts Federation (WESTAF), the nonprofit regional arts service organization that manages ZAPP in collaboration with ten major art shows, took the podium. He explained that WESTAF was partially funded by NEA and has been around for 32 years. The organization serves state art agencies in the 12 Western States, but also does work with other states and has done major projects in the east and the midwest. WESTAF has a two million dollar operating budget.

According to Anthony, WESTAF has been interested in technology and how it can serve artists for a long time. WESTAF has expertise in a number of areas. It has an on line grant system in Ohio, OLGA, for artists to apply to Ohio Arts council. Another service, ArtJobOnLine (www.artjob.org), has been around for thirty years on paper. It moved on line a few years ago. WESTAF got involved with the art fair industry partially because of Anthony’s personal experience as director of the Virginia Beach Art Show some years ago. He could see how that show introduced people to the arts and influenced the aesthetic of the region through long term relationship building.

Anthony also points out that artists need to be more than just customers and clients for those who design technology for them—artists need to empower themselves. Since WESTAF has a commitment to helping artists take control of their technological futures, ZAPP seemed like a natural fit.

Mary Hedrick then provided a Power Point overview of the ZAPP system, including a detailed rationale for its implementation.

Matthew Saunders demonstrated the application process from the artist’s side, walking through the three step system for registering and creating a profile, managing images, and applying to a show.

Mary made another presentation on the specific benefits of ZAPP for the art shows, after which Matthew Saunders demonstrated the myriad features available for customized show administration of ZAPP’s back end. Many of the hardware requirements were discussed, including ROKUs, projectors, and computer needs.

As a final feature of this segment, attendees were able to compare an image projected with a conventional slide projector side-by-side with a ZAPP projection.

We’re Here to Help – The Use of Artist Advisors

This panel discussion, featuring Beth Hoffman of Lakefront Festival of the Arts, Ardath Prendergast, formerly of Artscape in Atlanta, Larry Oliverson (a former advisor at Lakefront) and Sarah Rishel (a former advisor at Artscape), focused on how artist advisers could enhance the art festival experience for everyone involved.
When asked by Ardath how many shows currently used artist advisors only a few hands went up.

Ardath described her use of artist advisers for Artscape. “I had a committee of eleven advisors,” she said. “I tried to create diversity in ethnicity, gender, and art categories. Some artists were in larger shows, some were in local shows only. Artists were included in all meetings, every aspect of festival. They were a conduit back into the artist community to really open up lines of communication.”

Sarah Rishel added the artist perspective: “We met about six times a year, to discuss logistics, site plan, date coordination with other festivals or local events, parking, police presence, the security plan, comfort stations. We were included in the marketing process. Ardath got our input on her plan. We saw the prospectus. We sat back into the artist community to really open up lines of communication.”

Sarah admits the process was an eye-opener. “It was a whole other thing to see the logistics of running a show. You realize limits on directors in problem solving, answering to the city, to the board of directors. Then I could let other artists know about that fact and help them understand how a director works.”

Beth Hoffman said, “When I was asked to say a few words, I was surprised. We’ve worked with artist advisers for so long, I wouldn’t know how to do without them. They have become critical. You all probably have one, it just may not be called that.”

Beth said the number of advisers varied from year to year. She had anywhere from four to nine with an average of six to eight. The advisor program in Milwaukee goes back to 1976.

Her artist advisers “are treated as full fledged committee members. They’re invited to all social functions, the thank you party. They get t-shirts. We treat them as co-partners and refer to them on technical questions, for example the mixed media or digital categories; they help on special issues like our recent move. They advise on security—safety of leaving work up. We allow advisers to set up early so they can help with traffic control and check in. The most important thing they do for me is vouch for our jury process. At least one advisor is in the room to talk about every step of the process in creation of that media.”

Larry then outlined his experience as an Artist Advisor at Lakefront, describing how the show is broken down into sections with an advisor assigned to each. Subsequent interaction with the attendees led to discussions about whether artist advisors should be juried into the show or automatically allowed in as a perk, and what the feedback from others artists has been.

**Focus On: The Life and Times of Cherry Creek**

Terry Adams and Tara Brickell came to share the evolution of Cherry Creek. With the help of a slide show, they took the audience on a journey through the show’s first fifteen years. Terry started with a history of the event and praise for its founder, Bill Charney.

“Bill Charney was a great advocate for this industry. Bill spent two years researching. That has a lot to do with success of the show in a short amount of time,” Terry said. “The one and only focus from day one was on quality artists. He invited people to come and take a chance—1991 was the first show. Bill got local seed funding from the Cherry Creek Chamber of Commerce. It’s kind of like the Plaza area, looking for ways to get people there to shop on Fourth of July weekend.”

Terry said one of the keys to success was understanding that community relationships are important. Quality was another.

“High standards of quality. It’s a love hate thing,” he explains. “Whatever we did would be of the highest quality. The postcard had to be beautiful, well designed. The presentation to the local rotary has to have handouts and beautiful images. The expectation is there that Cherry Creek is synonymous with quality. Even the trash cans have to be nice. It sets us apart in the local Denver area.”

The road was full of peaks and valleys, according to Terry. He mentioned the challenges about five years ago when the show was celebrating its tenth anniversary. “We had decided the tenth anniversary show would be the biggest and best ever,” he recalls. “We added fifty artists, extra kid stuff, extra performers. The revenue was not in place to support dreams.” Terry reported that the show gradually recovered over the next four years, and the trend is “back to favorable one.” Since that time, the festival has found a way to build a reserve, saving for a rainy day. It is meant to cover one full year’s festival expenses—enough to stay alive to make following year happen.

When he took over, Terry’s challenge was to reevaluate and become more efficient. He started by asking, “Who are we? Who are we responsible to?”

He realized “no other show looks like this—none are exactly alike. Every show has its own unique elements. Some artists get it. We as directors are challenged, too.”

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Panel on Artist Advisors (l to r:) Beth Hoffman, Larry Oliverson, Sarah Rishel, Ardath Prendergast.

... agenda report continues on page 10

In September 2004, the NAIA Board voted to change the organization’s fiscal year from September 1 – August 31, to the calendar year (January 1 – December 31). This change was adopted for reasons of ease, including 1) Board orientation and planning during the relatively slower January show calendar; 2) budgeting that coincides with the IRS calendar now that NAIA has an employee; 3) comparison and reconciliation with year-end summary statements from our financial institutions; and 4) well, it just seemed more logical to us!

In the meantime, as we made this transition to the new fiscal year period, we operated under a shortened fiscal year of September 1 – December 31, 2004. During FY 2003-2004, the NAIA also computerized its accounting system onto QuickBooks, and revised accounts to more standard non-profit accounting categories. This allows us to keep more detailed sub-accounts in order to easily and quickly monitor expenses in relation to the current budget, and prepare future budget forecasts.

While the totals, of course, are consistent, the drawback is that this makes line item comparisons with reports of prior years a little more difficult. However, the future benefits more than compensate for it.

Our many thanks go to NAIA member Barbara Pihos who has quietly and meticulously maintained NAIA’s books from the beginning days. Her accurate records and detailed records made this transition an easy process, and we are appreciative of her many years of volunteer service.

Ardath Prendergast, Executive Director • Bonnie Blandford, Treasurer

Save the Date!

NAIA Directors Conference 2006
February 27 and 28 • Fort Myers, Florida

The next NAIA Directors Conference will be held February 27 and 28, 2006 in Fort Myers, Florida, following ArtFest Fort Myers. Plans are to make this an active and lively conference that will delight our newcomers, as well as those of you who have been annual attendees over the last 7 years.

Further information will be forthcoming soon, but in the meantime, block out those dates now and plan to come!

Thank you to Sharon McAllister for her assistance in bringing the next Directors Conference to sunny and wintry-warm south Florida.

## Income

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## Net Income (unaudited)

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## Year End Balance

<table>
<thead>
<tr>
<th>Description</th>
<th>2003-04</th>
<th>2004</th>
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<tr>
<td></td>
<td>$31,809.66</td>
<td>$23,747.98</td>
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**Notes:**

1. Includes member and contributor dues; Artist and Director Conference registrations
2. Includes auction proceeds
3. 2003-04: Misc costs associated with meetings on ZAPPlication, etc.; 2004: ZAPP Workshops
4. Includes purchase of 2 ROKUs and 2 LCD projectors and peripherals
We go to other shows and say, ‘We want to look like this!’ But our DNA won’t allow it.

“Who are we, what are we, who are we responsible to? Once we understood that, we could move forward. First and foremost we are a visual arts experience, therefore everything we do should be driven by this. We didn’t get top national names, we got locals that fit with us. The stages were moved away from artists area. The food, too. We want it to enhance, not distract. Once we realized this, we could breathe.

“We do spend a lot of time and energy on the visual arts experience now. It starts with the artists. It is the foundation of who and what we are. We pride ourselves on our visual arts experience.”

Terry described Cherry Creek’s professional jurying and the importance of having a process “loaded with integrity” and taking a lot of time to treat each artist and presentation carefully. He also places an emphasis on communication, on providing artists with the information they need, not too much, not too little. Providing a morning newsletter is recommended.

Cherry Creek also provides a host of artist amenities including an artists’ hospitality center (with a real toilet), complimentary massage therapy, and support wagons going from booth to booth with granola bars, bananas, and water. The show also sponsors a gala experience with a private art buying opportunity. This is marketed to people who might not come to the street, but would come to a luxury hotel.

Terry said, “The most important piece of what you crazy people [art show artists] do—it’s about the sales. We understand that. We spent seven hundred sixty five dollars thousand worth of advertising to promote the opportunity. Comcast cable spots, Rocky Mountain News, a Colorado business magazine, radio spots. We work very hard to promote the artists.”

Many, many thanks to Larry Oliverson and Toni Mann for their countless hours in organizing this conference, and to Sara Corkery for her extensive notes and photography.

Networking with colleagues, talking with show directors, updates on NAIA activities, marketing tips and techniques, sharing input on the future of NAIA, and exchanging valuable information on topics that directly impact your profession....

You definitely want to attend the 2005 Artist Conference.

For further information and conference registration: http://naia-artists.org/work/ac/2005/

Questions? email or phone Rick Bruno: lyonsbruno@mindspring.com • 540.464.9559

NAIA 2005 Artist Conference
Maumee Bay Resort, Ohio • July 25 - 26

NAIA • 10 • Winter 2005