

# ARTS BUSINESS EXCHANGE



M A Y 2 0 0 2

# S P O N S O R S

The ABX newsletter is made possible by the advertising support of



Dick Blick Art Materials offers the most extensive online selection of fine art materials, including hundreds of new products for 2002.

Visit Dick Blick at [www.dickblick.com](http://www.dickblick.com)

Request a catalogue from Dick Blick Art at [dickblick.com/requests/bigbook/](http://dickblick.com/requests/bigbook/)

Free in the US. Minimal shipping charge applies outside the US.

The Talent Gallery is an on-line recruitment network for the Canadian cultural labour force. It is an efficient means of connecting employers and job seekers.

Industry Canada's SkillNet.ca and the Cultural Human Resources Council (CHRC) are joint partners of the site.

[www.talent.cultural/hrc.ca](http://www.talent.cultural/hrc.ca)

For advertising information contact the Editor at [editor@artsbusiness.com](mailto:editor@artsbusiness.com)

or visit our web site [www.artsbusiness.com](http://www.artsbusiness.com)

# M A Y 2 0 0 2

# NAMTA 2002

## PHILADELPHIA

NATIONAL ART MATERIALS TRADE ASSOCIATION  
2002 INTERNATIONAL CONVENTION & TRADE SHOW  
PENNSYLVANIA CONVENTION CENTER  
PHILADELPHIA, PENNSYLVANIA  
EDUCATION: JUNE 5-6 EXHIBITION: JUNE 6-8

Make your travel arrangements now for the National Art Materials Trade Association International Convention & Trade Show—the largest gathering of the art materials industry in the world—June 5-8, 2002.

This year, NAMTA is making its first appearance in the City of Brotherly Love. Philadelphia, PA boasts a national reputation for dining excellence, exciting arts and entertainment venues, lively nightlife, vibrant shopping districts, not to mention a wealth of historical attractions.

### FEATURES & EVENTS

- New and exciting events like the Art Cafe and Internet Kiosks
- Nine seminars including presentations by noted speakers Debbie Allen, Michelle Carter, Don Cooper and Rick Segel
- President's Reception at the historic Philadelphia Museum of Art
- A prestigious new drayage company, Hargrove, Inc., the producers of several Presidential Inaugurals
- Numerous promotional opportunities for exhibitors and networking events for attendees
- Convenient online registration at [www.namta.org](http://www.namta.org)



Visit [www.namta.org](http://www.namta.org) for more information and to register for NAMTA 2002, or call NAMTA at 704/948-5554.



Come Paint the Town!

# C O N T E N T S

	<b>Editorial</b> Blue Chip quotes	6
	<b>Art Business News</b> Salon style art at new Vancouver art market \$5.2 million sale of Canadiana brokered by Sotheby's Gilded gallery – Hamilton art museum to be re-clad in golden steel Art Business news briefs	7 8 9 10
	<b>Art Fair</b> <b>Don Cooper, Guerrilla Networker</b> Networking is your most valuable marketing tool  US Art Materials Association develops new strategic plan Canadian art materials consumer show beats the odds	15  16 17
	<b>Art Economics</b> <b>David Azimier, Senior Policy Analyst, Canada West Foundation, Calgary</b> Measuring the economic impact of the arts	18
	<b>Art OnLine</b> <b>David Brooks, Vincent van Gogh Gallery</b> Two steps forward, one step back – the challenges of art references on the Internet	20
	<b>Information Exchange</b> Sharing information with the Arts Business community	22
	<b>End Notes</b>	24

▶ [Advertisers Information](#)

▶ [Send this newsletter to a friend](#)

M A Y 2 0 0 2

# GLOBAL ACCESS TO GALLERIES AND ARTISTS



Larry Fredericks Collage 2000

## GALLERIES

How do you find great artists from around the world without wasting your and your employees precious time sifting through mountains of correspondence and photographs? How do you avoid paying large mark-ups or fees to brokers?

- Join Sell Your Art.net and discover up and coming creative talent from a huge community of artists.
- Sell Your Art.net is always free to galleries.
- You deal directly with the artists you desire.
- Get additional exposure by linking your gallery's site to ours free of charge.



Larry Fredericks Collage 1999

## ARTISTS

You may have your own web site, but unless you expend significant resources, it is just one of millions of sites in the vast expanse of the World Wide Web. Sell Your Art.net is spending hundreds of thousands of dollars marketing our site, therefore, your artwork to galleries around the world.

- Place your portfolio on Sell Your Art.net and attract the galleries who will identify your talent.
- Your first three months are free, and you can link your existing site to ours for no additional cost.
- If you don't have a scanner, mail us pictures of your artwork and we will provide high quality scans free of charge.
- Sell Your Art.net will set aside 5% of our profits to help artists with financial hardships.



Larry Fredericks Collage 1999

[www.SellYourArt.net](http://www.SellYourArt.net)

is an art cataloging company for the trade only.  
For more information visit our site.

[www.SellYourArt.net](http://www.SellYourArt.net) is the artists' and gallery's friend on the web.

# E D I T O R I A L

**consumer** and trade shows provide opportunities for business people to network, exhibit product, learn new ways of doing business, land deals, entice buyers, test new markets all in a jam packed and exciting three or four days. In Canada, there are consumer and trade shows for craft and fine art dealers and auctioneers such as the Toronto International Art Fair. For artists, there is the One of a Kind Art and Craft show in Toronto, for example. And for art materials manufacturers and retailers there is the Canadian Craft and Hobby show in Calgary or the hugely successful Creative Sewing & Needlework Festival in Toronto, among others.

The visual art industry is supported by economic activity - the sale of art products and services. In Canada, annual retail sales of original craft and fine art are outpaced by that of art materials. Retail sales of frames alone in 1996 was about \$100 million. The total retail art and craft materials market in 1996 was an estimated \$1.76 Billion. This enormous market for and interest in art materials and home crafting plays a role in enhancing the public's enjoyment of art in general. A 1991 study on Canadian art consumers suggests that people who engage in craft or art making have a greater tendency to attend art museums and to purchase original art (see below). Children in particular who are involved in any type of art activity have a tendency to continue their interest in art as adults.

**COVER:** John Herbert Caddy (1801-1887), *Three men fishing, Cootes Paradise, near Hamilton, Ontario, 1860*, water colour.

The Peter Winkworth Collection is now owned by the Government of Canada

*Canadian Art Consumer Profile 1990-1991* was created by Decima Research and Les Consultants Cultur'Inc

## Blue Chip Quotes

---

*There is a correlation between childhood experience and adult behaviour, but it is not automatic, which suggests that one may discover the visual arts and become a buyer without having been exposed to art in childhood.*

*Seven in ten visual arts survey respondents had taken visual arts courses in school, in painting 47%, drawing 44%, sculpture 18% and pottery 13% before reaching the age of 16.*

*Asked whether they visited one or more art galleries regularly during their childhood, 14% of Canadians answered yes, while the visual arts survey respondents said by a comparable percentage 15% they went frequently, and a further 33% indicated that they went occasionally.*

*48% of respondents of the visual arts survey say they practise a leisure activity related to the visual arts or crafts, only 21% say they have taken a course in the same area, with half the courses being in painting.*

# SALON STYLE ART

at new Vancouver art market

**art** sales are growing at an upscale Vancouver hotel and artists are benefiting from inexpensive marketing services and tailored on-site sales training. Thanks to the drive of two businesswomen, the WestCoast Sunday Art Market is attracting 500 plus buyers to art by 20 to 30 artists over one day. It is a business model proving to have potential.



Deanne Turnbull co-founder of the WestCoast Sunday Art Market was featured for her online art business [MorningMountain.com](http://MorningMountain.com)

The next WestCoast Sunday Art Market is May 12, 11 am at the Empire Landmark Hotel, 1400 Robson St., Vancouver.

info@westcoastartmarket.com  
[www.westcoastartmarket.com](http://www.westcoastartmarket.com)

The Market is the initiative of Leigh Whillans and Deanne Turnbull, both 38. Whillans is enrolled in Marketing and Sales full time at Corporate Communications College, Vancouver. Turnbull has a diploma and 12 years experience in marketing and sales.

In Nov. 2000, Turnbull launched an online art site hosting and creating sites for artists at morningmountain.com. In Oct. 2001, she met Whillans and together they started another new venture, the Art Market. Launched in March, 2002, the immediate goal of the Market is to generate a small profit from traffic during the tourist season from May through October.

"We've targeted the concierges in top downtown hotels, tour companies, radio stations and the arts editors in local newspapers and magazines," Turnbull relates. "We send them our press releases, ArtCards, pamphlets. We phone, fax and visit. The Empire Landmark Hotel, that sponsors us, also promotes us to their visitors." A number of their guests are from the cruise ships.

All artists who join the Market are selected based on general saleability of the art and experience of the individuals. The artists sign an agreement and are in charge of their own sales at booths in a 4900 square foot room.

"As part of our marketing plan, we encourage the artists to look at their tables as their own retail spaces," says Turnbull. "I have found that when I ask artists to promote, advertise, sell, or market themselves they often grimace like I've asked them to swallow live worms."

"We have addressed this issue by having a well known local sales coach design a course specifically for our artists on how to market and sell art. Emerging artists don't usually realize that the only way they will become known is by spending at least 50% of their time promoting themselves. Because of this reality, I have found myself in the role of 'Business Coach' 85% of the time with most of the artists I deal with."

Art Market artists are charged \$60 for a table, and a 20% commission on art after the first \$300 is sold. Most of the sales are of original works between \$300 and \$1500 each. Buyers are largely American tourists.

The Art Market is a venture to be watched. While the concept can be transferred to any city or town, the skill set of the business founders Whillans and Turnbull may be harder to replicate.

# \$ 5.2 MILLION

sale of Canadiana brokered by Sotheby's

## an important private sale of Canadiana was

announced by Sotheby's in April. Works from the Peter Winkworth Collection have been acquired by the Government of Canada for the National Archives (archives.ca) for \$5.2 million.

James Miller, Deputy Chairman of Sotheby's in London, England arranged the record-breaking sale. Mr. Miller has known the Winkworth family for 25 years and was asked to conduct the negotiations. "It was a rewarding task to assist both the family and the Canadian Government in order to bring about this unprecedented purchase. We are delighted that this historical collection of 18th and 19th century artifacts will remain intact, preserved for generations to come," he said.



The works being sold include over 500 watercolours and drawings, 3000 prints, nine oil paintings, and other works of art collected over a period of fifty years by Mr. Winkworth, a Canadian living in the United Kingdom. Historical themes include: the Seven Years' War; General Wolfe; Aboriginal life in NA; Arctic exploration; The War of 1812; and The Rebellions of 1837.

The Peter Winkworth Collection is now owned by the Government of Canada.

John Herbert Caddy (1801-1887), *Three men fishing, Cootes Paradise, near Hamilton, Ontario, 1860, water colour.*

Born in 1929, Peter Winkworth worked as a stockbroker for a Canadian firm in London, UK. He purchased Canadiana at sales in Canada and NY through the 1950s and 60s. He worked closely with the McCord Museum in Montreal and with the National Archives helping to repatriate Canadian art. Winkworth received the Order of Canada in 1984.

Sotheby's acts as the agent for Peter Winkworth whose collection of Canadian historical works of art is the largest and most important of its kind in the world. The works will be housed in the Archives' state-of-the-art storage and preservation facility known as the Gatineau Preservation Centre.

David P. Silcox, Director of Sotheby's in Canada, commented, "We are determined to support the retention and repatriation of Canada's heritage, as this sale indicates. The recent return to Canada of the lost masterpiece by Paul Kane is another indication of that policy. We commend Minister Sheila Copps for her astute decision to acquire this collection."

Sotheby's is celebrating its 35th year in Canada. In 1967 Canada was the site of the first sale Sotheby's held outside Great Britain. From that launch, Sotheby's went on to operate in more than 35 countries throughout the world. Sotheby's is still the only international auction house conducting sales in Canada, and the only publicly traded company to do so.



# GILDED GALLERY

Hamilton art museum to be re-clad in golden steel

a \$3.6 million grant from the Ontario

government means the Art Gallery of Hamilton can proceed with upgrades to its leaking concrete home. The aging structure located in the heart of downtown Hamilton and sandwiched between the two primary thoroughfares will receive a new skin of gold coloured steel.

"We're delighted that the provincial government is joining our other partners, including the City of Hamilton, Dofasco and the local steel community to re-clad and renovate the Gallery," says AGH President and C.E.O. Louise Dompierre.

**AGH**  
ART GALLERY OF HAMILTON



Artist's rendering of the upgraded Art Gallery of Hamilton designed by Kuwabara, Payne, McKenna and Blumberg.

[www.artgalleryofhamilton.com](http://www.artgalleryofhamilton.com)

Super build [www.SuperBuild.ca](http://www.SuperBuild.ca) has also contributed to the Toronto arts infrastructure.

\$90 million in cash or kind to 6 Toronto capital projects:

Art Gallery of Ontario: \$24m  
Royal Ontario Museum: \$30m  
Royal Conservatory: \$7m  
Roy Thomson Hall: \$2m  
Gardiner Museum: \$2m  
Cdn. Opera Company: \$25m in land

Matching federal funds still remains to be determined.

The Art Gallery of Hamilton, opened in 1978, is Ontario's third largest art museum housing a collection worth \$60-million. The facility has qualified for the SuperBuild Sports, Culture and Tourism Partnership (SCTP) Initiative as a major cultural and tourism attraction. The City of Hamilton has partnered with Dofasco and the Gallery. The total cost of renovating the Gallery is \$17.9 million. The Gallery applied to Super Build for \$10 million, requesting \$5 million each from the Ontario and federal governments.

The SuperBuild fund is administered by the Ministry of Tourism, Culture and Recreation. Over the next five years this fund will invest \$300 million in infrastructure. Repairs, upgrades in health and safety in conjunction with expansion earmark winners of this bourse. Libraries, arenas, parks, trails, recreation centres, tennis courts, museums and other tourist attractions have been awarded \$215 million so far. "Innovative partnerships" with the private sector round out the funding requirements of these facilities according to the SuperBuild web site the government investment "will generate over \$1.2 billion in economic development across Ontario."

Designed by Hamilton-born architect Bruce Kuwabara and his firm Kuwabara, Payne, McKenna and Blumberg, the revitalized AGH will boast a golden steel envelope that will clad the building and stop the leakage that has plagued the building. In addition to re-cladding the building, a new entrance on King Street, a children's pavilion and sculpture atriums are planned.

A Gallery press release states that with these changes, the AGH expects to attract at least 200,000 visitors a year and generate economic activity of about \$27 million a year.

# A R T B U S I N E S S

## news briefs

### HEFFEL'S AUCTION RESULTS

VANCOUVER - 11 of 37 lots sold at Heffel.com during their April on-line auction. All prices are in Canadian Dollars.



ARTHUR HACKER  
*Punting on the Thames*  
*(Summer's Day on the Thames)* 1901, oil on canvas, signed and dated, 52.1 x 92.7 cm.  
 Provenance: David Messum Fine Art, London, England

Estimate: \$20,000 CDN - \$25,000 CDN

Hammer : \$90,000 CDN

	Estimate	Hammer
William H Bartlett (1858-1932 British) <i>The Herring Catch</i> , County Donegal c.1910	\$3,000 ~ \$3,500	\$2,500
Pieter Cornelis Dommersen (1834 - 1908 Dutch) <i>Rouen ~ Street Scene</i> (1883)	\$4,000 ~ \$6,000	\$3,000
Circle of Pierre Edouard Frère (1819 - 1886 French) <i>Fisherfolk</i>	\$500 ~ \$1,000	\$850
Samuel Fulton (1855 - 1941 British) <i>Spaniel and Terrier</i>	\$4,000 ~ \$6,000	\$8,500
Paul Grimm (1892 - 1974 American) <i>Sentinal</i>	\$4,000 ~ \$6,000	\$3,000
Arthur Hacker (1858 - 1919 British) <i>Punting on the Thames</i> ( <i>Summer's Day on the Thames</i> ) (1901)	\$20,000 ~ \$25,000	\$90,000
Raymond Jonson (1891 - 1982 American) <i>Dragon Fly Fantasy ~ Fifth Fantasy</i> (1919)	\$35,000 ~ \$40,000	\$45,000
Paula Rego (1935 - British) <i>Nursery Rhymes</i>	\$800~ \$1,000	\$400
Johan Frederik Scherrewitz (1868 - 1951 Dutch) <i>Going to Pasture</i>	\$3,000 ~ \$4,000	\$6,050
Frank Stella (1936 - American) <i>Untitled ~ Saskatchewan Series</i> (1967)	\$2,000 ~ \$3,000	\$1,800
Walter McAdam (1866 - 1935 Scottish) <i>Early Autumn</i>	\$1,500 ~ \$2,000	\$1,000

## DOCUMENTA II, CANADIAN CONTINGENT

KASSEL -116 individual or group initiatives have been chosen to exhibit in Documenta11 Platform 5. Canadian representation from this list is:

Asymptote Architecture Founded 1989 in New York, New York, USA, by Hani Rashid (b 1958 Cairo, Egypt) and Lise Anne Couture (b 1959 Montreal, Canada)

Stan Douglas  
b 1960 in Vancouver , Canada. Lives in Vancouver ,

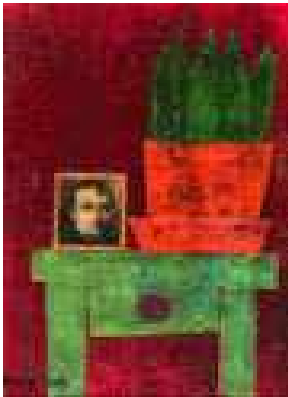
Igloolik Isuma Productions  
Founded 1990 in Igloolik, Canada, by Zacharias Kanuk, Paul Apak, Pauloisse Qualitalik, and Norman Cohn.

Ken Lum  
b 1956 in Vancouver , Canada. Lives in Vancouver , Canada.

Jeff Wall  
b 1946 in Vancouver , Canada. Lives in Vancouver , Canada.

## ENTREPRENEUR SIMPLIFIES ARTIST TO GALLERY INTRODUCTION

FLORIDA - An Orlando based art entrepreneur has developed a resource to facilitate the introduction of artists and art dealers. Howard Forman of SellYourArt.net believes that the database side of the Internet is the future for art -- and his investors feel the same.



Forman, 43, has spent "hundreds of thousands of dollars" in the development of a database service which he is marketing to artists and commercial galleries. Poised on a re-launch of his site by mid-May, Forman anticipates that as the business world evolves on the Net, catalogued art will become the primary means of finding fine art. Artists portfolios and bios will be searchable at his site by genre, medium, support, education, country, key word.

With the site re-launch and substantial investment from a Florida physician, Forman is proceeding with an aggressive marketing and sales campaign. Travelling in an SUV and accompanied by his great dane Amadeus, Forman is taking SellYouArt.com on the road. He will stop in select towns across the US and sign up galleries and artists. His journey will also cover a number of major US art expos: San Francisco in November; Miami in Jan./03; and New York in Feb./03.

Forman is on a mission to create a meaningful digital network for artists and dealers. He was inspired to create the services offered at his site by his Uncle, a NYC artist who was frustrated by the difficulty and expense of the gallery system. Forman believes he has found the means of addressing these obstacles.

Forman's site may very well become one of the major destinations for finding art on the Internet. His enthusiasm and tenacity have attracted

another investor to the venture, a believer from Toronto to the tune of \$1.5 million.

SellYourArt.com is free to galleries but they must register. Artists too pay nothing but only for the first 3 months, and then only US\$19.95 a month, \$12.95 for students. The dealer works directly with the artist.

## OBITUARY

Stanley Cosgrove 1911-2002

MONTREAL - Quebec born artist Stanley Cosgrove has passed away in Montreal at age 90.



Stanley Cosgrove,  
*Reclining Nude*, 1948, oil  
on masonite, 35x43 cm.  
Collection Leonard and  
Ella Bin Gallery,  
Concordia University,  
Montreal.

Cosgrove, born to a French-Canadian mother and Irish father, was a talented painter who studied first in Montreal at the Ecole des Beaux Arts and then during the war years in Mexico with famed muralists Orozco and Rivera.

Master of oil, gouache, fresco and litho, Cosgrove focused on modern interpretations of the figure and the landscape. A contemporary of Montreal based artists Goodridge Roberts, John Lyman and Paul Emile Borduas, Cosgrove is firmly established in the history of Canadian art. Cosgrove's art and teachings influenced his students Jean-Paul Jérôme and Fernand Toupin

two members of the renowned short lived movement Les Plasticiens (1955). In 1953, Cosgrove was awarded a Canada Council grant and in 1958 gave up teaching to concentrate on his painting. His work has been exhibited throughout Canada, in the US and abroad.

Cosgrove continued to paint and exhibit his work until the mid-1990s, when he developed Parkinson's disease.

## REUTERS, ART MUSEUM NETWORK TO CREATE FINE ART ONLINE REPORT

NEW YORK - The Art Museum Network (AMN) and Reuters, the global information, news and technology group, announced today the launch of a project to establish an online fine arts information report in conjunction with the Whitney Museum of American Art, which hosts the AMN website. The joint project will provide access for journalists, other Reuters subscribers and, this Fall, the entire online public to the latest in art news.

At the heart of the project will be the development by Reuters of the AMN Fine Arts Report-an online report that will provide information on exhibitions and special events at fine arts museums around the world. This report will be marketed to any online publisher interested in providing readers with information about fine arts exhibits and events.

Whitney Director Maxwell L. Anderson commented, "The recent Forbes 'Best of the Web' story that singled out artmuseumnetwork.org as the best solution for exploring art museums online has increased traffic, and this partnership will multiply viewer traffic exponentially. We are

delighted that Reuters has agreed to open this service to all 200 museums in the Art Museum Network. It's an extraordinary opportunity for the public to become further engaged in what is happening at art museums around the world."

The agreement will unfold in two phases. In Phase One each museum belonging to AMN will provide press releases to Reuters, which will then redistribute the releases to online clients. For further information on each press release, the user will be able to go directly to [www.artmuseumnetwork.org](http://www.artmuseumnetwork.org). In Phase Two, in the fall of 2001, the Art Museum Network will create a database of all press releases for use by the online public. The database will be searchable by topic, institution, city, date, etc.

The Art Museum Network was founded in 1996 as the Internet/broadcast arm of the Association of Art Museum Directors (AAMD), the oldest and most respected professional museum association in the world. Currently hosted by the Whitney Museum of American Art, AMN is the official website of a consortium of over 200 of the world's leading art museums, including The Metropolitan Museum of Art and the British Museum. AMN, a not-for-profit effort, links content from the AAMD's 170 North American members and 40 or so of the largest museums in Europe and Asia, stretching from the Hermitage to the Louvre, and from the Berlin Museum to the Prado. Each museum is directly connected to AMN and is able to furnish up-to-date exhibition information on a daily basis, which is automatically made available on the Internet from AMN.

## NEW CHAPTERS IN THE PRICE-FIXING SCANDAL

NEW YORK - Convicted in December /01 of price-fixing, multi-millionaire shopping mall mogul and former chair of Sotheby's (BID) Alfred Taubman was fined and sentenced to a year in prison. However, with the support of friends in high places, the 78 year old Taubman has been relieved of jail time. He also appears to have a book and movie deal in the works.



Former chair and majority shareholder Alfred Taubman.

A U.S. District Judge in Manhattan called Taubman's crime "deceptive" and handed him jail time of one year. While the Justice Department argued that Taubman's travelling schedule proved his health problems could be managed in prison, the parole board forgave him jail time. They sided with a medical expert who estimated that Taubman would live only another 3.8 years and that prison would almost certainly end his life. On behalf of the felon, letters of support were sent to the judge. One such letter was from former Canadian Prime Minister Brian Mulroney. Taubman will still have to pay a \$7.5 million fine.

Taubman's alleged co-conspirator former chair of Christie's Sir Anthony Tennant, 71, who lives in the UK, will not come to the US to face trial and he cannot be extradited under English law. However, the European Commission is bringing an anti-competition case against the two auction houses. Both Sotheby's and Christie's have been accused of breaching European Union competition rules by colluding to fix commission fees. The EC began the inquiry over two years ago when Christie's approached both the US Dept. of Justice and the EC with proof of wrong doings between itself and Sotheby's. The six year conspiracy cost sellers an estimated \$43 million.

Taubman has experienced a rapid and dramatic fall in fortunes. In Dec./01, he resigned as chairman of the real estate investment company which he founded, Taubman Centers. This colourful entrepreneur's life story is being chronicled by an unnamed New York writer and a Los Angeles movie producer.

## CANADIAN FOLLY INVITED TO CANNES 2002

TORONTO - Jesse Rosensweet, director /producer of the short animated film, will attend the World Première at the Official Competition in Cannes on May 25th. One of only 11 short films selected this year, Rosensweet's *The Stone of Folly* joins features by fellow Canadians Atom Egoyan and David Cronenberg at the prestigious French festival. This year, the short film jury is headed by filmmaker Martin Scorsese.



Canadian filmmaker Jesse Rosensweet's *The Stone of Folly* was inspired by the Hieronymus Bosch painting *Removing the Stone of Folly* (c. 1550).

Inspired by the Hieronymus Bosch painting *Removing the Stone of Folly* (c. 1550), the film looks at the medieval belief that madness and dim-wittedness could be attributed to a stone inside one's head. We follow DOCTOR on his rounds through a medieval hospital with surprisingly modern technology. He diagnoses and operates on a patient successfully, with an unexpected outcome.

Rosensweet produced his debut short film through his production company Sweet Thing Productions. Grants from Bravo!FACT and the Ontario Arts Council got the camera rolling (one frame at a time), and shooting at Quack Quack Animation's studios stretched to 60 days. Post production funding was assisted by grants from the Toronto Arts Council and the National Film Board. The film is now in the first phase of distribution and Telefilm Canada is providing travel assistance and festival support.

The eight-minute stop-motion animation features characters and environments created in found-object style by Alastair Dickson. Animator Philip Marcus breathes personality into the characters, with voices by David Fowler, Link York, Lisa Mann and David Wall. Cinematographer Jeremy Benning's lighting is dark and rich at the same time. Rosensweet himself framed the film and animated the camera for the moving shots. Marc Collister edited the piece, and for recording his original score, composer David Buchbinder brought together an orchestra of local all-stars. The very creative foley artists Goro Koyama and Andy Malcolm added a fine mix of realistic and fantastic sounds.

# A R T F A I R

## Networking is your most valuable marketing tool

Don Cooper

**networking** is, without question, the single most potent marketing tool that a small business owner or salesperson has. It is low-cost and high-return with a great deal of flexibility. It even gives you an advantage over your larger competitors because people typically prefer to do business with someone they know, rather than a large, faceless entity. But like any tool, it is most effective when used properly. Recognizing some fundamental truths about networking will help you be more successful at it.

First of all, let's be clear about what networking is and is not. Networking is **not** selling. Networking and selling are both components of marketing (and every salesperson should be a good networker), but they are very different things. Selling involves persuading, informing, and negotiating. Networking is about meeting people and getting to know them. Once people know you, they are more likely to buy from you.

This does not mean that if you dash into a room, hand out forty business cards, and race home to wait for the phone to ring that you are a good networker. On the contrary, networking, like other forms of marketing, requires a commitment, repetition, and a long-term focus. Consequently, my definition of networking is: Meeting people and building long-term relationships with them.

So, how do you create and maintain successful networking relationships? The same way that you create and maintain any other relationship—*by focusing on the needs of the other person*. Think about it. What makes a successful marriage, business partnership, or friendship? Each person looks out for the other one. If you always focus on yourself and your needs, then nobody else will. After all, who wants to be around a selfish, insensitive, egotist? By contrast, if you always focus on other people and their needs, *they will in turn focus on you*. People who give, in turn, receive. And whatever you give out, you will receive back. (I call this the "Fruitcake Principle.")

Once you adopt this mindset, everything about networking becomes easier and more productive. Take, for example, what is the most daunting part of networking for many people: walking up to a complete stranger and starting a conversation. The solution is to figure out what that person would most like to talk about. That's easy—we are all our own favorite subjects! So ask about the other person's business, kids, golf game, whatever is appropriate for the circumstances. Asking questions demonstrates that you are interested in the other person and gives you an opportunity to learn potentially valuable information. And it is a fact of human nature that if you give people a chance to talk about themselves, they'll think you're a great conversationalist!

Don Cooper -- "America's Networking Guru" -- is a sales and marketing expert who speaks, writes and consults on how to attract and keep more customers. He is a contributing author of *Confessions of Shameless Self Promoters* with Debbie Allen and Jay Conrad Levinson. You can contact Don at 303-449-1389 or [Don@DonCooper.com](mailto:Don@DonCooper.com). You can also find other articles at

[www.DonCooper.com](http://www.DonCooper.com)

After you have met somebody, it is then critical to follow up. Remember, people will usually need to feel like they know you and trust you before they buy from you. This requires time and repeated contact. Send letters, make phone calls, and give referrals whenever possible. If you have a newsletter, put them on your mailing list. And don't ignore someone just because you don't think that they are a good sales prospect. You never know who might become a referral source, an information provider, or a lead to another valuable contact. Treat every person you meet with respect, warmth, and kindness. Your goal should be to build friendships first—everything else will follow naturally.

By following these rules diligently, you can, over time, become a powerful networker. If you consistently give without the expectation of something in return, you will receive the admiration, respect, and trust of the people around you. As a result, you can create a loyal team of unpaid advisors, consultants, and salespeople who will be more valuable to you than anyone you could possibly pay. No other marketing tool has this potential, which is why networking should have a prominent place in your toolkit. Get out to some networking events as soon as possible and start putting these ideas into practice.

## US ART MATERIALS ASSOCIATION DEVELOPS NEW STRATEGIC PLAN

HUNTERSVILLE, NC - The National Art Materials Trade Association [www.namta.org](http://www.namta.org) is the largest trade expo for art materials manufacturers and retailers in the US with members from 39 countries. ABX is a NAMTA member.

NAMTA was created in 1950 to help art material stores and industry suppliers achieve a higher level of professionalism and profitability. Their "vision" in part is to be "the primary source of information on art materials and an advocate of the arts". Their Code of Ethics is designed to foster and promote fair competitive conditions and to protect all those engaged in the artists materials industry and the general public. NAMTA 2002 convention "Come Paint the Town" is on from June 5 -8 at the Pennsylvania Convention Center, Philadelphia, PA

The NAMTA board has just drafted a rigorous Strategic Plan part of which is excerpted below. A particular focus of the board is to maintain up to date information on regulations that will affect their industry:

**Area of Focus:** Legislative/Regulatory Agencies Impacting On The Art Materials Supply Chain

**Goal:** "That NAMTA is recognized by these agencies as the source for industry information and that they seek our guidance; that NAMTA is consistently up to date with what is happening in the regulatory arena as it pertains to the art materials supply chain; and that NAMTA communicates this information to the industry on a timely basis."

**Objective:**

1. NAMTA is on the agency(ies) contact list(s) and they contact NAMTA for information.

The Hobby Industry Association in New Jersey estimates that retail sales of art, craft and hobby materials in the US were \$10.4 Billion in 1996.

The further estimate that fine art materials represent 9% of retailer sales in 1996, frames represent 9%, sewing & notions 28%, florals and naturals 16% and general crafts 31%.



2. NAMTA's scanning systems "catch" legislative/regulatory initiatives early in the development phase.
3. That NAMTA's legislative/regulatory communications become one of the top five member-valued benefits in five years.

### CANADIAN ART MATERIALS CONSUMER SHOW BEATS THE ODDS

TORONTO - In 1988, Rita Gramsch gambled her house and a stable management position to launch what she believed was a much needed event, an annual art and craft materials festival.

"Looking back, the risk was incredible. I was blinded by faith", says Gramsch. She knew from her 14 years at the Bank of Montreal that she would never obtain bank financing for such a venture. She herself had just written a lending procedures manual for the bank so she knew the statistics. It would be tough.

Gramsch had first learned the business of organising trade shows from her mother who was executive director of the Canadian Sewing and Needlecraft Trade Assoc. (since replaced by the Canadian Craft and Hobby Assoc.). At these trade only shows, Gramsch had observed a pent up consumer demand - the public was allowed in to look at product but not to buy it.

Sensing an opportunity, Gramsch hired a PR firm and outsourced work. Six months after leaving her job, she launched Canada's first consumer arts and crafts materials show, Creative Sewing and Needlework Festival at the Toronto CNE grounds in the Arts, Crafts and Hobbies Building. 18,000 people attended this show. Today, Gramsch's company has six employees and generates over \$1 million in annual gross revenues. They hold their festival twice a year, spring and fall. But a determined Gramsch is launching a third expo, the Creative Crafting and Decor Festival. This expo will embrace framing and fine art materials in a consumer/trade show this fall in Toronto.

Gramsch keeps close track of her visitors -- at point of ticket purchase buyers are polled on how they heard of the show, age, address, interests. A direct mail of 40,000 offers pre-registration for Conference courses and other activities. The attrition rate in attendance is equal to new attendees -- they lose 33% and gain 33%. Some come every few years and then there is a core of advanced sewers and knitters that attend every show. Attendance growth is from outside Ontario, especially the US.

The Conference component is a huge draw. Over 100 professional artists teach over the three days. Beadwork designer Kenneth King from San Francisco who has designed for Elton John and sells garments on Rodeo Drive will teach a full day at Gramsch's expo.

Gramsch has worked hard to create a thriving art business. She took a calculated risk and is now aggressively moving into an area dominated by US fine art materials exhibitions.



The Creative Crafting and Decor Festival and the Creative Sewing and Needlework Festival both take place October 18-21, 2002 at the Toronto Convention Centre.

For more information on both Spring and Fall events.

[www.csnf.com](http://www.csnf.com)

Canadian Craft & Hobby Association based in Calgary has many member benefits including:

1. Excellent rates on national Visa and Master card programs.
2. Free subscriptions to informative Industry Magazines.
3. Membership Directory complete with Buyer's Guide.
4. Up-to-date news, trends and more in Canadian Craft Trade.
5. Versatile group insurance and benefits plans that fit your business, no matter what size.

[www.cdncraft.org](http://www.cdncraft.org)

Celebrating 25 Years in the Craft & hobby Industry



# HUMAN CAPITAL

## Measuring the Economic Impact of the Arts

Jason Azmier, Senior Policy Analyst, Canada West Foundation

**we live** in a world in which data drives decisions. Policy makers need facts upon which to justify policy decisions, even if that means choosing to ignore some facts and overstating the validity of others. This is abundantly clear to anyone that has ever read or prepared a business case. You need to have numbers to support your claim.

However, when estimating the value of arts and culture, the reliance on numbers represents an insurmountable problem. The value of the arts is not something that can easily be understood, let alone measured in economic terms like job creation or tourism spending. Attempts to calculate the impact of cultural projects have, at best, needed to rely upon assumptions that invite a far too easy criticism.

Yet, there is a critical point to be made. Just because it is possible to criticize the methodologies associated with cases for the support of the arts or economic impact assessments of the arts does not reduce the value of the arts investment. Some economic value of the arts still accrues, regardless of the difficulty in determining how to calculate the size of that value.

If such a measure did exist, a body of emerging research suggests that the economic value of the arts may prove to be much larger than is presently understood. Current economic analysis is unable to consider the impact that a strong arts community can have on the urban culture, the urban economy, and a city's international profile and regional competitiveness.

The primary benefit, and one that is not well articulated in the public debate about the arts, is that the existence of a strong and vibrant arts and culture amenities actually draws skilled workers, business investment and international recognition to a city. And each of these benefits has a dollar value attached. Supporting this assertion is a body of research that reveals a link between the availability of some arts amenities to the ability of urban centres to attract skilled workers.

The economic impact of a readily available and talented pool of workers can be substantial. Where there are concentrations of this "human capital," industry, innovation and investment capital are not far behind. Population clustering research shows that corporations and financial capital are drawn to places where there is a ready stock of highly skilled and innovative workers--primarily because hiring and training costs are lower and worker productivity is higher. In areas of a concentration of skilled workers, the interaction that accompanies the social and business relationships results in higher degrees of idea and information sharing and ultimately leads to more innovative problem solving.

Jason Azmier is Senior Policy Analyst at the Canada West Foundation, Calgary, Alberta

Since 1995, he has written extensively on social and economic policy, and has authored or contributed to dozens of Canada West Foundation publications. Mr. Azmier also directed the CWF's 3-year national study of the public policy elements of gambling in Canada. Currently, he is researching the role that arts and culture can play in the development of globally competitive cities in western Canada. Mr. Azmier holds degrees in Commerce and Political Science from the University of Calgary.

A vibrant arts community can also impact a city in a number of other ways. Research suggests that the arts can contribute to increased health and well-being of citizens, community building and social cohesion and urban re-development. These impacts may not have hard numbers attached, but they these are tangible and important impacts that affect a community's economic productivity and its international perception of the "quality of place."

While arts do appear to play a role in attracting human capital, the same research suggests that quality of place factors such as demographic diversity (race, ethnicity and sexual orientation) and environmental benefits such as climate, air quality, and proximity to oceans and mountains are likely stronger draws for skilled workers. However, these competitive advantages can be enhanced by a strong arts and cultural community.

Through the presentation and celebration of a number of ethnic cultures, the arts community contributes to the creation of a city environment that values diversity. Particularly for those cities that have a strong racial mix, the arts present an opportunity to build off of this advantage and promote themselves to skilled workers internationally. An embracement of cultural and ethnic diversity through the arts is seen by future residents as a community in which there are fewer barriers to entering the workforce and helps the cities attract and retain skilled workers.

In a similar way, the arts represent an opportunity to mask weaknesses - perceived or actual - in those aspects in which cities have a competitive *disadvantage*. For example, while not every city has easy access to mountains or oceans, cities have an opportunity to offset this weakness by strengthening existing cultural amenities. Enhanced arts programming in these "geographically less fortunate" regions can have a similar impact on the relative strength of the city as a place to live.

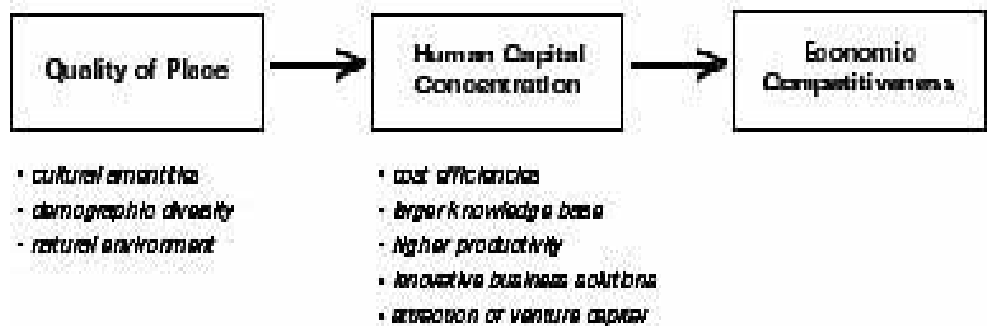
Arts and culture, often overlooked in economic development strategies, may in fact be a key tool to enhance competitiveness, build our economy, and make cities better places in which to live. These are things you won't find in a critique of the value of the arts, but they exist nonetheless.



The Canada West Foundation is an independent, created in 1971 is a non-partisan, non-profit public policy research institute dedicated to introducing western perspectives into current Canadian policy debates.

[www.cwf.ca](http://www.cwf.ca)

Figure 1: Human Capital Model of Competitive Advantage



# A R T O N L I N E

## Two steps forward, one step back - the challenges of art references on the Internet

David Brooks

there's no question that the internet has evolved into an invaluable medium that people depend upon more and more with each passing day. Online banking, car reservations, hotel bookings--all have become second nature to many people who only discovered the Internet a few short years ago.



The Internet is also a tool of incredible potential in terms of its role as an educational resource. It's a bit unnerving to consider that tonight there will be students doing their homework who have never known a world *without* the internet. And they take this not-so-new medium for granted each passing day.

Need less to say, the Internet is ideally suited to the dissemination of art-specific educational resources. My *Vincent van Gogh Gallery* ([www.vangoghgallery.com](http://www.vangoghgallery.com)) was launched six years ago and was the first online catalogue raisonné. It contains images and details for each of Van Gogh's 2,200 works along with all of his nearly 900 letters comprising more than 800,000 words.

My own experiences have taught me that publishing an art resource on the internet means that often the difficulties seem to outweigh the rewards. For me these challenges have fallen into three basic categories:

### 1. Income

Can a web-based arts resource earn money? There's no standard answer, of course, but many people in the field would likely reply: "Yes, but not easily and not much." Revenue from banner ads, for example, used to be a standard of earning income from a popular website, but with the collapse of the internet bubble in March, 2000 the banner ad industry has all but evaporated. Ultimately many arts-based internet resources, for all their good intentions, have to rely on sponsorship and retail sales in order to even reach the break-even point. And few are able to do even that. The challenge of earning a living from an internet-based art endeavour becomes more formidable every day.

### 2. Recognition

Many people still view the Internet as a chaotic cesspool of trivial sites and factually questionable information. This is slowly changing, but recognition of the Internet as a legitimate source of information will be a long time coming. Writers, scholars, exhibition organizers, etc. are beginning to use the Internet extensively, but at the same time are reluctant to publicly acknowledge a website. For many, the Internet has become an invaluable tool, but it's still too "cute" to actually cite alongside the more traditional media (books, articles, theses, etc.).

### 3. Web theft

One could argue that the Internet is a plagiarist's dream come true. My entire website was copied and republished in 2000--every image and every letter was stolen. Eventually the material was removed from the pirated website, but only after costly legal action--to say nothing of a article about the incident in the *New York Times*--persuaded the thief to comply. Ultimately, however, he did so voluntarily. The laws governing Internet copyright are still nebulous at best. The Internet remains what many call a sort of Wild West: vast, full of potential and largely lawless. The challenges remain and indeed grow more daunting all the time. Ultimately, however, the rewards do outnumber the set backs.

### CD-ROM Profile

A new catalogue raisonné, *Vincent van Gogh: The Complete Works*, was published in February, 2002. Released as a CD-ROM, *Vincent van Gogh: The Complete Works*, is the most up-to-date catalogue raisonné of Van Gogh's works to be published in more than 30 years.

Unlike previous catalogues, most of the images on the new CD-ROM are in colour. Each of Van Gogh's 2,200 works is accompanied with full details as well as complete exhibition and provenance information. A powerful, but user-friendly search and query tool allows the user to explore Van Gogh's art in ways never before possible. In addition, the CD-ROM is available in four languages: English, Dutch, Spanish and Italian with the ability to easily toggle from one language to another.

More information (details of features, questions and answers, screen captures, etc.) can be found at [www.vangoghgallery.com](http://www.vangoghgallery.com).

Link to purchase the CD-ROM: [Click Here](#).

The Vincent van Gogh  
Gallery:  
[www.vangoghgallery.com](http://www.vangoghgallery.com)

# I N F O R M A T I O N

## Exchange with the Arts Business Community

### ANNOUNCEMENT - DIANE FARRIS GALLERY - NEW LOCATION

The Diane Farris Gallery is now located at 1590 West 7<sup>th</sup> Ave., Vancouver in the heart of the city's South Granville Gallery Row.



Founded in 1984, the Diane Farris Gallery has developed into an internationally recognized showcase for contemporary Canadian and International art, and is especially noted for finding and establishing new talent. Artists represented at DFG include Attila Richard Lukacs, Alex Abdilla, Phil Borges, Mandy Boursicot, Jane Brookes, Dale Chihuly, Kathryn Jacobi, Chris Woods, Gu Xiong

[www.dianefarrisgallery.com](http://www.dianefarrisgallery.com)

### ANNOUNCEMENT - ATLANTIC CULTURAL SPACE CONFERENCE

Moncton, New Brunswick, May 23-26, 2002

UNESCO has designated the Atlantic Cultural Space Conference an official activity as part of its program for the United Nations' International Year of Cultural Heritage.

During the Atlantic Cultural Space Conference organized by the New Brunswick Arts Board in conjunction with the Université de Moncton and the provincial arts board from Newfoundland and Labrador, Nova Scotia and Prince Edward Island, more than thirty roundtable discussions and conferences will be held. Stakeholders from various artistic and cultural sectors, most of them from the Atlantic Provinces but some from elsewhere, will take the floor to give, in their own way, a progress report on various subjects like cultural policy, literature, native arts, new media technology, theatre, museums, visual arts in education, municipal cultural planning, art galleries, dance, cultural tourism, the music industry, urban cultural planning, networking in arts, culture and the media, etc.

Many peripheral activities will also be held in conjunction with the Atlantic Cultural Space Conference, like a cultural career fair, an e-lounge showing interactive artwork created using new media technology, an arts patronage and philanthropy symposium, an archaeological visit on Shediac Island, a heritage forum, an open architectural workshop and a major gala.

More information: [www.artsnb.ca/acsc/](http://www.artsnb.ca/acsc/) or contact Communications and media relations - Atlantic Cultural space Tel.: (506) 856-6897 / Fax: (506) 388-3068 / E-mail: [caroldou@nbnet.nb.ca](mailto:caroldou@nbnet.nb.ca)

**MAY 17 - POSITIONS AT THE MISSISSAUGA HERITAGE FDN**

Mississauga Heritage Foundation has the following positions available: Exhibit Planner, Educational Assistant, Heritage Trail Designer / Researcher, Web Developer / Cataloguer, Marketing Assistant/Retail Coordinator, Video developer.

To apply send your resume to: Executive Director, Mississauga Heritage Foundation, 300 City Centre Drive, Suite 1055, Mississauga, Ontario L5B 3C9 by May 17. [www.heritagemississauga.com](http://www.heritagemississauga.com)

**May 18, 2002 THROUGH THE LENS OF SEPTEMBER 11 Sept 5-28, 2002.**

Open to US artists 18+. Photo-based media, maximum 48 inches including frame. Your reactions to September 11 and subsequent events we are now living through. Entry fee. No sales commission, insurance. For more information, please SASE to: 9-11 Exhibition, Soho Photo Gallery, 15 White St, New York NY 10013 OR 718-796-4436 OR [www.sohophoto.com](http://www.sohophoto.com)

Soho Photo Gallery is a not-for-profit cooperative foundation, managed and operated by a membership of over 100 artists. The gallery was founded in 1971 by a group of freelancers and fine art photographers in a small Soho space. They moved a few years later into neighbouring Tribeca, building the gallery in the spacious rooms of a former egg warehouse.

**ASAP UNIVERSITY OF TORONTO AT SCARBOROUGH**

The Division of Humanities at the University of Toronto at Scarborough, is accepting applications for the Fall/Winter 2002-03 teaching vacancies in Visual and Performing Arts - Studio. Teaching experience in the area is an asset. For more info call 416-287-7125 or [wheeler@utsc.utoronto.ca](mailto:wheeler@utsc.utoronto.ca)

**ASAP TEXTILE MUSEUM OF CANADA**

The Textile Museum of Canada is seeking a full time Development Coordinator. Candidates must have at least one year of experience in fundraising and have a heart for donor and volunteer relations. For more details [www.textilemuseum.ca](http://www.textilemuseum.ca)

# E N D N O T E S

## Correction

---

In the article "Bandwagons effects, attribution and the value of *Sunflowers*," the writer mentioned that the Yasuda corporation in Japan bought their Van Gogh *Sunflowers* painting from the National Gallery in London. No—they bought it from a private collection. London has its own version which they would never sell in a million years.

David Brooks  
The Vincent van Gogh Gallery  
[www.vangoghgallery.com](http://www.vangoghgallery.com)

## The Newsletter

---

The ABX newsletter is a digital publication (PDF) covering Canadian and international: art business news; art economics; art history; art law/art policies; art trends in Canada and abroad; art dealer and auction news. It is published 11 times a year by the *Arts Business Exchange*.

Postings are **free** to Canadian institutions.

For advertising information, visit our web site at [www.artsbusiness.com](http://www.artsbusiness.com) or contact the Editor at [editor@artsbusiness.com](mailto:editor@artsbusiness.com)

Register for your free monthly e-mail copies at [www.artsbusiness.com](http://www.artsbusiness.com)

Copyright Arts Business Exchange 2002. ISSN 1203 - 3820.

## The team

---

Heather Fraser is creator and Managing Editor of ABX. She holds an MA in Art History from Queen's and a BA in Art History and Criticism and a B.Ed from the University of Western Ontario.

David Whittaker is Chief Editor at ABX. He holds a BSc in Electronic Imaging & Media Communications from Bradford University, London and is completing his thesis in Art History at Birbeck College, University of London, UK.

[www.artsbusiness.com](http://www.artsbusiness.com)  
editor@artsbusiness.com