

The background is an abstract painting with thick, expressive brushstrokes. The color palette is diverse, featuring deep reds, oranges, yellows, blues, and greens. The texture is visible, with some areas appearing more saturated and others more layered. A semi-transparent orange and red rectangular overlay is positioned at the top, containing the text 'FINE ARTS FOR OCALA'.

FINE ARTS FOR OCALA

**FAFO'S
OCALA ARTS
FESTIVAL
EMERGING
ARTIST
GUIDE**

FAFO's Emerging Artist Workbook

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Applying to FAFO's Ocala Arts Festival

Advice Photographing Artwork Meagan Gumpert

Photographing 2D work:

- Use flat, even lighting (avoid uneven shadows, light, highlights in the artwork).
- Sometimes, outside on an overcast day can be the perfect soft box lighting!
- Make sure everything is squared up. The top edges of the art parallel to the camera frame, and the left and right edges are perpendicular.
- Use a solid white, gray, or black background to avoid distractions.
- Do not photograph the artwork on a cluttered table, easel, or background.
- Lighting and composition are more important than having a fancy camera.

Photographing 3D work:

- Take advantage of the light to accentuate the 3D shape.
- Use a solid white, gray, or black background to avoid distractions.
- Do not photograph the artwork on a cluttered table background.
- Lighting and composition are more important than having a fancy camera

Advice for Photographing your artwork

Jenny Eggers

- Photography for printing:
 - You'll want to use a DSLR for this purpose. I don't recommend a phone camera when shooting for this purpose.
 - Photograph at a high resolution.
 - Photographing in RAW is best so that you can make any necessary exposure and color balancing corrections in post-production.
 - You'll need a RAW converter. (ie. Adobe Bridge, Adobe Lightroom, Capture One)
 - Open in photo editing software (ie. Photoshop) if you wish to make further corrections such as squaring up the piece, correcting lens distortion, removing dust, or cropping for final output. A light & careful hand is best so as to not alter your original piece.
- Shoot on a tripod.
 - Use a remote shutter release to eliminate potential camera shake.
 - Keep the piece as square as possible in the frame. The plane of the wall art should match the plane of the lens.
- Taking a custom white balance reading is best to get it right in camera (as opposed to post-production).
- An option is to shoot with a grey card in the frame to make adjustments in post-processing.
- A Color Checker Passport is a beneficial tool to make sure color is spot on.
- Fill the frame as much as you can with your wall art.
 - This will help to retain the most pixels.
- Shoot at f/7.1 or f/8, which is said to be the sharpest aperture on most lenses.
- Wall Art is best photographed before you add the varnish.
 - The varnish may be a key element of the piece where it's to be featured.
 - Note that the reflections may add highlights that are unsavory.
 - You can use a polarizer filter on your lens to help cut down on the reflection's glare.
- Lighting should be even and soft.
 - Can be achieved with natural light or with strobes.
 - Natural light

- Find a location in an open shade or a room with plenty of light. You do not want any errant light hitting the piece, such as dappled sunlight.
 - You can always diffuse the light with sheer white curtains or sheets.
 - Look out for color cast produced by nearby sources (i.e., green grass, porch ceilings, wood floors, brick, etc.)
 - With the sun going in and out of the clouds, the color temperature & exposure can change often. You will have to make adjustments in your camera by taking new white balance readings when this happens.
- Strobes
 - You'll want even lighting illuminating the piece typically created by large modifiers. You can achieve this by focusing your lights into a large v- flat (light will bounce back to the piece as a large modifier).
 - Strobes require additional gear so that the camera can "speak" to the strobes. (ie. triggers, receivers, transceivers)
 - Once captured, you'll want to upload your images into a RAW converter as mentioned above. (ie. Adobe Bridge, Adobe Lightroom, Capture One.)
 - Consult with your printing partner to find out the best file format for their production.
- Photography for 3-D art:
 - 3-D art photographs well when the light is positioned above the piece & slightly feathered. You'll want to bounce some light back onto the piece with a reflector positioned in front of and angled slightly up toward the piece.
 - Shooting on a clean background will allow your piece to shine. "Seamless" paper is sold through photography suppliers and is relatively inexpensive. You can also use large sheets of poster board or foam core, which are locally available.

- Photography for web/ social media:
 - There is no hard-fast rule for photographing for your website/ social media. However, I suggest that you stay true to the colors & exposure of your original piece.
 - Shoot for your brand.
 - Photographing only the art.
 - Photographing the piece with more background in the finished photo. (ie. someone is holding it, the piece is resting on an easel in the studio, wearing it, etc...)
 - An environmental photo displaying the piece installed.
 - You can achieve this by compositing the piece in a room view.
 - Helps potential clients envision their piece in their home. (Be sure proportions are accurate)
- Other types of photography for web/ social media:
 - Progress photos
 - Detail shots: paints, brushes, raw materials, closeups of the canvas/ piece, your studio/ working space, etc.
 - Photos of you, the artist. Give potential clients/ followers someone to connect with, the person behind the art.
- I believe that a DSLR/ mirrorless camera shooting RAW is best for all photography, but a camera phone can be acceptable.
 - Identify the purpose of the photo.
 - If it's to display your piece as it was created, you'll want to be sure color & exposure is spot on (as is necessary for print). An example of this is featuring your website gallery or selling prints online.
 - If it's not imperative to maintain the integrity of the piece, a phone image will suffice.
 - The final output should be jpg or png.
 - Keep in mind that if opened and saved several times, jpg will lose information resulting in an inferior photo.

How to choose your four best photos.

- Choose the three pieces of art that best represent your collection.
- Choose your latest work.
- The pieces you choose for the application must represent your overall collection.

If a booth photograph is needed, and you don't have one, what do you do?

- Rent a booth and stage it just like you would set it up.
- Ask an artist to let you borrow his/her booth.
- Remember not to have your name or your biz name in the photograph. In many shows, identifiers are grounds for disqualification.

Applying to the Arts Festival – Zapplication Maggie Weakley

- The BEST website for finding art festivals across the USA is www.zapplication.org
- Follow the directions making sure to capitalize your name and to fill in all the questions asked. This allows festival organizers to use your data “as is.”
- The applications will ask/require some of the following information:
 - A description of your products
 - The price range of your items
 - A description of the techniques used to create your work
 - A list of other juried shows you've attended with years
 - Awards you have won from other art festivals (if any)
 - Your website address

You must submit in only one category. If you have more than one medium/ category, you must submit a separate application. Only 1 of your categories will be allowed in the show.

- You will need to have:
 - High-quality photos of your work in the appropriate size (Zapp accepts photos that are between 1080 and 1920 pixels)
 - A booth shot- Make sure your name/ or signage is not in the photo. Since you are an Emerging Artist, you will not be required to have a booth photo, but you will need to have one eventually.
- Brief biographical information and/or an artist statement.

Copyrights

Maggie Weakley

- As a general matter, copyright infringement occurs when a copyrighted work is reproduced, distributed, performed, publicly displayed, or made into a derivative work without the copyright owner's permission.
- When you buy an original painting, you buy the physical object to have and enjoy. In most circumstances, you own only the artwork, not the copyright to it. The copyright remains with the artist unless s/he specifically signed over his/her copyright to the buyer.
- The Myth of the 30% Rule and Things to Consider-
According to internet lore, if you change 30% of a copyrighted work, it is no longer infringement. You can use it however you want. This, as a rule, is FALSE!
- If you are copying someone else's work or style, a photograph or art, you must change it enough that it is not recognizable. It can remind you of the artist or photo, but you NEVER copy!

Tent Set-Up and How to Make Your Work Look Professional

Maggie Weakley

- How to set up the booth
- How to hang the pieces in the booth, different sizes
- Having your information clearly labeled somewhere on the piece. Name, Medium, Size, Contact info: email, website
- Is framing an essential, if not framing how to finish the piece
- How to properly prepare, wire, hang & display your work.
- Tricks, hacks, and must-haves.
- Economical booth equipment -where to get it & supplies
- The dos and don'ts of how your art tent should look.
- Make sure to have artwork available for sale at various price points and sizes, from feature pieces to small gifts, originals to prints. Have something for everyone!
- Hang your best feature pieces at eye level.
- Make sure to have all artwork clearly labeled with pricing. Don't miss a sale!
- Having a table to display smaller art pieces adds dimension to your booth.
- Bring takeaways like business cards and create a website so customers can find you after the event. Have these displayed in your booth's highly visible location (raised table) or business card holder attached to your booth wall.

- Include a Bio / Artist Statement, if possible, in your booth - you can frame this and hang it or display it on a table easel. Bio's and Artist Statements are an opportunity to connect with the public.

Checking In, & the Artist Packet, City Rules **Beth Cannon**

- What to expect when you get to the show
- The Artist Packet- why you need to read it carefully

City Rules & Advice- from Melissa Townsend- the former City of Ocala Cultural Arts Coordinator

- Artists are not allowed to "rove" with their merchandise at any time.
- Artists are not allowed to break down early or leave early.
- Artists are responsible for the behavior of their associates, assistants, and children.
- No Alcoholic beverages, loud music, television, generators, smoking, or pets are allowed.
- Artists will check-in and set up their booths at their designated time to check-in.
- Upon arriving at your booth location, please unload all items, then park your vehicle offsite to make room for other artists who need to unload, and then return to set up your booth.
- Please pack your artwork for the show with these steps in mind, and know that you will be leaving your artwork unattended temporarily. It is best to have the artwork protected from wind and possible wet weather in boxes with plastic wrap, etc.
- Make sure you keep the back and side of your booth tidy.
- You can't block any sidewalks.
- Due to insurance regulations and for the safety of merchants and all artists/vendors, the roads will be blocked. No vehicles will be permitted within the event area after set-up. On Sunday, cars will be allowed for breakdown after 5 pm and not before.

Make sure to read all the rules for each show you are participating in. The rules may vary.

City Rules & Advice

Alex Marcello- former City of Ocala Liaison to the Arts

- Show up on time. Setting up any show or exhibit takes a lot of work. If you are dropping off a piece for an exhibition, make sure to be there on time so they can stay on schedule.
- If you're setting up a table or booth for a show and don't specify a set-up time, get there early.
- Give yourself more time than you think you need, so you're prepared for unexpected delays or issues.
- Be over-prepared.
- Follow the rules and guidelines given to you for setting up your space. - - Read them ahead of time and ask questions BEFORE the event, so you're prepared the day of.
- Event days can be hectic for the people running them, and they don't always have time to answer last-minute questions for everyone.
- Have a friend or two help you out when you have a booth or table at a show.
- Setting up alone can be challenging, and leaving your table empty to run to the bathroom or grab food is not a good idea.
- Having some extra help will make everything much easier and more enjoyable.
- Every event is different. Even the same event from one year to the next won't be EXACTLY the same.
- The event staff has provided you the venue and opportunity, but YOU have to make the best of it no matter what.
- You are the artist that has goods for sale. You have to sell it. The event can't do that for you. So bring your A-game to every event, establish your brand, and sell your stuff!
- You are a business, so you're going to have to network and talk to people and be a business person in addition to being an artist.
- Don't just stand idly by and assume that the people will come to you. Sometimes they will. But most of the time, you're going to have to engage with them, get their attention, and have them spend some actual time looking at your work rather than just glancing at it as they walk by.
- Some of the biggest problems or mistakes that I saw was laying all their work flat on a table so people walking by can't see it
- Showing up late and scrambling to get their stuff set up when the event has already started.
- Sitting quietly while guests walk by rather than engaging with them.
- Not having a payment method set up: Have change for cash ready. And have several money exchange apps ready to go. Paypal, Venmo, Cash App, Square card readers (YOU CAN GET ONE FREE!).
- Make it EASY for people to give you money.

- Quitting or giving up because one event doesn't go well: Some exhibits and shows have strict guidelines for the types of art they will accept.
- Don't get discouraged if you are not accepted for a show. A rejection is not necessarily because your art isn't "good enough," but rather, it's just not the right fit for this particular event.
- There will always be rejection in the art world, so don't let it get to you.
- Don't give up because of it. Find the shows and events that are the right fit. Or create different artwork for different events!
- Running a business is a learning process. The more events you do, the more you will learn and get the hang of it!
- Keep your art original.
- Read your Artist Packet- most of all, the questions you have will be found in the packet- just READ IT!
- A Call to Artists or an event sign up sheet USUALLY has all the information you need. So please just read everything before asking questions.
- My advice is to practice your set up at home to figure out what works best before the event day. That will make the event day go a lot smoother.
- Be flexible. Life is rarely predictable.
- Be flexible, and don't get too hung up on things that don't go your way. - - Keep creating new art and looking for new opportunities and experiences.
- Be open to trying new art styles or mediums.
- Get comfortable talking to people. I know a lot of artists can be introverted and strictly right-brained creatives. But you have to tap into your left brain a bit. You are a business.
- You have to be organized, and you have to market yourself and work on continually improving.
- Have business cards ready with an email and website even it's just your social media page. People need to remember you and find you again and share your work with others to grow! And you're going to have to talk to people.
- Get to know the leaders in your local arts community. Get to know the people at FAFO, MCA, NOMA, MAX, the Appleton, the Civic Theater, and in the Cultural Arts Office. These are your greatest allies! They are here to support artists and provide opportunities! Get to know them. And get to know other artists.
- Walk around the events, say hi, and shake hands.
- Get to know the other artists in your community and be a part of it together.

What are the Judges Looking For David Reutter

- If art show judges are given criteria to evaluate for awards, these criteria are often shared with the artists submitting to the show.
- Professional presentation is expected and assumed, and often prizes are distributed in media-specific categories. Still, beyond that, it can be very subjective.
- It can be very worthwhile to do your homework on a judge before the show (they will be posted on the show's website). You may be able to infer a judge's preferences from their resumes. But it is essential to know that you can never predict what will be chosen for prizes. Just put your best foot forward!
- As you will see below, you usually do not get a lot of time to meet with the judges. You need to be able to make a good impression quickly. Give some thought to curating your display with works that go well together. In some shows, awards are given to specific artworks. In others, awards go to the artist's overall work. Either way, your booth needs to have a clean and professional presentation. Don't clutter the booth with too many pieces. Make sure the walls are clean, and the frames or pedestals are clean or touched up with paint if scuffed. Your work should be well-lit and accessible.
- You may be eager to talk to the judge about your work. Sometimes the judge will want to know more about it. But sometimes they prefer to let the work speak for itself. Often judges have little time, no more than a minute to spend in your booth, and it can be off-putting if you delay them. Be gracious and receptive, but only speak to the judges about your work if they ask first.
- Judges can budget their time, but they're almost always on a tight schedule, and you can expect that the judge will spend no more than a minute in your booth, maybe just a few seconds. This can be disheartening, but try not to read too much into it. This doesn't necessarily mean your work is dismissed. Try to create the best presentation you can. Most judges will have an excellent visual memory, and even a glance can make a lasting impression.
- You will know when applying to the show whether individual pieces are judged or your full body of work.
- If prizes are being awarded to individual pieces, a judge's assistant or art show representative will ask you to bring the artwork to a separate judging location. This does not guarantee an award, but it is an encouraging sign. Again, there are often media-specific awards, but the criteria for prizes is very subjective.
- Take time before the show to familiarize yourself with the artist packet and rules specific to that show. You'll want to wander around, get food, take restroom breaks, but it is very important that you are present when the judges visit your booth.
- Some shows allow you to sell reproductions, some don't. Follow these guidelines.

- Be clear with the public of your expectations of them. If you don't want people touching your art, or photographing it, be clear. But you must also understand that it is challenging to enforce in the context of a public art show.
- If you don't win an award, or aren't making sales, try to stay positive. EVERY artist has bad shows, and you'll find a supportive community with your peers, especially if you stay upbeat and don't gossip about other artists.
- Finally, you should talk to as many other artists as you can. They can be a tremendous resource for advice and support. You aren't going to be friends with everybody, but you will see many of these people at other shows, sometimes placed right next to you, and it will make for a much more pleasant weekend if you are on good terms with them.

Emerging Artist Liaison Advice from Teddy Sykes

The essential things you need to bring to the Arts Festival are:

- Have an action plan for what to do if it starts raining.
- Bring a tarp or some sort of protective covering for your artwork in case it starts raining. The tents hold up pretty well, but it's better to take extra precautions.
- Bring tables and chairs. Pre-plan the layout of your booth before getting there.
- Portable battery charger for your phone. Electric outlets are few and far between and not accessible by everyone, and for many people there, no phone = no payments.
- It's better to bring too much artwork than too little. A couple of artists sold many of their pieces on the first day, and on the second day, their booth received very little attention because it was mostly empty.
- Bring a portable fan if you have one and maybe a cooler of ice/drinks. It gets very hot inside the tents.

Advice from David Reutter

- Bring a Square, Paypal & cash box with change for cash transactions.
- Bring some type of bag or wrapping if it's appropriate to the media so a customer can take the piece with them, like bubble wrap. -Bring "touch up paint" for booths or frames. Depending on the make of either, booths and frames can get banged up in transit.
- A broom can be helpful. It can get leaves or puddles of water away from your booth area.

Social Media and Marketing Strategies

Maggie Weakley, Billye Mallory & Vianca Torres

- The first thing you need to establish is a proper website to showcase your art. - You may also consider a shop as well.
- Second, you need a Marketing Plan, think about who your audience is.
- Third, showcase your art in Social Media; Instagram, Facebook are 2 examples but there are many out there to consider.

- Here are a few ideas for your posts:

Original Content

- Photos of your finished art
- Closeups of your finished art
- Works In Progress
- Videos of your artworks
- Video or photo walkthrough of your studio
- Photos of your exhibitions (bonus points if you're with a fan!)
- How-to's or tutorials

Other Content

- Artworks by your favorite artists
- Art-related blog posts
- News that affects the art industry
- Local exhibitions you're interested in

Tips for Marketing before the Arts Festival

1. Create a promotional pack

Create a flyer/poster/visuals and an additional information packet with contact details for yourself. You'll use this promotional pack over and over again, online and offline, so it's great to have it ready at a moment's notice.

2. Create and submit a press release for your event

The most important part of marketing your exhibition is making a press release and sending a paragraph or two of the details to your local community newspapers and websites. You'll need to do it twice—the first press release should be sent in at least a month in advance, and the second (as a reminder) should be sent the week before.

3. Email your contacts

Your email list with your family and friends and collectors is an essential resource.

4. Appear at local events

If there are similar events at or around your exhibition location, place flyers there, strike up conversations, and hand out information about your event as well.

5. Use local media

Do a radio interview or find other local community media sources, such as newsletters, public meetings, etc., where you can advertise your event.

6. Use Social Media- Facebook and Instagram are the most popular; share your process, have updates, etc.

7. Widen your reach through other organizations

Approach schools, colleges, or organizations to advertise your event on their website or newsletter.

WHAT TO PACK

ART FAIR CHECKLIST

SET-UP

- TENT
- TENT WEIGHTS
- ARTWORK
(MULTIPLE PRICES & SIZES)
- SHELVING TO DISPLAY ART
- BOXES TO DISPLAY ART
- SMALL TABLE
- CLEAN TABLECLOTH
- TALL CHAIR OR STOOL
- STORAGE BOXES
- BOOTH CONFIRMATION
- ART SHOW INFORMATION
- SKETCH OF DISPLAY SET-UP

MARKETING

- BUSINESS CARDS & HOLDER
- EMAIL SIGN UP SHEET
- SIGN WITH ART BIZ NAME
- PRICE TAGS
- LABELS
- INVITES TO OTHER EVENTS
- MATERIALS TO WORK ON
- TABLET OR SMALL LAPTOP
- PORTFOLIO
- ARTIST STATEMENT
- ELEVATOR PITCH

SUPPLIES

- PENS
- PERMANENT MARKERS
- NOTEBOOK & PAPER
- SCISSORS
- TAPE
- GLUE
- CRAFT KNIFE
- STRING OR FISHING WIRE
- HOOKS
- SAFETY PINS
- PUSH PINS
- CLOTHESPINS
- CALCULATOR
- PAPER CLIPS
- RUBBER BANDS
- STAPLER & STAPLES
- HAMMER
- NAILS
- PLIERS
- MEASURING TAPE
- LEVEL
- EXTRA LIGHTING
- EXTENSION CORDS
- POWER STRIP
- GARBAGE BAGS
- CLEANING WIPES
- WINDEX
- PAPER TOWELS

PERSONAL

- HIGH-ENERGY SNACKS
- WATER BOTTLE
- COOLER
- HAND SANITIZER
- BAND-AIDS
- ASPIRIN
- TISSUES
- LIP BALM
- LOTION
- APRON
- HAT
- SUNGLASSES
- SUNSCREEN
- CHANGE OF CLOTHES

NOTES

Phone Charger _____
Square or Paypal _____
Water & Snacks _____
Cash Box & Change _____
Paper Towels _____
Plastic covers incase of rain _____
