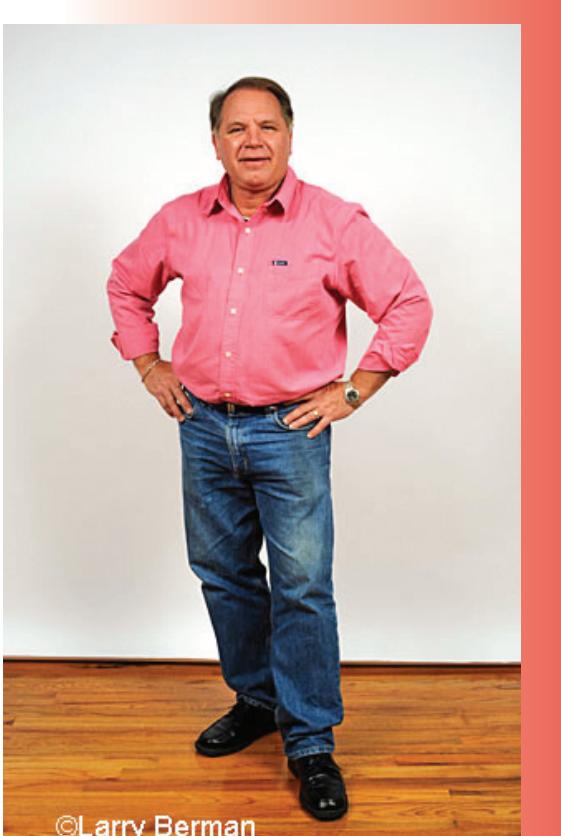


inside:

- From the NAIA Board Chair • 3
Copyright Basics • 4
Website Wonders: Ten Free (or Cheap) Tools • 5
Culture Exchange: Yokohama Art Fair • 7
NAIA Conference Keynote • 8
NAIA Become a Member • 9
Art Fair Dilemma: Misrepresentation • 10
Cherry Creek 2010: Jury Review • 13

the independent Artist

issue seven • spring 2010



©Larry Berman

A Conversation with Bruce Baker: Helpful Advice from a Pro

by Larry Berman

There are a couple of things that come to mind when it comes to artists picking their slides for the jury. First and foremost, what artists do is create work, and over a period of time they "cherry pick" that work to make their selections to be photographed for jury slides. They have their photo session and when they are done they usually have a grouping of work that does not hold together as a cohesive body. It is "a little of this and a little of that", potentially all nice pieces, but they don't work together to create an artist's identity.

A much better way to approach the challenge of jury slides is to conceptualize a body of work that works together as a group, fresh, imaginative and impeccably crafted. If you take the time to create a body of work and then photograph it, POW! Now when your slides pop up in front of the jury there is a relationship. They see the connection between the pieces and the palate and the story of what you're trying to say to the world with those objects, be they two-dimensional or three-dimensional. When you do this you make it easy for them to decide if you are in or out of the show. Juries tend to reward artists that make it easy for them.

Another challenge that artists face when choosing slides is knowing how to get the jury's attention. When I am conducting a workshop I often ask: "What are you trying to say to the jury when you pick your slides?" Most artists respond with "look how talented I am!" Or "pick me!" Problems occur if this is what you are telling the jury. Artists end up showing a range of talent rather than a theme and focus. Jurying is a very hard job. When you make this job easier by showing amazing work, easy to understand, with theme and focus, you just got their attention. I have seen this happen when I have been on a jury and a slide

continued on page 14



Eve Lerman: On Battling Imports at Art Shows



In September 2009, NAIA was pleased to welcome Eve Lerman, Senior International Trade Specialist, U.S. Department of Commerce for the U.S. Commercial Service in Pontiac, Michigan, as a presenter at the Director/Artist Summit in Peoria, Illinois. What follows is a summary of her session on the misrepresentation of imports.

Ms. Lerman described her "everyday job" as supporting exports of U.S. products. Pointing out that in her former life she was a lawyer specializing in international law, Ms. Lerman stressed that she does not currently work as a lawyer, but is an international trade specialist. She's not permitted to provide legal advice and is not an expert in customs, trademarks, and the like, but was presenting information and ideas to generate discussion.

Her presentation addressed how unscrupulous exhibitors misrepresent products they sell as "Made in the U.S.A.", when in fact they are imported at low cost from other countries, thus depriving authentic U.S. artists of income in a difficult economy. In addition, this misrepresentation raises doubts among buyers, who can't tell if the art is made in the U.S. or imported. As a result, the U.S. is damaged culturally, as legitimate artists are pushed out of the marketplace.

Government Agencies

Ms. Lerman helped work through the thicket of government acronyms by going through a list of federal agencies and explaining how each might help to address the problem. These include the Federal Trade Commission, Customs and Border Protection, the Department of the Interior, Congress and the President, and the International Trade Commission.

The Federal Trade Commission (FTC)

The FTC is an independent government agency charged with protecting America's consumers. It works to prevent fraud, deception, and unfair business practice and provides information to consumers to stop, spot, and avoid these.

Examples of the problems they address include mortgage fraud, charity scams, and misleading advertising. The FTC provides consumer advice on subjects such as buying jewelry or genuine Native American arts and crafts and regulates the use of "Made in U.S.A." markings.

Most manufacturers/marketers of U.S.-produced products are not required to disclose U.S. content, with the exception of textiles and wool. Those who choose to make the claim that their product is "Made in U.S.A." must adhere to the "all or virtually all" standard: 1) All significant parts, processing and labor that go into the product must be of U.S. origin; 2) No - or only negligible - foreign content; 3) final assembly or processing must take place in the U.S. In order to assess how the "Made in U.S.A." designation applies to a particular art or craft, you'll need to review the specific rules pertaining to it.

If you believe a product is wrongly promoted as "Made in U.S.A." because it wasn't, or it contains significant foreign parts/processing, call the FTC at 1-877-FTC-HELP or file a complaint at www.ftc.gov. If you are aware of import or export fraud, call the U.S. Customs Service Fraud Hotline, 1-800-ITS-FAKE. The FTC enters complaints into "Consumer Sentinel Network"—a secure online database/investigative tool used by civil and criminal law enforcement agencies in the U.S. and abroad.

The FTC website is <http://www.ftc.gov>.

Customs & Border Protection (CBP)

CBP is part of the Department of Homeland Security. CBP helps to enforce "country of origin" marking rules and classify products for import tax. Its "National Import Specialists" handle questions regarding binding ruling requests on tariff classification, and "country of origin" marking.

The Tariff Act 1930 requires that articles of foreign origin imported into the U.S. be marked (as legibly, indelibly, and permanently as the article permits) to indicate country of origin. However, exceptions to the act are on the

continued on page 6

Hot Works – Patty Narozy, Show Director

Award-Winning Fine Art & Craft Shows

Roy Schallenberg, Painting

2010/2011 Coming Events:

8th Orchard Lake Fine Art Show (outdoor)
Jul 30-Aug 1, 2010 West Bloomfield, MI
NEW & IMPROVED LOCATION!

3rd Charlotte Fine Art Show (indoor)
Oct 9 & 10, 2010 Charlotte, NC

6th Estero Fine Art Show (outdoor)
Nov 6 & 7, 2010 Estero, FL (near Bonita/Naples)

2nd Boca Raton Fine Art Show (outdoor)
Jan 8 & 9, 2011 Boca Raton, FL

7th Estero Fine Art Show (outdoor)
Feb 26 & 27, 2011 Estero, FL (near Bonita/Naples)

www.HotWorks.org

ACCEPT CREDIT CARDS ANYWHERE!

Don't Turn Away Potential Customers!

866.499.5722

www.1nbcard.com/artisan

Lowest Prices Guaranteed!!

- Mobile Payment Systems / Credit Card Machines
- Nurit 8020 & 8000 / Verifone VX / Way Systems
- Nationwide Coverage via GPRS / CDMA / Mobitex
- Store & Forward, Charge By Phone, Wireless Laptop
- Internet Gateways / Merchant Accounts / Check Guarantee
- **Free Equipment, Preferred Leasing & Rental Programs**
- No Contracts, Cancellation Fees, or Minimums on most accounts!
- Lifetime Equipment Warranty & Free Supplies Available
- 24 Hour Set Up / Bad Credit No Problem
- **Exemplary Support, Reliable, Dependable and Established**
- Don't Get Burned - Demand Full Disclosure
- Call Us Before You Decide - References Provided

Toll Free

866.499.5722

www.1nbcard.com/artisan



Registered ISO/MSP First National Processing, Inc.

PROMO CODE: 1451



Greg Lawler's
Art Fair SourceBook™
The Ultimate Guide to Juried Art & Craft Shows Nationwide!
www.ArtFairSourceBook.com

Art Fair SourceBook Online Format



- User-friendly format with lists sortable by deadline, sales, attendance, and more
- Complete reviews of 600+ art fairs with hard-hitting editor's critiques
- Each fair is rated based on artists' sales in the previous year
- Online professional discussion forums



Subscriber Feedback

"I passed on the SourceBook for years because of the cost. Now that I've got it, it's been worth every penny I invested."

— C.A. Harris, Leather, Mount Victory, OH

"My SourceBook made me over \$10,000 last year alone."

— Kevin Russell, Paper, Phoenix, AZ

And Print Format



- Compact
- Easy to use
- Spiral-bound
- Indexed 5 ways
- Find listings in seconds

Call for a free 16-page color brochure with full details on how the SourceBook will help increase your income the very first year!

Call (800) 358-2045 and mention this ad for a 20% discount

Mobile Solutions



- iPhone
- Blackberry
- Palm Pre
- Android

Serving the
Arts & Crafts
Community
for 25 years!

Imprinters & Slips



Up to
20% off
for NAIA Members

Wireless Terminals



1st National Processing
The Future Of Electronic Payment Processing

The Independent Artist is a publication of the National Association of Independent Artists (NAIA).

NAIA was formed following dialogue that began at the Old Town Art Fair in Chicago in June of 1995. The group's purpose is to enhance the economic well-being of people who exhibit their work at quality outdoor and indoor art and/or fine craft shows, encourage creative expression and artistic excellence, and expand public awareness, appreciation and acquisition of fine art and fine craft.

The NAIA actively works to be a valuable resource for not only artists, but also the organizers and directors of art shows.

To learn more, visit our website:

NAIA-Artists.org

Many thanks to the artists, collectors, merchants, service providers, and other professionals who generously took time to write articles for inclusion in this publication.

To advertise in future issues of *The Independent Artist*, contact:
IAAdvertising@NAIA-Artists.org

This publication was edited, designed, and produced by Sara Corkery, NAIA Communications Director.

Contribute!

To submit articles, letters to the editor, or ideas for future issues of *The Independent Artist*, phone 630.244.9406 or email Sara Corkery: SaraCorkery@NAIA-Artists.org



You can join NAIA today.

See page 9 for more information about how NAIA serves as a collective voice for the art show artist.

A Letter from the NAIA Board Chair

2010 is the beginning of a new year as well as an exciting new decade for NAIA. For the first time in the history of the organization we have a board of directors comprised of members representing each membership group who contribute to our organization. It is our goal to gain a better understanding of all aspects of the art show industry so that we may more effectively advocate for our membership. The election of this new board is a step toward that goal.

First, I would like to introduce you the 2010 Board of Directors. Exhibiting artists are our largest membership category and the founders of the organization. Representing this category are Teresa Saborsky, sculptor, Goshen, Kentucky; Holly Olinger, mixed media, Charlottesville, Virginia; and Lois Songer, jeweler, Key West, Florida. In addition to being an exhibiting artist, Lois is also the director of the Key West Craft Show and Old Island Days Arts Festival

"Supporters" include patrons, educators, students, retired artists, and other individuals interested in supporting the art show artists and shows. Representing this category is civil rights advocate Richard Lobenthal of West Bloomfield, Michigan, who brings his wealth of professional experience to our Board of Directors.

Finally, "Contributors" are those who provide services to artists. These members include shows, publications, credit card processing companies, and suppliers. Our first board members to represent this category are Stephen King of Des Moines, Iowa, director of the Des Moines Art Festival and Lisa Konikow of Bloomfield Township, Michigan, director of Arts, Beats, and Eats.

At our first Retreat/Board of Directors meeting, we looked at the present state of the art show industry and at NAIA, with an eye as to how we could best meet the needs of our membership. Our new board members provide new opportunities to enable a greater understanding of our industry, inform and educate our members, and provide information as to many aspects of art shows as well as exploring other avenues of marketing.

We have identified five basic "pillars" on which we plan to build for the future.

1. Analysis and Assessment of Art Show

For quite some time we've had member reviews on our forum. Most of us know that there are also reviews by other sources, but there is a lack of information from the shows themselves. We have recently set up a section on our forum called ACCESS in which show directors will describe their shows from their own perspective. It's not an advertisement, not a review by someone else, nor is it a PR writeup to draw people in to a show. It's a director talking about his or her show, what they are, their goals, their vision. The unique aspect of ACCESS is that you are able to read what the director has written and ask questions. It's a forum discussion, open for a given amount of time, in which you have the opportunity to get to know the director and the show. We hope that this will "demystify" much about shows and offer artists the opportunity to know a show so they can make more informed decisions as to whether the show is a good "fit" for them and vice versa.

2. Marketing

In this day and age of slow economy, many of us have had to learn to think outside the box. We're facing the necessity of looking at marketing from different perspectives. What are some of the opportunities that are out there? How can we streamline our businesses? We will have guest experts from several fields of possible interest available to give "talks" on our forum. Guests will have access to our forum for a month to have discussions and answer questions from our members.

3. Advocacy

Large strides have been made in this organization in its 14 years of existence. In spite of that, many issues still exist. New problems arise daily and monthly as technology advances, helping in many ways, yet also raising questions as well. NAIA will continue to look at issues brought forth by its members and work to resolve them in the best way possible for all parties. We have enjoyed a good relationship with many shows in the past, but that now takes on a new dimension as we now have members on our Board of Directors who can help pave the way toward greater understanding and more effective resolutions.



4. Bridge between Show Directors and Artists

Too often there are large gaps in the elements of our industry. Show directors depend on artists to make their shows and artists depend on shows to provide a venue for their art. We need each other, yet sometimes there are great gaps in communication. NAIA is dedicated to closing these gaps. We're beginning by the use of our Forum and will extend that through the use of educational programs and other means of outreach we have on the drawing boards.

5. Premiere resource for members

In this age of mass and instant communication through the internet and other forms of social networking, there is a vast amount of information to be had. Sometimes, though, that leads to overload. Where does one begin to look for information? Well, for those in the art show industry, you will have NAIA. We are building an effective network by which you can have your questions answered whether you are an artist, or connected with a show, have a product to sell, or a school who wants to help students know how they can make art a valid career choice. NAIA is working toward being the "go to" source for the art show industry.

Are these lofty goals? Of course they are, but these are exciting

times that call for lofty goals. We are making transitions that will help improve our industry nation wide, no matter what role you play. Art shows are unique phenomena and much loved by communities. The art show artist is a unique part of Americana, our "home grown" talent, creativity, and craftsmanship to be treasured and celebrated in this time of manufacturing and outsourcing. One can't outsource talent nor can one duplicate the singular, distinct character a community art show. As is written in our mission statement, NAIA is dedicated to strengthening, improving and promoting the artistic, professional and economic success of artists who exhibit in art shows. We are committed to integrity, creativity, and the pursuit of excellence and we advocate for the highest ideals and practices within all aspects of the art show environment.

If you are not a member of NAIA, we invite you to join us and be a part of the future of the art show industry. If you are presently a member, be sure to read update blasts on our activity and, most importantly, check with the forum regularly for new discussions and information.

Teresa Saborsky, NAIA Board of Directors, Chairman

Copyright Basics: Pictorial, Graphic, and Sculptural Works or for Works of the Visual Arts

by Bruce H. Little, Esq.

I. What is Copyright?

- A. The fundamental copyright law in the United States is The Copyright Act of 1976, 17 U.S.C. § 101 *et seq.*
1. Copyright protects “original works of authorship,” which are defined to include “pictorial, graphic, and sculptural works.” (Although lay people think of an “author” as a writer, in the language of the Copyright Act, an “author” is anyone who creates a copyrightable work, and the definition of “author” includes “painter,” “sculptor,” or another creator of a work of visual art.)
2. Examples of “pictorial, graphic, and sculptural works” protected by copyright include (but are not limited to) the following:
 - a. Paintings, drawings, and murals.
 - b. Photographs.
 - c. Advertisements, commercial prints, labels.
 - d. Artwork applied to clothing or to other useful articles.
 - e. Posters.
 - f. Dolls and toys.
 - g. Greeting cards, postcards, and stationery.
 - h. Jewelry designs.
 - i. Models.
 - j. Needlework and craft kits.
 - k. Computer and laser artwork.
 - l. Cartoons and comic strips.
 - m. Sculptures, including carvings, ceramics, molds, and maquettes.
 - n. Tapestries.
3. Copyright protection does not extend to ideas, concepts, or discoveries. (An artist may depict the Verrazano Narrows Bridge in a painting without infringing the work of a different artist who painted the same bridge earlier.)
 - a. Copyright also does not protect short phrases, titles, or slogans, familiar symbols or designs (i.e., a pink triangle is entitled to no copyright protection), or variations of coloring, lettering, or typographic ornamentation.
4. Under § 106 of the Copyright Act, the owner of a copyright has the exclusive right to make copies, prepare derivative works, sell or distribute copies, or to display the work publicly.
 - a. If someone wishes to use the work in one of the ways enumerated in § 106 – for example, to publish a photograph of a painting in an advertisement for an art fair – he or she must first obtain the permission of the copyright owner
5. What is “copyright notice”?
 - a. Under § 401(b) of the Copyright Act, notice has three elements:
 - i. The symbol ©, or the word “Copyright,” or the abbreviation “Copr.”; and
 - ii. The year of first publication of the work; and
 - iii. The name of the copyright owner.
 - b. Notice must be placed on the work “in such manner and location as to give reasonable notice of the claim of copyright.” § 401(c)
 - c. Since March 1, 1989, notice has been optional and not mandatory. Works published on or after that date are not required to have a copyright notice; works published before that date without a copyright notice are, in most cases, no longer covered by copyright.
 - d. If a work bears a proper copyright notice—“© 1988 Diane French. All rights reserved.”—the notice defeats a claim of “innocent infringement” (known among lawyers as the “I didn’t know I wasn’t allowed to copy” defense) in a lawsuit. § 401(d)
6. How long does a copyright last?
 - a. For works created on or after January 1, 1978, the copyright term is measured by the life of the author, plus 70 years after her death. For joint works, the copyright term is measured from the death of the last surviving author. The copyright term for a work made for hire is 95 years from first publication or 120 years from creation, whichever is shorter.
 - b. For works created on or before January 1, 1978, or for works in existence but not published or registered with the Copyright Office before January 1, 1978, there are a variety of terms. Consult a copyright lawyer with specific questions.
 - c. All copyrights expire on December 31 of the final year of their term.
7. A “work of visual art” is defined more narrowly than a “pictorial, graphic, or sculptural” work. As defined in the Copyright Act, a “work of visual art” is:
 - a. A painting, drawing, or print existing in a single copy, or in a limited edition of 200 or fewer copies that are signed and consecutively numbered by the author; or a sculpture similarly marked and numbered, existing in a single copy or 200 or fewer copies; or
 - b. A still photographic image produced for exhibition purposes only, similarly marked and numbered, existing in a single copy or 200 or fewer copies.
 - c. Posters, maps, globes, charts, technical drawings, diagrams, models, applied art, motion pictures or other audiovisual works, merchandising or advertising items, and any works made for hire are *not*, by definition, “works of visual art.”
8. What is “publication”?
 - a. The concept of “publication” has special significance when it comes to copyright registration and protection.
 - b. “Publication” is defined as distribution of copies by sale or other transfer of ownership, or by rental, lease, or loan. Offering to distribute copies is, for the purposes of copyright law, the same as distributing them – it is publication. Public display is not, however, the same as publication.
 - c. If there is only one copy of a work of art, like a painting or statue, it is not “published” in a copyright sense when sold or offered for sale through an art dealer, gallery, or auction house. This is an important distinction, because it permits an artist to submit “identifying material” to the Copyright Office, rather than a “complete copy,” when filing for registration.
 - d. If there are multiple copies of a work, it is published when the reproductions

Artist and NAIA member Diane French presented a session on *Copyright Infringement: Protecting Yourself Before an Issue Arises* during the 2009 NAIA Artist and Director Conference. During her presentation, Diane shared some of her personal experiences with copyright infringement and discussed how artists can prevent easily avoidable problems with a little foresight. She also offered up the following document as prepared by copyright specialist Bruce H. Little, who has graciously agreed to let NAIA reproduce it here.



- are publicly distributed or offered to the public or a private group for further distribution.
- e. When a statue has been erected in a public place, it is not automatically “published” if it is the only copy.
 9. Four other concepts you need to understand about your rights as a copyright owner:
 - a. **Owning the “material object”** is not the same as owning the copyright. Under § 202 of the Copyright Act, transferring ownership of any material object—such as selling a painting—does not automatically transfer any rights to the copyright in that material object. The converse is also true: selling the copyright in a painting is not the same as selling the actual painting.
 - b. **The “first sale” doctrine.** Under § 109 of the Copyright Act, after the artist has sold the material object—the painting—she has no automatic right to prohibit, limit, or control subsequent sales of that painting. She retains the right, however, to control whether the painting is copied or publicly displayed.
 - c. **“Works made for hire.”** Even though a work has been commissioned, the customer does not automatically acquire the copyright to the work. The author retains the copyright unless she is an employee of the customer and creating artworks is within the scope of her employment; or unless she has executed an assignment of rights to the customer.
 - i. A word of caution: Simply describing a work as a “work made for hire” may be legally insufficient to transfer ownership of the copyright in that work. To be certain that rights are transferred correctly, the copyright owner should sign an “Assignment of Copyright Rights.”
 - d. **“Fair use.”** Under § 107, copying may be permitted for purposes such as criticism, comment, news reporting, teaching, scholarship, or research.
 - i. “Fair use” is always determined on a case-by-case basis, depending on a variety of factors. Four of those factors are set out in the statute, but the courts have infinite leeway in determining other factors to apply.
 - ii. Artists rely on the “fair use” defense when they borrow from other artists and incorporate familiar elements from older works into their own works, as *homage*, satire, or for any other reason.
 - B. How do you obtain a copyright?
 1. You don’t have to “apply” to obtain a copyright—you have a copyright automatically as soon as the work is “fixed” in a tangible medium, i.e., as soon as it is physically created. Neither registration with the Copyright Office nor publication is required for copyright protection to exist under current law.
 2. Exceptions:
 - a. Works created before January 1, 1978 (the effective date of the Copyright Act) may not be protected by copyright if before that date they were published without registration.
 - b. In general (there are some exceptions only a copyright attorney can explain), if a work was published before March 1, 1989, that did not contain a copyright notice have been committed to the public domain and no longer are protected by copyright.
 - C. Copyright Registration
 - A. Although registration is not required to obtain a copyright, there are many advantages to registration.
 1. Establishes a public record of the copyright claim.
 2. Registration is in most case a prerequisite for bringing an infringement lawsuit.
 3. Timely registration—before there is an infringement—provides the copyright owner with a broader range of remedies, i.e., statutory damages of up to \$150,000 per infringement (§ 504) and the ability to recover attorney fees from the infringer (§ 505).
 - B. How to register your copyright.
 1. You have to apply to the Copyright Office at the Library of Congress in Washington D.C. to register your copyright in the United States. There are three essential elements to the registration process: completion of the application form, payment of a non-refundable filing fee, and submission of a copy or copies of the work being registered (or identifying material) which will remain permanently on “deposit” with the Copyright Office.
 2. The application form.
 - a. Online registration in the “electronic Copyright Office” (“eCO”) is available at www.copyright.gov. Click on “electronic Copyright Office” and follow the instructions.
 - i. Advantages of online registration include a lower filing fee; online status checking, payment by credit or debit card or electronic check, and the ability to upload certain categories of deposits directly into the eCO as electronic files.
 - b. Fill in Form CO at www.copyright.gov (go to “Forms”) using 2-D barcode scanning technology; print out the completed form, and mail it to the

Website Wonders: Ten Free (or Downright Cheap) Tools Waiting for You

by Connie Mettler, www.artfaircalendar.com, www.artfairinsiders.com



- Copyright Office.
- c. Obtain paper forms from the Copyright Office (not available on the website) and mail them in.
 3. Filing fees.
 - a. Filing fee for online deposits are \$35 per submission; for Form CO they are \$50 per submission; for paper submissions the fee is \$65.
 - b. For group registrations (up to 750 published photographs can be registered in one submission using Form GR/PPh/CON), the fee is \$65.
 - c. A schedule of fees, for recording transfers, expedited registration, searches of records, obtaining copies, and other services, is available at www.copyright.gov.
 4. Deposit requirements: To register a copyright, the author must deposit "complete copies" of the "best edition" or, in some cases, "identifying material."
 - a. For a published work, a "complete copy" is a copy of the work as it was published, i.e., offered to the public for sale. If the work is unpublished, a "complete copy" is one that represents the complete content of the work being registered.
 - b. For published works, the "best edition" must be the edition published in the United States before the date of deposit that most closely captures the work in which copyright is claimed. Copies deposited for registration must be undamaged.
 - c. "Identifying material" consists of a two-dimensional reproduction or rendering of a work. Photographs, transparencies, photocopies, or drawings that show the complete copyrightable content of the work qualify as "identifying material."
 - d. For an unpublished two-dimensional work – i.e., a unique painting offered for sale only through a gallery – you can register the copyright by depositing either one complete copy of the work or "identifying material," i.e., a photograph of the work.
 - e. For most published two-dimensional works, two complete copies of the work must be submitted.
 - f. For three-dimensional works (sculptures) or two-dimensional works applied to three-dimensional objects, the Copyright Office will accept only identifying materials, i.e., photographs. The Copyright Office will not accept sculptures.
 5. Registration of more than one work with a single application and fee
 - a. An author may choose to register several works of art in a single registration, for administrative ease, and to save money.
 - b. If a group of works are unpublished, they can be registered as a collection if *all* of the following conditions have been met:
 - i. The elements of the collection are assembled in an orderly form (For example, an album of photographs of paintings by a single artist.)
 - ii. The combined elements bear a single title identifying the collection as a whole. (For example, "2008 Paintings by Diane French").
 - iii. The copyright claimant or claimants for each element of the collection are the same.
 - iv. All of the elements are by the same author, or the same author has contributed to each work in the group.
 - c. Published works are subject to stricter rules.
 - i. All copyrightable elements that are included in a single unit of publication in which the copyright claimant is the same may be considered a single work for registration purposes.
 - ii. A single registration may be made for a group of published photographs if all of the photos were taken by the same photographer (whether an individual or an employer for hire), all of them were published in the same calendar year, and all have the same copyright claimants.

III. Moral Rights for Visual Artists

- A. Under §106A, authors of "works of visual art" (as defined in Section I (A) (6) on page 4 above), are accorded special rights of attribution and integrity.
 1. "Attribution" ensures that artists are correctly identified with the works they create and are not identified with works created by others.
 2. The "right of integrity" allows artists to protect their works against modification and destruction that are prejudicial to their honor or reputation.
- B. Rights of attribution and integrity may not be transferred by the author. The rights expire upon the death of the author.
 1. These rights may be waived by a written instrument.
 2. Transfer of either the physical copy of a work of visual art or of the copyright in the work does not affect the moral rights accorded to the author.
- C. If a work of visual art is incorporated into a building, and the owner of the building wishes to remove the work and can do so without destroying the work, the owner of the building must give the author the right to remove the work herself.
 1. A registry maintained in the Copyright Office is the official record of the buildings and works of art that are covered by this provision. See www.copyright.gov/title37/201/37cfr201-25.html.

IV. Transfer of Copyright Ownership

- A. Copyright ownership can be transferred independently of transfer of ownership of the physical embodiment. For example, a painter can license a copy of one of her paintings to a greeting card company even though she has sold the actual painting to a collector.
- B. Copyright rights can be sold independently of one another, i.e., the right to make copies can be transferred to one purchaser, and the right to publicly display the work can be transferred to another.
- C. Copyright rights can be licensed, exclusively or non-exclusively, temporarily or for the duration of the copyright.

continued on page 6

continued on page 6

Choosing providers

Now that you have your website let's make it work smarter and look fabulous.

Are you ready to do the work of building your site or do you want to spend a little money and get a good deal of hand-holding along the way? Which way will it get done? Do you like to create and figure out new ways to do things along the way, or are you so overwhelmed with all the facets of running your business that you'd like some help?

Start with choosing a web hosting company. There are over 30,000 web hosting services (a web hosting service is a type of Internet hosting service that allows individuals to make their own website accessible via the World Wide Web.) Most of them offer some version of a point-and-click site builder these days that anyone can use. You sign up with the host, get your domain name (url) and use their templates to build your site.

Your choices are to do it yourself or spend some money for help.

A. Do it yourself

This method requires you to find a host for your site then follow the directions on that site to put it together. My choice for an inexpensive, cost-effective and easy to use system is Type Pad. Type Pad offers a range of strong features important to a beginning web designer that includes easy to use customizing and editing tools and reliable hosting. Their 14 day free trial is a great way to get acquainted with Typepad. (And the basic paid version is only \$4.95/month

—well worth it given the system's features, reliability, and flexibility.) I like this site so much that I chose it to host my website ArtFairCalendar.com.

Why it works for me:

1. It does not require you to learn html. You can just type words into the template and it is done! Nothing fancy.
2. It has dozens of customizable templates to suit your design needs.
3. It goes up easily. When I need to change a date or a photo I don't have to ask someone else to do it for me. Login, make changes, publish!
4. It is compatible with my Mac-based computing.
5. The price can't be beat.

Con: It doesn't have e-commerce capabilities so you will have to link to another provider for whatever e-commerce your business requires.

B. Purchase a system that will guide you through the steps to building your site. Consider Site Build It.

Site Build It is an all-in-one web site building and hosting solution that will quickly guide you through the steps to turn your idea into a new e-commerce web site business. More than just a web hosting service, SBI coaches you through the steps needed to build an online business.

It's a bit more expensive (\$299) but SBI is likely to save you money because it includes many tools to help ensure that your new online venture has the solid foundation it needs to make you more money online.

Make that new site look great!

Cool free tools for your website:

Plan your palette. www.colorcombos.com—one of many places on the web where web designers can find the perfect color combination for your project. This site was built to help web developers quickly select and test website color combinations. The heart of the site is the Combo Tester, which allows web developers to see how different color combinations work together on the screen.

Online Image Optimizer. www.webresizer.com—Quickly and easily reduces the file size of gifs, animated gifs, jpgs, and pngs. It crops photos, sharpens, rotates adds borders and more. It can serve as a fabulous and free replacement for much more expensive image editing tools like Photoshop.

What The Font. www.mynewfonts.com—Need to know what font is used in an image? Upload the file to What The Font and it'll tell you the closest match in its database.

Need some art for your pages? Here are some clip art resources:

- webweaver.nu/clipart—over 3000 royalty free image
- CoolArchive.com—clipart, animations, free fonts, icons, a logo and button generator

Artists are fond of graphics on their sites, here's a great place that will tell you the time it takes for different connection speeds to fully load your page, as well as giving tips to help speed it up: www.websiteoptimization.com/services/analyze

Copyright Basics, continued from p. 4

- D. Transfers of copyright ownership must be in writing, § 204; and they can be recorded with the Copyright Office in Washington, § 205, the same way a deed to land is recorded at the county courthouse.
- E. Transfers of copyright can be revoked by a copyright owner or her heirs during a five-year period beginning 35 years after execution of the copyright assignment, § 203(a)(3), following service on the transferee of statutory notice. § 203(a)(4)

V. Recommendations

- A. When possible, place a copyright notice on each work.
- B. Register copyrights in as many of your works as you have the time and money to protect. Making an annual, or semi-annual, or quarterly submission to the Copyright Office of collections of photographs of unpublished works allows for registration of each work for a single filing fee.
- C. When you sell the "physical embodiment" of a work, i.e., a painting or a sculpture, be sure that you do not sign any documents that unintentionally transfer copyright ownership to the purchaser. It may even be helpful to present the purchaser with a bill of sale that states: "This is not a transfer of copyright. (Artist) retains all rights not specifically transferred or conveyed by this instrument."
- D. Consult with experienced copyright counsel before selling, licensing, transferring, or otherwise disposing of your copyright rights—or entering into a transaction where you might be doing so unwittingly. ♦

Bruce H. Little is an intellectual property attorney and a partner at the law firm of Lindquist & Vennum P.L.L.P in Minneapolis, Minnesota. A trial lawyer with a concentration in intellectual property litigation, Bruce also focuses his practice on the acquisition, protection, and commercial exploitation of United States and foreign patents, trademarks, copyrights, and trade secrets. He has served as lead counsel in trial court and on appeal in cases involving copyright infringement, trademark infringement, patent infringement, false advertising, unfair competition, misappropriation of trade secrets, and enforcement and interpretation of related license agreements. He has also represented individuals and companies in disputes relating to covenants not to compete, nondisclosure agreements, and inventor agreements pertaining to the acquisition, ownership, and use of intellectual property. He has prepared and prosecuted hundreds of trademark and copyright applications, and has served as lead counsel in opposition and cancellation proceedings before the Trademark Trial and Appeals Board of the United States Patent and Trademark Office. He can be contacted at 612-371-2437 or blittle@lindquist.com. Visit lindquist.com for more information.

Battling Imports, continued from p. 1

Congress and the President

Congress and the President have the power to adopt new laws that have the power to protect artists in the United States. In order to generate Congressional support for favorable legislation, NAIA could be best served by partnering with arts advocacy groups on the national (e.g., Americans for the Arts) or regional (e.g., ArtServe Michigan) levels.

International Trade Commission (ITC)

Per Section 337 of the Tariff Act of 1930, the ITC conducts investigations into allegations of certain unfair practices in import trade. The "Trade Remedy Assistance Program" provides special assistance for small business. Because the typical case involves problems with a single exporter to the U.S., it would be harder to get relief for artists through the ITC since there are numerous products involved from a variety of countries and producers.

The website for the ITC is www.usitc.gov.

Possible Remedies

Toward the end of her session, Ms. Lerman presented several ideas on how artists could possibly combat misrepresentation in the marketplace. Please note that NAIA has not adopted any of the following measures; these are just presented as suggested by Ms. Lerman:

- Create a trademarked logo for the "National Association of Independent Artists—Made in USA"
- License the "collective trademark"/logo to directors and artists on condition they certify requirements met
- Directors supply TM stickers to artists at shows who certify product meets "Made in USA" requirements
- Check with Federal Trade Commission to be sure that NAIA and fair directors will not be liable for misuse
- Create "Registry" of "Made in USA" Artists to help public identify authentic art
- Establish "NAIA Certified Fairs" program for U.S. art fairs that act to eliminate imports masquerading as US-made art
- Lobby for new law modeled on Indian Arts and Crafts Act of 1990
- Investigate whether greater specificity in tariff code might help U.S. artists
- Pursue elimination of exception to country-of-origin marking requirement for imported art
- Develop model art fair prospectus language to combat imports
- Educate fair directors on how to report suspected violations
- Develop shared database of "violators"—exhibitors will not be allowed to participate in any NAIA shows (check antitrust rules)

Disclaimer

This statement accompanied the presentation: This presentation is for general informational purposes only. Nothing contained in the slides or communicated verbally should be interpreted as legal advice, an official pronouncement on US law or policy, or the official view of the US Department of Commerce. Ideas presented are for discussion purposes only. Information is based on research, conversations with government and private sector contacts, and analysis of same. Laws and regulations are complex and are presented only in part. Before taking concrete steps advice should be sought from legal counsel and specific government agencies responsible for applicable law and policy. ♦

Website Wonders, continued from p. 5

Sitegadgets.com has offers 23 different gadgets to spice up your website! These gadgets let you keep visitors coming back, and to find out what your visitors have on their minds. Tell-a-friend is a link that your visitors can click on to tell their friends how cool your site is. They've also got a service to send and receive postcards, a search engine so your visitors can search your site only, an email list builder, and many more widgets to make your site "sticky."

You can set up a store on your site selling not only your art but other products with your images on them. Café Press has dozens of customizable merchandise items, including t-shirts, hats, coffee mugs, bags. You upload your images and your customers can order them directly from Café Press who then handles all production and fulfillment.

Online business advice: Scott Fox publishes a free email newsletter with the latest tips, strategies, tactics and deals about building your small business online. Subscribe at www.ScottFoxblog.com and receive his free website setup checklist to make sure you've done all you can to position yourself for online sales. While you're there sign up for his new free Traffic Building School, 50 easily digestible doses of strategic advice for bringing customers to your site. The lessons arrive daily in your mailbox.

Not so much about making your site look good, but making it work better to bring you traffic by insuring you are using the best key words for search engine optimization:

- Google Keyword Tool— <https://adwords.google.com/select/KeywordToolExternal>
- Google Traffic Estimator Sandbox— <https://adwords.google.com/selecttrafficEstimatorSandbox>
- A large bunch of free tools to help with making your site efficient and search engine friendly: www.webConfs.com. A pile of search engine optimization tools await you here, a Search Engine Spider Simulator, a Backlinks Checker, a Keyword Density tester, a Domain Age checker, a Reciprocal Links checker, and more. I especially like the URL rewriting tool. It is really helpful for getting started with the perfect domain name, which, after all, this is where it all starts.

Is this just too much? Then take it one step at a time. Find the tip that seems the most relevant for your needs. Let's make those web sites shine!

Culture Exchange: The Yokohama International Open-Air Art Fair

by Cynthia Davis, Photographer, NAIA Staff, www.CynthiaDavis.com



October 31- November 1, 2009 Japan hosted its first open-air art fair in Yamashita Park near Yokohama Bay, Yokohama. The show was patterned off the U.S. art fair format. Up to this point fine art in Japan was available to the public only through more formal settings such as galleries or exhibitions at museums so artists had few opportunities to sell their work. Likewise, the public's exposure to a variety of visual arts and artists was limited.

The Yokohama International Open-Air Art Fair 2009 was the brain-child of Midori Uede-Okahana. Ms. Uede-Okahana studied fine art at Glassboro State University in New Jersey. While living in the U.S., she became familiar with the art fair venue. The spark was ignited to bring the art fair concept to Japan. She partnered with Takashi Yamashita. International Arts and Crafts Promotion, a nonprofit association was formed with the goal to "bring art to everyday life and foster the society that cherishes development of creativity." The show's promotional by-line: "Bring Art to Your Everyday Life."

Shary Brown, who recently retired as director of the Ann Arbor Street Art Fair, the Original was in essence the U.S. mentor of the event. Shary said, "Midori contacted me via email in the spring of 2008 to ask if we could meet during the July 2008 Ann Arbor Street Art Fair, the Original. We (the three representatives of the Yokohama International Open-Air Art Fair and me) spent a couple of hours together discussing their project, answering each others questions and walking our site. Midori and I kept in touch throughout the next year. We talked about logistics, essential arrangements, and artist selection process systems and alternatives. I showed them the educational and community activities that make events attractive to a broad audience and support the artists by providing engaging and educational experiences. We also discussed necessary audience services, artist support and marketing. In addition to the nitty-gritty of running an outdoor show, our conversations were about the fundamental mission of art fairs and their desire to provide an opportunity for independent Japanese artists to connect directly with Japanese patrons."

The Yokohama International Open-Air Art Fair consisted of 32 artists from both Japan and the United States/Canada. The North American artists were invited from

artists who participated in the 2008 Ann Arbor art fairs. A few members of the Street Art Fair Jury Group also helped with the jury process for selecting Japanese artists.

I interviewed several of the artists who participated in the Yokohama International Open-Air Art Fair 2009 to find out about their experiences: Jenny Mendez (sculpture), Mathias Muleme (paintings, etchings), Larry Oliverson (photography), Vincent Pernicano (glass), and Carroll Swayze (paintings, etchings).

Japanese Response to Art

Each artist I interviewed felt that the response to their work by the Japanese was very positive with sales ranging from good to excellent. Though public attendance was not huge, they seemed to be engaged and interested in the work. "I was pleased with the response to my work by the Japanese people, taking time to actually study the work and ask intelligent questions. They also were both polite and appreciative that we came to their country," said Larry Oliverson.

Larry also said that one customer gave him a small hand-crafted gift when she came to pick up the art work she had purchased from him. "Virtually every sale that I made involved a pleasant interaction with the customer. I felt that each person knew quite a bit about me and my work when they left the booth."

Mathias Muleme said that even though he felt that the attendance was "poor," the response to his work by the Japanese public was "fantastic." Vince Pernicano, on the other hand, felt that the attendance was "very good and visitors who came into my booth seemed very interested in my work, my material, and techniques."

Carroll Swayze told me that she writes small poems for the titles of her work which she had translated

into Japanese and these were a hit. "They liked the images and they loved the words so I did very well."

Jenny Mendez indicated that her small scale work was very appealing to the Japanese especially since they have small homes. She also felt that the subject matter of her work was relevant "especially to the women."

Show Logistics

I was particularly interested in the logistics the artists had to undertake to get their work to Japan, transport it once there, and then back again. I found that the show organizers handled almost everything for the North American artists making it a very easy, seamless experience for these invited artists.

Each North American artist prepared an inventory list of the work they were bringing to the show complete with photos, description, materials price, and the weight of each piece of work. The inventory list was sent to the designated Japanese shipping company who then submitted the it to Japanese customs. A few weeks later the artists packed and shipped or delivered their work to the same shipping company. Preparing the inventory was time consuming but necessary to clear Japanese customs.

"The organizers bought our plane tickets and sent them to us. We paid for shipping our work to Chicago, packing it very well, then they had the work crated and shipped to Japan," said Carroll. "The organizers rented the tents and the booths for us and had them delivered and set up. The work came through customs two days before the show setup and was delivered to the show site on Thursday the day before the show. I mean delivered right to each of our individual booths. All we had to do was unpack the art and hang it. It was beautiful!"

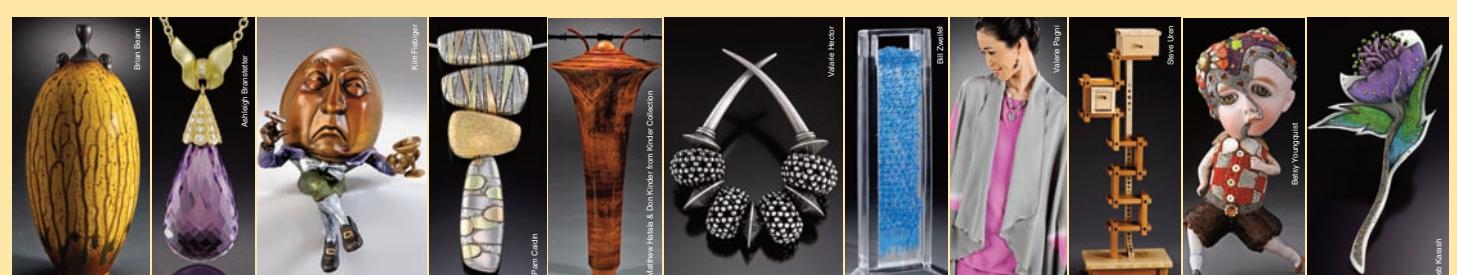
continued on p. 12



IMAGES
WITH
IMPACT

SANDERS VISUAL IMAGES

AWARD-WINNING PHOTOGRAPHY BY LARRY SANDERS, THE ARTIST'S PHOTOGRAPHER



COMPLETE PHOTOGRAPHY SERVICES FOR THE PROFESSIONAL ARTIST

- Complete up-to-date digital studio
- Digital retouching
- Slides available
- Images of all media
- Website photos
- Zapp, JAS, etc. digital formatting
- Display banners
- Booth photos

10% DISCOUNT TO NAIA MEMBERS

Coupon must be presented at time of shoot
Membership verified thru NAIA website



SANDERS VISUAL IMAGES

FINE ART & FINE CRAFT PHOTOGRAPHY

- More than 15 years experience serving fine craft artists
- Consistent, high quality
- Attention to detail
- Competitive rates
- Personal service

Call Larry today for an appointment!

Toll-free: 1-877-SANDERS (726-3377)

Milwaukee: 414-672-6727

Email: LZS@gowebway.com

Website: www.juryslides.com

Michael Corbin • 2009 Conference Keynote Address

I'm here to talk about art, but I need to say something here first that's weighing heavily on me. You may also feel the same. I'm finding what's happening in this country right now very troubling. The conflict, the fear, the rumors, the meanness, the drama, the political game playing on all sides, the over-arching philosophy of the day that says if I don't agree with you or you don't agree with me, then you must be destroyed. We have got to stop this. We're like a dog chasing its tail. It's like we're children hopelessly trapped in the oral phase of our psychological and social development. We have got to evolve past this. We have got to do a better job of looking out for one another. We're all we've got. We have to get on the same page . . . for the sake of history, if no other reason. I'm convinced that 200 years from now, historians are going to look back and say, "Oh my God! They had everything the needed, they had the knowledge and yes, the resources and they still screwed it up!"

I truly want to believe that we live in an enlightened society and the great thing is that ART CAN LEAD THE WAY. I actually wrote a speech for this morning, but I decided, "Ugh, if I have to go to one more function and listen to one more speech for one more minute, I'm going to croak!" Having said that, I threw out the proper speech in favor of cutting to the chase.

Money is tight and people are freaked out and yet here we are trying to figure out how to get people to buy . . . not food or clothing or a computer . . . but ART. Let's face it, being an avid collector myself, when it comes down to paying my bills or buying food or getting new brakes for my car, I'm going to do those things BEFORE I buy art of any kind. I think most of you would do the same. That's called having one's priorities in the right place.

Given that, there are so many overt and covert forces that conspire to keep art at the bottom of the priority chain. What I want to do here simply and briefly is name the forces and the solutions. And so, I'm calling this address the . . . "Art Stimulus Plan 2009-10: A Guide for Artists, Dealers, Administrators, and Collectors with Very Limited Time and Resources, If Not Inclination."

There are ten simple tips. The first few are practical and the last few are more conceptual. I'll state the problem followed by the solution. I'll go through them quickly so we'll have time to chat afterward.

Practical Tips

Problem 1: Elitism, Snobbery. Many of us in the art world are guilty of this. I have experienced this myself many times. Just before my current book, "The Art of Everyday Joe: A Collector's Journal" came out, I was talking with a book promoter who said she thought that I was really on to something. She said she would not go into an art gallery or even visit an art fair. She said she found the whole thing so intimidating. People often think they're going to be snubbed or made to feel bad because they don't know much about art. Not helping



people feel good about themselves at the point of potential purchase is not a good business move.

Solution 1: I know that selling art and setting up fairs and booths and dealing with uneducated customers can be exhausting and frustrating. But they are customers nonetheless. I recently spent \$300.00 that I had no intention of spending at the Gold Coast Art Fair in Chicago. I was on vacation and simply went there looking for things to write about. Do you know what caused me to spend that money? Simple smiles and hellos. Both artists Carl Vogtmann and Roger Disney made me feel welcome when I looked at their booths. All I bought were a few prints, but I think \$300.00 is a lot of money to spend when you had no plans to spend any money at all! Smiles and hellos made the difference.

Problem 2: Physical Access. We have got to make our art venues more accessible to people. I cannot tell you how many times I've visited fairs or galleries or museums and the entire experience felt like "Mission Impossible." Where do I park my car? Where is the main entrance? Why are there no tour guides to ask directions? Where's the men's room? These questions have nothing to do with art, but everything to do with whether or not customers feel comfortable.

Solution 2: Maps and guides and tickets are great, but what we really need are actual people to point out the way and RED FLASHING NEON SIGNS in various locations that literally say . . . "Peoria Art Fair—ENTER HERE!" or "The Armory Show—BUY TICKETS HERE!"

Problem 3: Affordability. We have got to price our work to sell . . . especially in this economy. Most of us are extremely aware of when something is intentionally priced too high. I'm not saying that you artists should give your work away or let some shyster swindle you . . . or take a hit on a deal. However . . .

Solution 3: Most people who aren't experienced art collectors are "entry level." If you're interested in reaching those people, why not create a high-end designer line of your work AND a lower end, more CONSUMER-FRIENDLY line of small paintings, drawings and limited edition prints specifically created to sell to this crowd. Most art museum shops sell posters of famous artists' paintings. These framed posters often costs hundreds of dollars. Artists should be going after this crowd. Shouldn't that money be spent instead on small,

affordable, original works created by living artists? **Problem 4: Not Casting Your Net.** For many art fairs, I really think that once-a-year exhibitions are too few and limited. They don't really provide enough exposure for the organization itself or to the mass audience. People today are too scattered. There are too many things fighting for their attention, especially during the warmer months.

Solution 4: This is just an idea that I think would attract more people. Why not use your same resources, scale down your larger fair in the summer, and introduce a satellite fair in early December? Obviously, the satellite fair would be much smaller and indoors, but it would provide you with another opportunity to get your name out there and reach people at a critical buying time. Of course, most communities have their art fairs during spring/summer, but two days just isn't enough time to reach people, many of whom go away on vacation.

Problem 5: Not Going to the People: This is really an extension of problem 4. The days of just sending out invitations and expecting people to come to you are over. Again, I think things have changed so much culturally just within the past few years. People are so much more mobile . . . including people with physical challenges. Things are moving faster not slower. **Solution 5:** Given that, why not put art in the places WHERE PEOPLE GO? We cannot just show art in galleries, museums and art centers. We've got to think outside those boxes and safely display art in places that people frequent. Arts councils really need to work on getting ART FOR SALE displayed in places like municipal buildings, DMVs, restaurants, sports arenas, malls, airport gates, hospital emergency rooms. Take art to the people. Have it there when they arrive. I mentioned this the last time I spoke here. I've seen some change but not enough. Most cities grant permits that allow people to stage organized, peaceful demonstrations in highly travelled parts of town. Why don't art schools take advantage of this and organize rallies and shows for art? Do it at lunchtime right on Wall Street or at Union Square. Take art to the people! I think that one of the reasons why junk food joints and stores like WalMart are so successful is because they're everywhere. We have to do the same thing with art. The more people SEE art, the more they'll THINK about it, the more they think about it, the more they'll WANT it.

CONCEPTUAL TIPS

Problem 6. The Impressionists. In my current book, I have an essay called "I'm Impressed Already." It tackles my feelings about the famous Impressionists. Don't get me wrong. I like Monet, Pissarro, and Cassatt just as much as everyone else. We all know they continue to be cash cows for art museums, but can we give them a little break? If you mention art to someone who doesn't know a lot about it, what's the first thing they say??? "Oh yeah, I remember going to a Monet

continued on p. 15

NAIA Summit: 2009 Artists and Directors



Photos, top to bottom, above:

1 - Attendees at the Opening Reception, getting to know each other.

2 - Holly Olinger's presentation on "Handmade in the USA."

3 - 2009 NAIA Conference Staff: Holly Olinger, Sally J. Bright, Teresa Saborsky, Arda Prendergast.

Conference Volunteer Acknowledgments

Yes, there are a lot of volunteer members to recognize this time, all of which helped to make the 2009 NAIA Artist and Director Conference a great success! Thank you all for your dedication to the Art Show industry! Arda Prendergast, Les and Ella Slesnick, Cynthia Davis, Martha Giberson, Carla Fox, Don Ament, H.C. "Chris" Porter, Ronna Katz, Sara Corkery, Diane French, Connie Mettler, Larry Berman, Karla Prickett, George Barfield, Sara Shambarger, Patty Gregory, Kim Armstrong, Gabe Johnson, Stacy Peterson-Steiner, Jennifer Lee, Vic Gutman, Rick Bryant, Jay Snyder, Kate Poss and Jay Downie

In 2005, NAIA presented our first conference award to recognize outstanding contributions to artists and the art show industry by an individual director. In 2007, in honor of the late great Mo Dana, the name of this award was changed to "The Mo Dana Award." This year the "Mo" was presented to Jay Downie of the Main Street Fort Worth Arts Festival! Jay has been in the forefront of helping artists through the recent and current difficult economy and was the first director we heard of to lower booth fee costs to help artists. A few years ago (and every year since) Jay's show staff set up an automated system to warn artists of emergency situations through calls to their cell phones. Last April Jay helped NAIA produce our first ever live broadcast of our first ever open board meeting by arranging facilities and lodging during his show. And for this year's conference he offered to be a sponsor—we did not ask, he just offered! Jay has always been on the side of artists working hard to institute rules and policies to make the playing field fair, to allow only legitimate artists into his show and to provide a good venue for artists to make a living. Thank you Jay for supporting artists and NAIA!

During the conference Holly Olinger and Connie Mettler gave a joint presentation on the use of free and low cost social networking avenues for advertisement of art and art shows. They showed a fabulous, high energy video about the new electronic world and why we all must pay attention. You can see the video yourself at this link: <http://www.youtube.com/watch?v=sIFYPQjYhv8>

To see the website of the guy that produced the above video, visit <http://socialnomics.net/>

More photos from the conference are up on the 2009 NAIA Conference Results Page at <http://naia-artists.org/work/SummitResults/2009index.htm> ♦

Become a Member!

What is the NAIA about?

"The mission of the NAIA is to strengthen, improve and promote the artistic, professional and economic success of artists who exhibit in art shows. We are committed to integrity, creativity, and the pursuit of excellence as we advocate for the highest ideals and practices within all aspects of the art show environment."

Who is the NAIA?

The NAIA is YOU! The NAIA is primarily a volunteer-based organization of artists just like yourself. The board, along with the Executive Director, directs the efforts through input from the membership while many other volunteers assist in providing the manpower to accomplish those goals.

What does the NAIA Do?

The NAIA provides a forum for artists to communicate with one another and with other people in the arts community. We support existing community-based shows to make/keep them a viable market for selling art and crafts. In addition, we work with select communities to establish high quality new shows. We work toward developing educational programs for artists as well as alternative markets for members, providing support for artists in whatever stage of their career.

What are benefits of membership in the NAIA?

The NAIA communicates with the membership via periodic electronic ecommunications and a member newsletter. This newspaper that you are reading, The Independent Artist, is also an NAIA publication and is mailed to all members.

The NAIA Web site (www.naia-artists.org) contains a wealth of information for members. Important information on issues such as health insurance is posted on the web site. It includes a random gallery of member's images and a Member Roster with links to members' own web sites.

Most valued by our members is the password-protected Member Forum where artists hold a dialog about their concerns, ideas, inspiration, and the nitty-gritty of doing shows.

An adjunct to the Member Forum is the password-protected Show Information Forum where members share information about specific shows.

The NAIA Advocacy Action Line is a newly developed service available to NAIA Artist Members. Through the Advocacy Action Line the NAIA assists artists in resolving specific issues or problems related to the NAIA's official list of advocacy positions that the artist member may be experiencing with an art show.

Does the NAIA offer discounts on business services?

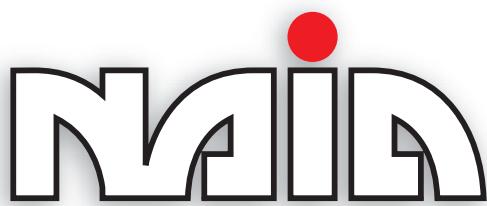
Yes! Over 15 arts-related businesses offer NAIA members at least a 10% discount—and we are working to provide our members with even more. Some of the businesses currently offering discounts include credit card processing companies, photographic services, web design services, hotels and motels, car rental, and canopy companies. Using these benefits will more than offset the cost of your membership.

Why should I become a member of the NAIA?

We have listed many benefits and discounts above, but the most important reason to become a member of the NAIA is to add your personal voice to the collective efforts of the NAIA. Your voice will assist in effecting positive change and improvements within our art show industry. Your financial support is integral to the success of these efforts.

How do I become a member of the NAIA?

It's easy! Simply log onto the NAIA web site at <http://naia-artists.org/join/index.htm>. You can join online or print out a membership form to mail in. The NAIA Membership Committee looks forward to welcoming you as a member! ♦



You can join NAIA online at
www.naia-artists.org



Thanks, Sally!

The NAIA Board would like to extend a heartfelt "thank you" to Sally J. Bright for her service to the organization. Sally served 6 years on the Board of Directors, the last three in the position of Chair. In addition, for the past two years, Sally has fielded many of the responsibilities of the Executive Director while that position has been vacant.

This has been a strained time for many in the art show industry and Sally has been there working hard to make sure that our interests are represented. In spite of little time, she was dedicated to hosting last year's Artist's/Director's Conference held in Peoria, Illinois, so that we could continue to share ideas, look at issues in the industry, and provide the opportunity for all to learn and improve.

Sally continues to serve on the staff committees and has made herself available to us for invaluable input. Most importantly, now, she's able to dedicate a little more time for her own business.

Thank you, Sally, for the time, energy, and dedication you've shown to this organization.

CALL FOR ENTRIES 2010 / 2011



Guilloume



Carefree Fine Art & Wine Festivals

Nov 5-7, Jan 14-16 & March 4-6
Downtown Carefree, AZ

Thunderbird Artists Fine Art & Wine Festival

Nov 19-21
CityNorth, Phoenix, AZ

Arizona Fine Art EXPO

Jan 20-April 3

Artists' Working Studios, Art Exhibited, Artists' Sales,
Cafe, Marketplace, 2-acre Sculpture Garden
www.ArizonaFineArtEXPO.com · Scottsdale, AZ

Fountain Hills Fine Art & Wine Affaire

March 18-20

Fountain Hills, AZ

Download an application today at
ThunderbirdArtists.com

or call

480-837-5637



October 2 & 3
2010
10am to 5pm

CALL FOR ENTRIES!

A Juried Show

Space available outdoors, inside a large tent and in the Event Center

Call 800-998-4552 or 856-825-6800
or download application online at
wheatonarts.org

Millville, NJ 08332



Large Print



777 Taylor Street, Suite 100 | Fort Worth, Texas
817-336-ARTS | MainStreetArtsFest.org

An Art Fair Dilemma: Misrepresentation by Artists and Failure of Shows to Consistently Monitor and Enforce—Why a Strong Booth Slide Requirement is Needed

a commentary by Les Slesnick

Editor's note: The following commentary was presented at the 2009 NAIA Conference in Peoria. The views expressed are those of Mr. Slesnick and do not necessarily reflect the opinions of NAIA, its members, or its Board of Directors.

Introduction

In July, 2009, I participated in my eighth ZAPP™ jury. The basis of the remarks that follow, especially those about misrepresentation, are culled from those experiences, including jurying or judging—or both—four nationally ranked and a few local and regional shows in Florida. The unexpected result of participating in so many juries in such a relatively short period of time (less than two years) is that it afforded me the unique opportunity of spotting and observing trends within our industry, most notably within the jury process.

Background

For better or for worse, the outcome of the jury process solely determines the overall appearance, direction, and quality of every show. It is therefore necessary that the show's director guarantee the integrity of the process to his jury, and to ensure what the jury sees is what the show and its patrons ultimately receive.

With safeguards seemingly in place, the integrity of the jury process has nonetheless been called into question on occasion. Preeminent artists are complaining they receive more rejection notices than ever before and lament how difficult it is today to make a living. Others claim scamming is widespread and that show directors are either blind to it or are doing little or nothing about it. Blame is often placed on the world having gone digital thus making it easier to fool the jury. It's often said by artists that the application process is no longer a level playing field, and *scam* has become a byword. Sadly, there is some truth to all of this. But no matter what is said and who or what is implicated, most of it all seems to come down to one thing: the jury process.

There are inherent shortcomings in any jury process, and as long as humans are involved and digital technology remains the format of choice, they will no doubt remain. The good news is that by implementing a few changes, we all benefit. Formulating a strong booth slide rule, for example, will put artists back on a level playing field with all other applicants, as explained later in this paper. Removing the trouble spots from the process will assure the show director that the overall quality he sees at jury will be the overall quality he gets at the show. Along with that comes the added bonus for the director of maintaining, or even regaining, control of the overall appearance and public perception of the show.

My observations

After having now completed the eight juries, and after having seen seven out of those eight shows, **there is, in my view, clear evidence of a developing trend of misrepresentation by the artist during the jury process, which can range from harmless to scamming or even fraudulent.** The overall appearance of the artist's booth can turn out to be quite different, as well as the work itself. In the vernacular of the retail world, even the *product mix* can look substantially different than it did at jury. **Further, show directors are not consistently assuring their patrons and audiences that what they are seeing at the show is indeed a reasonably accurate resemblance of what the jury selected a few months earlier.** To varying degrees, the result of this combination is a continuing displacement of legitimate artists by those who misrepresent, as well as an increasing inability of show directors to control their festivals' overall appearance and perceived level of quality.

A disturbing trend

What I'm seeing at the shows I've juried are junky-looking booths cluttered with merchandise that I don't remember from jury. Or types of work that, to the best of my recollection, never appeared in any of the slides, or if they did, in quite different proportions. I'm seeing what may be buy/sell merchandise. Other things that seem to mysteriously appear at the show that were never in the booth slide include extra display panels, or a booth that has become two feet taller than it was in the booth slide and much larger. Photographers in particular have become known for their "urban sprawl"—their encroachment into their neighbors' and public spaces with the extra panels and with more work. But they're not alone; there are others.

How should the booth slide be used?

Back in the late 60s and early 70s, when no booth slide was required, *scale* became a debated issue for juries. How could you tell from a slide of the work whether the piece was five inches tall or five feet tall? You couldn't. So then someone said, "Let's require a slide of the booth with work in place." They knew the booth was about ten feet wide,

and from that the real size and scale of the artist's work could be seen and extrapolated. That was the original intent of the booth slide. For the most part, it was *not* the intent of the booth slide to check for continuity of work or the appearance of the artist's display.

Fast forward about forty years. What I'm seeing at shows are booths that don't appear to be anything at all like the very clean and uncluttered booths those very same artists submitted with their applications. Some of the differences are minor; others are not so minor. All are misrepresentations.

At the lower end on the scale of misrepresentation are those

rules that effectively minimize scamming and misrepresentation. The greater truth is that they are obligated to enforce those rules.

Which, then, is the more pressing issue: Artists misrepresenting themselves or shows not consistently monitoring and enforcing? It doesn't matter, because now we are all paying the price. The ability of the legitimate art fair artist to make a living continues to diminish, and the reputation of art shows themselves has been called into question.

In the pages that follow, I will suggest a few changes that will hopefully resolve some of these issues.

But first...

Which, then, is the more pressing issue: Artists misrepresenting themselves or shows not consistently monitoring and enforcing? It doesn't matter, because now we are all paying the price. The ability of the legitimate art fair artist to make a living continues to diminish, and the reputation of art shows themselves has been called into question.

minor differences that we expect to see from show to show and from season to season, or from the purchase of a new booth: A few extra pieces of work, a brand new piece just completed, or a slightly different display arrangement. Those are the harmless and generally unintentional misrepresentations and we should expect them.

At the other end of the spectrum are the more alarming, harmful, and deceitful misrepresentations: those which are calculated efforts to *bait* the jury and *switch* at show time, and those which taint the show and often become the subject of a broad range of complaints by others.

In between are infinite levels of misrepresentation, from simply pumping up the colors in PhotoShop™ to something more complex, such as a virtual booth slide created entirely on the computer.

So who's to blame?

It's become a very complex and interrelated issue. I've already indicted artists for *misrepresentation*, *scamming*, and possibly for *fraud*. But that's only one side of the *artist/art show* equation. The truth of the matter is that art show directors and their respective boards are the other side of the equation, and collectively they have an obligation to formulate

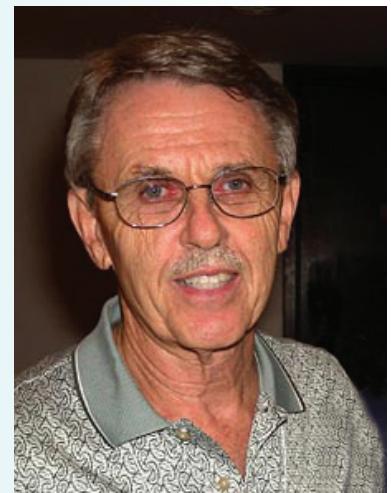
A true story

At one prestigious show I juried, I was taken aback when I saw there were so many artists in the show whose work and whose displays did not look a bit like I remembered from the slides at jury. A lot of them looked worse. A fair number of them looked junky. They had work that didn't ring any bells at all from jury. Had I seen at jury what I saw at the show, in many cases, I would have remembered. I told the show director that I thought misrepresentation was rampant.

A few days after the show, that same director received an e-mail from a disgruntled artist who was in the show. An exact copy of that e-mail follows. Names and dates have been omitted.

*From: (name of sender)
Sent: (date), 10:43 AM
To: (name of festival)
Subject: great art fair

Yeah sure? real good, and you have to love (name of artist) Pottery, he gets juried in with slides that look NOTHING like the pieces he exhibited and so did (name of artist) got to love a booth full of LAMPS, clean up your jury process and start looking into these scammers.
have a good day.
(name of sender)*



The show director then forwarded the e-mail to me. I responded that I didn't doubt the accuracy of the charges made against the two artists whose names were mentioned. The writer's comments merely echoed what I had already told the director. My greater concern was knowing that the writer of the e-mail probably didn't venture more than a block or so in either direction from his booth, and had he done so, he would have been even more put out. I saw the entire show several times over and thought there were more artists to complain about other than the two that were mentioned.

However, since I was one of several jurors who put those two artists in the show, as well as all the others the writer either didn't see or didn't mention, I felt at least partially responsible for the show's *dips*, which is a word one of the other jurors used that weekend in describing the show. Could those *dips* have been avoided? I think yes.

What I've seen at jury...

Let's first address the quality of "slides" being submitted. Surprisingly, some of the worst slides are being submitted by seasoned, experienced artists, artists who should know better by now. Even worse is the applicant who doesn't think a booth slide means a shot of his booth with work in it, and instead sends an extra work slide, or even a shot of an empty booth (And why not? If you are new at it, and the prospectus didn't specifically state that your work *also* had to be included in the booth slide, how would you know?). But when the prospectus says to send four slides of work and one booth slide, why would an applicant send five slides of work and no booth slide?

I've seen...

- booth slides that were so fuzzy and so out of focus that no detail whatsoever could be recognized;
- slides with the artist in the picture looking straight into the camera smiling;
- slides with the artist's or studio name, or both, emblazoned on the tent or booth;
- work slides obviously taken with a small, hand-held point-and-shoot camera under less than optimal lighting conditions, and for 3-D work, using what appears to be a

tabletop "studio" that can be purchased for about 50 bucks at a discount store, all yielding amateur-looking less than optimal results.

I've seen small pieces of 3-D work placed on carpet for a backdrop, or colored backgrounds that so distracted from the artwork that you had to ask yourself, *What in the world was this applicant thinking?* I saw one booth slide recently that was divided into four parts, each part showing the artist in the different stages of making and completing a sale to a patron, with a text overlay in each of the four parts explaining what was happening. And, yes, believe it; it's true. I've seen booth slides that were just that: A shot of the booth with nothing in it or on it -- just the booth and nothing but the booth.

And then there are the booth slides that aren't outdoor venue booth slides. Fine crafters in particular (usually jewelers or sculptors) routinely submit booth slides that were obviously taken at an indoor venue, such as an ACC show. Apparently, the applicant thinks that his indoor setup from such a show will work as part of an application panel for an outdoor event, complete with the accouterments typical of an indoor show and the oftentimes odd space sizes that don't conform to the usual 10x10 outdoor festival space. It's okay to have two different booth slides for both indoor and outdoor venues--in fact, you should. Using them inappropriately, however, has become commonplace.

As far as the inconsistencies and challenges of uploading images that accurately represent work are concerned, every artist must deal with them. The vagaries of digital application processes are well known and documented. If you're having trouble, you need to figure out how to do it, or find someone who can show you how to do it properly and expertly, or pay someone else to do it for you. It's part of the cost of doing business.

Food for Thought

I have put abundant food for thought on the table for artists, as it all relates to the booth slide, more specifically the shortcomings of some artists in the application process and the misrepresentation of others. It's the booth slide rather than a work slide that, more often than not, differs significantly when there is a claim of misrepresentation or scamming.

As a juror, I want to see what the applicant's booth will look like at the show I'm jurying, not some make-believe booth that exists nowhere in real life. Here's an example: There's a photographer out there who routinely submits a booth shot with only five framed pieces in it and no browse box whatsoever. At a recent show in which this artist exhibited, I counted 21 framed pieces on display in his/her booth, one framed piece on the ground leaning up against a panel, and several browse boxes that took up a significant amount of the artist's interior floor space. Should that artist have been in the show? Yes. Was that artist's work good enough to be in the show? Absolutely. But did that artist honestly and accurately represent himself at jury? No, he did not. In my view, he clearly misrepresented himself.

Sculptor Lewis Tardy told me recently that the booth slide requirement has always been "the most mysterious part of the application process" for him. Think about it. Where, if any place at all, are the booth slide requirements spelled out and explained in detail? Essentially nowhere. When has any prospectus clearly defined what is expected in the booth slide? Never, that I know of. To this day, the definition of *booth slide* has always been a freewheeling *define-it-for-yourself* approach. A detailed and clear set of requirements of what is expected in the booth slide, spelled out in the prospectus, is conspicuously absent every time.

There's More

Another disturbing trend is not showing the entire booth in the booth slide. A large number of artists are routinely showing only...

- half the booth in the booth shot,
- or just two of the three wall panels,
- or just one corner of the booth.

There are potential pitfalls in these cases. A metal smith at a recent show was juried in with four beautifully crafted table pieces. All four pieces, or similar work, were indeed at the show, but they were essentially the only four high-end pieces in the booth. In addition, there were dozens and dozens of low-end dining utensils that were all individually boxed in neat, clean white boxes, all the same size, that in turn had been packed in larger cardboard boxes. The booth looked like it belonged in a flea market. A review of the artist's booth slide revealed that it showed only one corner of the booth, the corner with the high-end pieces. The entire right side of the booth that housed all the low-end utensils, which were clearly the artist's bread and butter, was not even in the booth slide. That's *bait and switch* explained in a nutshell.

A Revealing Study

I've spent most of the time up to this point criticizing my fellow artists, but I've already said there are two sides to the *artist/art show* equation. Art show directors and the boards that support them must also bear their respective share of responsibility in the acknowledgment and resolution of these issues. In no area, however, can they be of greater importance and significance than that of rule compliance and enforcement.

In preparation for this commentary, I devised a list of six *sticky wickets*, which included such matters as *reproduction policy*; *separate definitions and/or requirements for digital, photography, and the booth slide; mass production*; and *collaborative efforts*. For each show attending the 2009 NAIA Director and Artist Summit, I compared each show's rule (or lack of one) in each of those areas. The object was to determine how easy it would be for me to scam the show if I wanted to, based on the relative strength of each show's policies as they relate only to the *sticky wickets*. At best, the study was informal and totally subjective, but the results were revealing. Of the 30 shows I compared:

- 13 shows (43%) had no rule or guideline or even mentioned the words *collaborative effort*;

- Four shows (13%) did not address reproduction policies;
- 18 shows (60%) made no attempt to mention or define *mass production*;
- 14 shows (46%) made no attempt to mention or define *digital*;
- 12 shows (40%) did not define *photography*, and several that did still use a decades-old rule open to wide and often misused interpretation;
- 11 shows (37%) didn't have any requirement at all for the *booth slide*; and
- Only five shows (17%) covered or even mentioned all six areas of concern.

The award for the show with the highest overall relative strength of rules in this study, as informal as it was, goes to the Renaissance Fine Arts Festival in Ridgeland, Mississippi. It is worth noting that in formulating its rules and writing its prospectus, Renaissance Artistic Director H. C. "Chris" Porter relied heavily on extensive input through the years from established and well-heeled artists around the country. Additionally, rules from the country's most prestigious shows were studied in detail, then combined, distilled, and combined and distilled again with the artists' input and suggestions to arrive at its current slate of rules. The results speak for themselves.

In going from show to show reading prospectuses for the purpose of this study, the lack of a consistent format in presenting the rules and the guidelines was glaring. Each show had its own manner and order in presenting essentially the same information, and what was at the top of the list in one show was at the bottom of the list in another, or did not even appear at all. The result was a confusing array of guidelines--so ambiguous in some cases that any attempt to misrepresent was made relatively easy. The exercise also brought to mind the reason so many artists pay little or no attention to the rules in a prospectus.

Possible Solutions

Although on the surface it may appear that artist issues can be resolved only by artists and that art show issues can be resolved only by art shows, that's not the case. Misrepresentation, scamming, rule compliance, and rule enforcement are all joined at the hip by one common denominator: this uniquely American phenomenon we call the outdoor art festival, in which we all play equal roles.

Richard Lobenthal recently and so very eloquently appealed to the NAIA membership to step up to the plate and for each person to do his or her share in ensuring our individual futures and livelihoods. Equally important, we all need to:

1. Submit a professional-looking application package, whether by ZAPP™ or by any other method;
2. Submit booth and work slides that are realistic and speak of the truth;
3. Firmly and politely insist that show directors enforce all the rules, not just some of them; and
4. Consider adopting more stringent rules for the booth slide.

You might say, "Slesnick, why isn't the show director himself aware of this? He's always at the jury and he's always at the show. He should be able to see all this for himself."

True. But the problem is, when he's at jury, the show director is busy administering the process. That's a full-time job. And when he's at the show, he's putting out fires all weekend. He rarely, if ever, really sees the show. And therein lies part of the problem: he doesn't have time to compare what he's seeing at jury to what he sees at the show.

Closing Statements and Recommendations

One very highly respected show director recently said that he didn't think show directors understood the full value of the booth slide and how to properly use it. The fact is, there are additional, equally important uses for the booth slide other than to determine scale and continuity of work. The booth slide, if used to its full potential, would be of enormous assistance to show directors and juries in ferreting out a significant number of those who misrepresent before they get into the show and before they become problems.

It pains me to see artists whose work and reputation are above reproach, but who are nonetheless denied access to shows when they lose out to those who misrepresent themselves. The legitimate artists, some of whom are the icons of the art festival circuit, are the backbone of our industry. They are the artists who made art fairs the standout segment of the art world that is accessible to all, and they are the ones who bring great art to the masses. It is these artists for whom I stand, and it is the respected show directors whom I support.

Honest representation at jury is a dual, equally shared responsibility between artist and show director.

Artists need to be honest and forthright in their application panels. Directors and their respective boards need to ensure that what their jurors select is essentially what their jurors, patrons, and audiences will see.

Definitive guidelines for the booth slide would substantially improve the current status quo of essentially no guideline at all. Definitive guidelines would help eliminate, or at least significantly reduce, misrepresentation. They would also assist the show director in maintaining overall control of the appearance and perceived level of quality of his or her festival.

The long-standing bone of contention between artists and show directors over non-enforcement of rules must end. Definitive booth slide guidelines would, at long last, give show directors the ammunition they need to enforce the rules, and a strong leg on which to stand.

Finally, the art show world needs a mechanism by which trends can be observed in their early stages and dealt with, long before they become serious issues that negatively impact our industry.

The future success of artists and of art fairs themselves will be partially determined by how the industry responds to the problems of scamming and misrepresentation. The subjects of scamming and misrepresentation by artists need to be broached, need to be addressed, and need to be resolved. The subject of shows adopting policies and

procedures that work because they are monitored and enforced should be a priority. Show directors: Don't be reactive. Be proactive. Maintain control of your show and protect the interests of your stakeholders by doing so.

Remember this: For every "scammer" who makes it into a show, the fallout is a legitimate artist who is displaced from the show. Times now are the toughest they've been in the 35 years I've taken pride in saying I do, or did, outdoor art festivals. Now, more than ever, we need to eliminate the distractions and get down to business.

Respectfully submitted,

Les Slesnick
1230 Waterwitch Cove Circle
Orlando, FL 32806
E-mail: LSlesnick@msn.com
web site: www.PrivateSpaces.org
Tel 407.856.5434
September 24, 2009

Thank You . . .

Grateful acknowledgment is made to the following persons for their feedback, insight, and opinions (and there were many) in the preparation of this paper:

- Painters Donne Bitner and Stephen Bach of Florida;
- Photographer Barbara Kline of Idaho;
- Jeweler Sadie Wang of Tennessee;
- Sculptor Lewis Tardy of Michigan;
- Writer and arts supporter S. J. Anderson of Washington, D.C.;
- Digital artist John Margerum of Florida;
- . . . and, of course, my wife Ella, who is as knowledgeable about these issues as anyone.

Please note that acknowledgment of the above persons in no shape, form, or fashion constitutes an endorsement by them of this document or any part thereof. Unless specifically noted, all statements and opinions contained herein are those solely of the author. This entire document © Les Slesnick, and may not be reprinted in part or in whole without express permission. ♦

Les Slesnick exhibited in outdoor art festivals as a photographer from 1974 to 2006. He is the recipient of many awards, including those from Cherry Creek, Saint Louis, Fort Worth, Coconut Grove, Winter Park, and others, as well as several international awards. He has taught advanced photography at the university level and is a Fellow of the Royal Photographic Society of Great Britain. He remains active in art fairs by offering support to both artist and show director. His mantra is that art fairs are the standout segment of the art world that is accessible to all, and that "the art of America is on the street."

Larry told me that they were each responsible for the return of their work to the U.S./Canada. "We checked into some shipping options like FedEx but it turned out that the least expensive method was to take the work back with us on the plane. Something that is used quite often in Japan is a company that delivers luggage and parcels to the airport from hotels, residences, or other buildings. I was able to use this service to deliver the boxes of my work to the airport where they remained in storage for over a week at no additional charge until I was ready to return to the U.S."

At the Show

Vince and Larry described the booths for me: The booths that were provided were under tents with hard surfaced side panels and a table. They were about nine feet deep by about eighteen feet wide and were each divided into two separate artist spaces. Each booth was equipped with two tables, two chairs, and wall panels for hanging two dimensional work, electricity and a light. Gallery style hangers (wires that fastened at the top of the panels with adjustable hooks) were provided.

"Using the gallery hangers was new to most of us and we commented on how long set up took compared to our own systems, said Larry. "However, after a little improvisation and trading of things like tables and hangers we all completed the set up. The show staff was very helpful in assisting us with anything we needed and even procured some material to cover tables to help us improve our overall presentation."

The show took place in a large park. There were only 32 artists, but the park could have held many more. The layout was in more or less a V-shape with Japanese artists on one arm and Japanese and North American artists on the other. "I think that it would have worked better for the art fair patrons if the two rows of booths had been closer together but there was really no good way to lay out the show in a space that large with so few booths," said Vince.

Carroll felt otherwise. "The layout was an adequate use of the park considering the number of artists they had to deal with. It was a first year show so it was very small. With that in mind, and the knowledge of the traffic flow in the park on a regular day, I think their choice to spread us out was good. It was a beautiful park on the water in the "City for Art", Yokohama."

Regarding food and entertainment there was one mobile food service vehicle there on Sunday after some of the artists suggested it to the organizers. The artists were the entertainment. "People actually came just to see the artists and their work and it was really nice not to have to compete with anything else for a change," said Carroll. Certainly the public did not have any preconceived expectations about what should be there and what shouldn't.

Once the work was set up, artists were able to close up their booths and leave them with the work inside as security was provided by the promoters for the duration of the show. After the show on Sunday night, each artist was responsible for packing up their unsold work which was then delivered by the organizers to the artists at their hotels.

All sales were handled by a central sales area that accepted cash, checks, and credit cards. When the artists made a sale, they made out a sales slip with the price of the purchase in yen and with the price tag attached, which the customer then took to the sales table, paid for the purchase, and then brought the paid sales slip back to the artist to pick up the piece. The paid receipt was the record of sale.

No percentage of the sales was taken by the organizers, but this procedure facilitated the payment of the 5% import taxes levied on all work that remained in Japan. The promoters took out and paid the import duty and handled all of the paperwork. Technically, the show, International Arts and Crafts Promotion, imported the work and sold it. At the end of the show the artists were given an accounting of their sales and paid in cash yen.

There was a delivery service at the show which customers used to deliver purchases to their respective residences or business. This was especially useful since so many people travel by train or other mass transit.

West Meets East

Western and Japanese culture are so different as well as the obvious language differences. I was curious about the artists' interactions with their Japanese counterparts as well as their Japanese customers. Japanese translators, most of whom were American literature students at the University of Yokohama, were assigned to each booth.

"The cultural exchange was stimulating. I found the customers very polite and somewhat reserved. They expressed genuine interest in the work and asked intelligent questions. I had a number of very in depth discussions and all my interactions were pleasant and enjoyable," said Larry.

Mathias found the Japanese artists and public to be "very warm, friendly, and very welcoming." But the interaction with customers was really hard. "A lot of Japanese I met speak only a few words of English, that's all. The show organizers generously provided interpreters but they too hardly spoke any English."

Carroll said, "At the show I introduced them to our custom of "trading" and I came home with some beautiful art. The first day was hilarious though because I got the only interpreter who did not speak English. I realized pretty quick that it wasn't going to help me much so I just went into my booth and talked to everyone whether they

Links

- Yokohama International Open-Air Art Fair 2009—
[http://iacp.jp/yokohama_art_fair_2009_\(English\).html](http://iacp.jp/yokohama_art_fair_2009_(English).html)
- Jenny Mendez—<http://www.jennymendes.com/>
- Mathias Muleme—<http://www.mathiasmuleme.com/>
- Larry Oliverson—<http://larryoliverson.com/>
- Vincent Pernicano—<http://blueskyglass.com/>
- Carroll Swayze—<http://carrollswayze.com/>

understood me or not. Everyone loved that and they responded to it very well."

Larry reported that all of the translators assigned to him spoke English quite well and at times he had more than one translator.

Jenny told me that she especially connected with another ceramics artist. "Language was at times a problem. Everyone was extremely gracious."

Vince took this unique opportunity to learn some Japanese. "I studied Japanese for about ten months before the trip and learned some basic words and phrases but not nearly enough to carry on a coherent conversation in Japanese. I would explain the basics of my materials and technique to my translators and in turn they would explain to the visitors in my booth. If a customer asked a question that they could not answer they would ask me and then translate the answer to the customer so the system worked very well. The customers were very friendly and they seemed to be interested in learning about my work. The translators were what made the art fair work smoothly, without them it would have been very difficult to explain processes but I think that the art itself crossed the language barrier."

On the first night of the event, Larry made a speech to the organizers, guests, and Japanese artists. "My speech covered life as an independent artist - the challenges and rewards – as well as a brief explanation of the meaning and effect of art festivals on the artists, the customers, the producers of the events, the sponsors, and the communities in which these events are held. When the floor opened for questions, there was input from the other North American artists and Shary Brown. This session was an integral component of the overall cultural exchange and experience. It was a direct interaction with the primary stakeholders of their event."

Japanese Art Fair Future

Each artist indicated to me that they felt that the art fair industry has potential in Japan. There are many similarities to the U.S. scene about 50 years ago when art fairs first started here. Galleries shun the art fair concept, the public doesn't quite know what it is all about, yet are curious. It is a market that will have to be developed not only for this particular event but for the country in general.

There is a lot of optimism and enthusiasm, however. Vince said that he would not be at all surprised if this event was the beginning of an art fair "bloom" for Japan. When I asked Shary Brown if she thought there would be more art festivals in Japan she responded, "I certainly hope so. Larry Oliverson and I have been in touch about continuing to build on the foundation that was laid in Japan. There have been a few very preliminary emails to discuss continuing our mutual efforts in creating a cultural exchange. I thought the Yokohama International Open-Air Art Fair members' vision was impressive. The mission and goals of their planned event were clear and the projects they chose to put their resources and effort into were the right choices. They

had support from the City of Yokohama and the basic planning and timeframe were well underway by the time they visited Ann Arbor in 2008. They also had marketing contributions from a magazine publisher which reached a large and broad audience."

Post Art Fair Glow

As for the participating North American Artists, all would enthusiastically take part in a similar invitation, most-expenses-paid, opportunity to exhibit and sell their work, travel, and experience and participate in a cultural exchange. All were particularly honored and grateful to have been chosen to exhibit at the Yokohama International Open-Air Art Fair 2009. In return, Carroll invited one of the Japanese artists, Takashi Yamashita to participate in a small (60 artist) invitational show that she runs, The Englewood Bank Invitational Art Show. Four of the North American artists were invited to be included in a group show at Gallery-B in Tokyo, which took place in January 2010. ♦



Cherry Creek 2010: Jury Review

by Larry Berman



The Process

There were 2251 applications for 230 spaces. Round one is silent voting on a scale of one through seven and approximately 50% are eliminated at the end of the round.

It's not widely publicized but round one is open for artists to attend. Space is limited so it's recommend to let them know in advance that you'll be there. Also look for the St Louis Art Fair to open round one to observers starting next year if Cindy Lerick gets permission from her board.

Round Two

From a conversation with Terry Adams, "For round two we take away their monitors. We then change the psychology so that they're voting to keep work in the show. What they'll be asked to do, after we preview the category again so they see what has advanced to the next round, is I ask for votes to keep this work in the show. It requires three of the five jurors to vote for the work. That's where it creates interaction and discussion. If only two jurors have their hands up, it's up to them to convince another juror to support the work to advance that artist to the next round. The interaction between the jurors in trying to convince their colleagues to join them digs deeper into the detail of the work. That's the part of the jury I enjoy because it goes back and forth and you hear the expertise. With thirteen categories, no one juror is going to be an expert in every category. They've been selected because they've got a variety of expertise."

Choosing Jurors

"We ask our artists in our show survey to recommend names so we have an ongoing list of potential candidates. We're also out there networking. I have the opportunity to be at a number of other juries and meet jurors from the other shows. We talk to other show directors and we've recommended one of the jurors on this panel to other shows. It's our interaction with other show directors recommending names, and we staying in touch with each other on that. It's important to find a balance. We've got three art world professionals. We choose from museum curators, gallery owners and professors. And then two of the five are peer artists selected from our previous years award winners who are jury exempt so there's no conflict of interest because they're already

in the show. They're the reality jurors. They're out on the street and understand it. I'm amazed at how smart these jurors are. They're making very quick decisions that hold up. I'd venture to say that with the amount of applicants we get for the show, we could probably select two shows of equal quality if we had to."

Colorado Artists

"Our board has been adamant that we don't want to create any quotas that will affect the quality of the show."

My Observations

I arrived while the jurors were at lunch and had time to see the projection and jurying set up before the afternoon session started. They are using the new system of MAC Mini's connected to the projectors instead of Roku's.

Since I missed the morning session, I was only able to observe a few of the thirteen categories, which included jewelry, painting, sculpture, metal and emerging artists. They ran a three second slide show followed by approximately a six second viewing while the jurors scored. I asked about the timing and was told that it was ten taps of the foot but we timed it from the back of the room and it was close to six seconds. Artist statements were not read for round one so the scoring was based entirely on the strength of the jury images.

The jurors were scoring on what appeared to be 19 inch LCD monitors which, besides the projected images, were the only light in the room. Only the number one (far left) image of each artist was visible to the jurors on the page where the scores were entered. That insured the jurors would look up to see the work before entering their scores, unlike previous juries where it was reported that some jurors were judging the work from the row of 100 pixel thumbnails on their laptops. When I consulted with ZAPP the next day, I recommended that ZAPP change the scoring page background color from white to light gray to make it easier for the juror's eyes to adjust from looking at the bright white screen where the scores are entered and then looking up at the projected artwork images. In a similar way it was very difficult to see the detail in jewelry that was photographed on white because white in a dark room can be blinding. And if your jewelry was photographed properly and followed jewelry photographed on white, it took a few seconds for the juror's eyes to adjust from the previous set of image, which in the case of Cherry Creek, could be up to half of the six seconds. I've been warning artists about white backgrounds on 3D objects ever since I've been working on jury images. It's not as bad for monitor jurying because the jurors can take the time to let their eyes adjust. But most of the high end shows use projectors and that's where it can be critical, especially for a show like Cherry Creek that gets so many applications that they are constantly

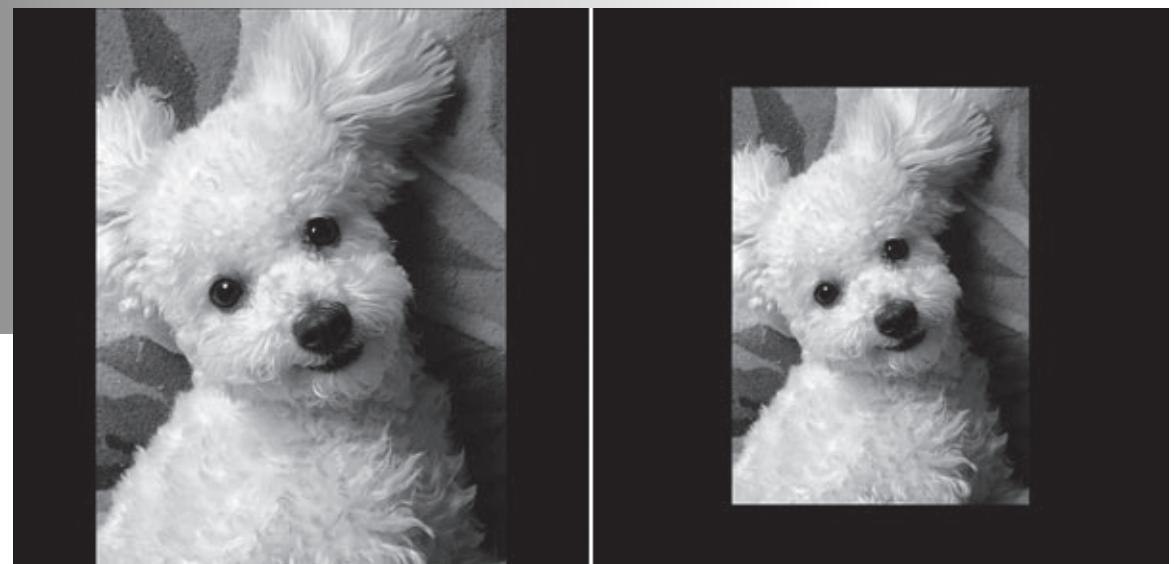
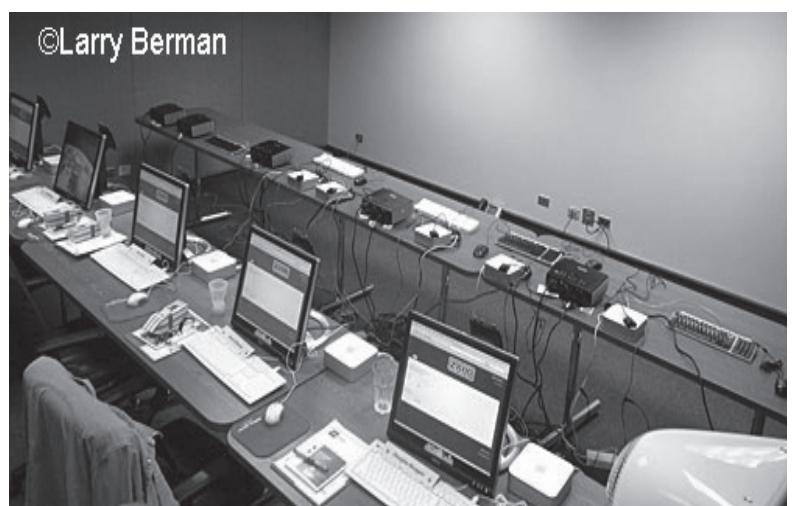
trying to keep the process moving rapidly

The new looser image format that ZAPP allows has put artist's images at a disadvantage for projection jurying (see the example image comparison below). Within the categories I observed, I saw a few instances of sizes of the projected images and a few artists that had entire sets of images appear smaller than their competition. I've said before that ZAPP is doing artists a disservice allowing them to upload 1400 pixel images into their ZAPP profiles because it's setting them up for possible failure if applying to the shows that use projectors, which most of the best shows do. The worst part of this potential fiasco is that you don't see the projection size difference when choosing images to apply with and then seeing them in the template at the bottom of your application page, lined up as the jury will see them. ♦

For the past several years Larry Berman and Chris Maher have been partners in a web design business where they specialize in creating image intensive web sites for photographers and artists. They share a byline by currently writing for eDigitalPhoto and Shutterbug Magazines. Their web site www.BermanGraphics.com, is a resource for photography, digital imaging and the art show industry that they're both so familiar with.

Photos, top to bottom, right:

- 1 - Director Terry Adams answers a juror's question.
- 2 - They were using two sets of MAC mini's. One connected to the monitors to record the juror's scores and the other connected to the projectors.
- 3 - MAC Mini replaced the Roku to send images to the digital projector
- 4 - The seventh inning stretch.
- 5 - A ZAPP image comparison
 - left - 1920 pixel image squared with 1920 black borders.
 - right - 1400 pixel image squared with 1920 black borders.



set with strong visual impact and a relationship (theme) is obvious. There may be an audible "Whoa" or "Wow" reaction. Otherwise, it's just one more set of slides that pop up and some jurors score them up, some jurors score them down and they landed right in the middle. You don't get into shows from the middle, you have to be on top or you will be rejected. When you create a body of work, jurors take notice and it makes their decision easy, that's what gets you into shows. If an artist shows a range of talent in their slides, usually it just looks confusing and results in more rejections. Make your work and slides impressive and easy to understand and you will get into more shows consistently.

Another common problem I see is that artists cannot get customer comments out of their mind when they are selecting pieces to be photographed and sent to the jury. The customers and the jury are very different. To be more specific, an example is if you use dragonflies or hummingbirds as a motif in your work, many customers will likely react positively because it's familiar. The jury on the other hand, is always looking for cutting edge and artist identity. If images have been assimilated in our popular culture, a jury will generally view it as negative; they perceive it as commercial and have already seen it in so many slides before. In general, if the customer likes it the jury most likely will not. So when you pick your slides you cannot rely on what your customers are telling you.

Two things that are really important for artists to understand is the importance of a body of images that work together visually. (In fact, you might even create two or three bodies of work to see which one is the most photogenic, sometimes even though it might be excellent art, that doesn't mean it photographs well.) Based on what the jury wants to see, leaving what the customers wants or says out of the equation.

The current economic climate

Artists are really struggling as a demographic for a myriad of reasons. Yet I keep running into artists who are telling me they're having the best year ever, simply because they have embraced change and done things differently. Some of them are working larger, which is a smart way to go. When I go to shows and galleries these days, almost everything on display is small scale. Too many artists are working small thinking they're going to increase their sales because money is tight. The success stories are artists who are working bigger and making their work more expensive and more impressive. People who can afford to buy art live in large homes and often have more than one. These successful artists, in these tough economic times report to me that they are selling large scale art at higher price points over smaller pieces. It really makes sense that people who have money to buy art do not want small scale. The people who used to buy small art are so

financially stressed they can no longer afford it.

The message is for artists to embrace change, some are changing their scale and others are changing the types of shows they choose to do. Certainly, fine art isn't going to sell at a farm market, but I encounter a lot of functional potters, for example, who have shifted some of their marketing over to farm markets. Success at a venue like a farm market would not have been possible a decade ago.

Change is in the air, and artists who are embracing change seem to be doing better than the people that think the 90s are coming back. These are interesting times. We suffer from the fact that our government pays so little attention to the arts. The arts are always the first thing to go from any budget. We have lost so many craft organizations and galleries in the last few years it is a crime

The Booth

Many artists are coming to me because they know their booth is not very good and they want help to make it better. Ultimately, there's no cheating, the merchandise must match the merchandising and the merchandising must match the merchandise. That simple rule is where many artist start to go wrong.

It is common to find incredibly contemporary pieces of art that an artist has displayed on unpainted pine furniture, so wrong. You can't fool customers. When the merchandising and the merchandise work together that is where sales magic happens. Visual merchandising isn't rocket science, but it does go from the floor to the ceiling, which at most shows the ceiling is your lighting system or your canopy. Many artists go to the shows and have no floor covering. Just for the visual alone it's a huge mistake, without floor covering the booth is not finished, not to mention the comfort factor. Customers hang around a booth that is comfortable to stand in.

Fabulous displays do not require spending a lot of money. Creativity is so much more important than spending money in a booth. I've seen absolutely fabulous displays completed for a couple of hundred dollars and they work brilliantly—work being the operative term. So many people turn their booth into a work of art and that can be very detrimental to your sales. Your customers should not be talking about your display they should be commenting on your art and wanting to touch it. The booth should virtually disappear and let the artwork pop out. If the display makes people want to touch your work then all the better.

Large Format Photos in the Booth

Large format photography displayed on the walls of your booth does more to pull people in than just about any method you can use to attract customers attention. In the case of jewelers, it's so easy for two or three customers to block off jewelry

cases from customers in the aisle. They walk by and don't even notice what the product line was. Any photo is better than no photo but the image should focus on lifestyle and image. These photos should speak to your target demographic. When they do they get pulled into your space. If you go to any mall most mass merchandisers use large format photography as a marketing tool, but it often isn't about the product. It's about who you will become when you wear the product or how it will make you feel if you own this object. Never underestimate the lack of imagination on the part of your customers, they need these images to show them how something will look on the body or displayed in a kitchen. When my business partner and I were doing shows we would always use large format photographs prominently displayed of models wearing earrings and necklaces, which we sold multiple times at shows. When we would sell out of that style, we would put up a new photograph. As soon as we did, the jewelry in the new photograph would start to sell. It was so predictable and so immediate; I realized quickly that people could not imagine how a particular earring looked being worn without the photos!

A picture says a thousand words, and, for example, if you make functional pottery, you can show a table with all your dinnerware and tabletop accessories. The fine linen, the place mats, etc.—then have it photographed. Every time you use that photo, you are telling the customer exactly what your line looks like on a table and you only have to do the work of setting it up once, yet you reap the reward of that effort every time you hang up the photo.

Booth design is always thinking outside of the box and being creative. I find it very curious that artists are the most creative people on the planet. We think in ways that blow most people's minds. But when it comes to booth design or merchandising, most artists want to do whatever is the easiest, whatever is the quickest, and whatever is unfortunately, the most commercial. A lot of the display systems that are available work, but they have no individuality, every booth looks almost alike. So, be really creative and break the mold, the one thing that you always want to keep in mind is don't make people work to see your work. You need plenty of light and the product needs to be at or near eye level. It needs to be really touchable.

Merchandise for high touch; that is a thousand dollar tip! If you display your work in such a way that it makes people touch it and not just stand and look at it, that will fill your cash box. Getting people to touch the work is ultimately the key. I see booths that are overcrowded or there are things that are barricades, keeping people from being able to reach and touch something. They are displayed too low so people can't see it or don't feel prone or promoted

to touch it. Or they are displayed too high where it's out of reach. Getting that touch response in your visual merchandising will do wonders for how it creates sales.

2D work

For those who are 2D artists, most want to work small because it's easy to handle and it's easy to transport and this scale brings the price point down. But, ultimately, that's where the problem begins. If you are making \$175 or \$450 art, the customer that this price point appeals to have a million choices of where to buy art in these price parameters. I think smart artists are working more modularly. For example, three pieces that work together as a triptych to create one large vertical rectangle. As an artist you don't have to deal with huge canvases but several smaller ones that fit together as one. With this method you can create art that is impressive and will appeal to upscale customers. Modular art is working well for a lot of the artists I am in contact with. There might be one large, two medium and three small pieces that all work together as a grouping. The pieces can be purchased individually in some case for a customer who is looking for a smaller piece or a lower price point. That's one direction I see 2D artists going. I also have been impressed by the diptych; two paintings side by side; each available individually, but they install in a corner, which is a very cool thing. I'm also seeing two-dimensional art and three-dimensional art that works together as a set. This is accomplished by either one artists working in both of these formats, or two artists collaborating or finding someone whose work is very similar in a three dimensional context and showing the two dimensional piece in the background and the three dimensional piece in the foreground like a diorama. Another technique to sell 2D art is to include the installation in the purchase price with the agreement that you can photograph the work once the installation is completed. What I always tell artists is they need to ensure the collector's anonymity, but in this way you can start building a portfolio of your work in collector's homes or offices. Then, when you show your work, have a media presentation with a digital projector in your booth. It is a constant and changing portfolio of your work. The more homes that your work appears in the more people are going to want it. This presentation can show a variety of different kinds or architecture, from corporate to traditional or contemporary. Digital projection has a lot of visual impact, the projectors are very small and with the right technology you can run one from an ipod.

Using Digital Projection

I'm seeing it more and more, but it's still happening very slowly. I can't figure out why because though my first digital projector cost more than my car, now you can get one

four times brighter and one-third the size at any "big box retailer" for a reasonable price. The expense is seriously outweighed by what it enables an artist to do. I hear all the time from artists, "I can only show six large pieces in my booth." You can show six pieces in your booth, but you can have 130 pieces on your iPod that you can project for the customer. At the opening I went to recently, they had a 24-inch monitor and I sat there and watched the entire presentation because I couldn't stop. Then I went and got my wife and we both stood there and watched it. This type of presentation has a lot of power to keep people in your space giving you much more opportunity to sell to them.

Wrapping Up

I think that one of the biggest problems we face in the Art/Craft industry today is that artists are not happy and they are not having enough fun. I realize it is hard to put on a smile when you are under financial stress but being gloomy will only cost you sales. I go to a lot of art and craft shows where there are a lot of unmet expectations. People are just sitting in a chair looking really bored or miserable. Then when customers come into your space they pick up on your bad vibe and it doesn't make them want to buy art. I would tell everybody out there, "As much as you can, go to shows with no expectations and declare your booth a "happy space" and project successful energy! You will be amazed how the good vibes you send will attract more people in and create more business potential.

Some shows I attend, I go from booth to booth, "How's it going?" answer: "Really terrible!" Then I go to another booth and say, "How's it going?" answer: "Fantastic! I've almost sold out" is what a woman said to me recently. The difference was, she came there with a good attitude and everybody wanted a little piece of her success. I know it's hard, it's been tough times for people at a lot of shows, but if you make that obvious to your customers, your business will only go down the tubes.

Ultimately, the way to create better business is to know how to greet people, learn how to sell, and show them a good time. What they're looking for is honesty, sincerity and integrity. And when you project those qualities more and more people will want to buy your work. ♦

Bruce Baker is a jeweler, juror, and artist consultant. Contact him through his web site for a one-on-one consultation about your jury images. He also sells CD's for artists on the following topics: Your Slides and the Jury, Booth Design & Merchandising for Craft and Trade Shows, and Dynamic Sales and Customer Service Techniques.

exhibit back when I was a kid!" That's IF they even say that!

Solution 6. Why can't art museums take six weeks out of every year and devote that time to LIVING ARTISTS? Six weeks is not a long time, but it's long enough to promote an exhibition that might be called for example, "ART NOW" or "CURRENT EVENTS: ATLANTA ARTISTS TODAY AND BEYOND." People today want to be entertained as well as informed, but we've got to make the messages relevant for TODAY. Living artist exhibitions would bring in bigger, more diverse crowds, help living artists, and make museums seem more hip and "with it" to visitors. This will only enhance the mission of art museums.

Problem 7. Misinformation. There is so much misinformation out there about art. Most people don't think art is actually available or affordable. They think art is mysterious and mystical and better than they are. They think that only certain people deserve art and that art does not serve a practical purpose in their lives. The media is highly responsible here. Most media people don't know anything about art. They also believe that art is a frill. Let's face it, the only time you TRULY hear about art in the media is when someone is renovating their basement and they stumble upon what turns out to be a \$20 million Jackson Pollock behind a forgotten wall. How realistic is that?

Solution 7. One of the simplest reasons why people don't think art is available or affordable is because no one actually says that. Duh! The only people who can change this are art world people. And we have to keep repeating it like a mantra. Let's all say it . . . "ART IS AVAILABLE AND AFFORDABLE!" People need to hear this over and over again so that they'll be reconditioned. It's not going to happen overnight.

Problem 8. Lack of Arts Education Support. If you look at the state of this nation—and really the world—today, so many of the problems we have . . . and all of the conflict can be directly traced to the decline of emotional intelligence. We have become so disconnected from our own humanity and certainly from one another. Our priorities have gone so far out of whack. I'm not a sociologist, but as I look back at my own life and times, I can see how the decline in liberal arts education and the humanities have been equally matched by the rise in intolerance, impatience, greed, hatred, you name it. You don't have to have a doctorate in philosophy to recognize this. You always hear medical experts link the lack of physical education classes in schools to childhood obesity. The same can be said for the relationship between the lack of arts education and our bloated state of closed-mindedness and bigotry.

Solution 8. Things have gotten to the point where it is imperative that we fight to get arts education back into schools. I would not be standing here right now, nor would I have written two (and



ECR * Pre-Pay * Checks * Cash Advance * Gift Cards * POS Systems * ATM

Merchant Café is an Agent of United Bank Card, a registered ISO/MSP of First National Bank of Omaha, NE 68197

soon three) books about art, if I hadn't had some exposure to art, literature, and the humanities as a public school kid and on up through college. Art, literature, and the humanities are the hallmark of an enlightened society. We began cutting these things around 30 years ago and, consequently, what did we get? We now have thousands of school districts that still have huge budget gaps and higher dropout rates and cities with soaring crime figures. Reintroducing arts and the humanities in schools is not an overnight solution, but it's really the best solution of all. What's that saying that we hear all the time? If you train a child in the way that he or she should go, then he/she will not depart from it.

Problem 9. Introverted Art World. Artists and creative people tend to be very individualistic

and somewhat introverted. I'm a writer—so am I. However, the problem here is that if we remain in our own little bubbles all the time, we lose sight of the bigger picture. If all we do is think about art and our own needs, then we become part of the very fragmentation and give rise to the very conflict that we want to avoid. We'll find ourselves actually feeding the beasts of elitism.

Solution 9a. We need to break out of our own shells and use art to push society on the path that it should go. What path is that? It's a path that says art is about more than just a lovely painting or sculpture that you can buy at an art fair. Art is about vision, insight, creativity, and finding solutions to problems. Art is about communication, not only monologue, but dialogue. Art is about pushing the boundaries not to make other feel uncomfortable,

but so that we can expand our possibilities in this vast universe. I write about art in three ways: art in my world, the art world, and art and how it functions in the world at large, which is by far the most important. I feel that what I'm doing right now is art and how it functions in the world. Today, we have so many tools at our disposal. We have the internet and social networking sites like Facebook. The internet is democratizing art and making the playing field more level in the art world. It's up to us to use it effectively and give art a stronger voice not only in the art world, but the world at large.

Solution 9b. The most effective plan for art is UNITY. Isn't it time that the art world came down to earth and got real? Art is beautiful, ethereal, high-minded and needs to be protected. Art is inherently

mysterious. However, we don't need to create artificial walls that only add to that mystery and intimidate people. It's okay to lift ourselves up, but wouldn't it be better if we all got a lift through art? The art world needs to come together, not just to party, but to plan our next renaissance. We should work together and decide that we truly want to make art available to everyday people. Call me crazy, but wouldn't that be a miraculous, WIN-WIN situation for everybody? Art is bigger and broader than everything but life itself. Shouldn't we start acting like it?

Thank you very much. ♦

Helping artists get the credit they deserve for over 23 years.

*Let TeaMac make
accepting credit
cards a stress free
experience, so you
can concentrate on
more important
things.*

TeaMac, Inc.
Credit Card Merchant Services
1-800-873-1192
www.teamacinc.com