

Sonoma County Art Trails Essential Information 2024

ABOUT ART TRAILS	page 2
Mission Statement	
Goals	
Steering Committee	
Art Trails Artist	
Fees	
PROGRAM REQUIREMENTS	pages 3-5
Responsibilities	
Studios	
Studio Check	
Privacy	
Postal Mailing List	
Team Hours	
Evaluations	
Deadlines	
Educational Component	
Preview Exhibit	
Image Format For Collector's Guide	
Providing Quality Images	
Publicity Images	
Publicity Video	
LOGISTICS	page 6
Traffic & Parking	
Signs & Logo	
Emergency Protocols	
POLICIES	page 7
Media	
Media Category Descriptions	
Reproductions	
New Media (For Returning Artists Only)	
Sabbaticals	
TEAMS	pages 8-11
Introduction	
Team Job Descriptions	

ABOUT ART TRAILS

MISSION STATEMENT:

Sonoma County Art Trails (Art Trails) is an annual countywide Juried Open Studio Tour hosted by the Art Trails artists exhibiting their professional and inspiring work in their own studios. Art Trails invites and encourages the general public of all ages to **EXPLORE** beautiful Sonoma County, **ENGAGE** with the artists, their work and processes, and **COLLECT** original, stimulating and enjoyable visual art. Created in 1985, Art Trails is dedicated to enrich its customers' and community's visual arts exploration, experience, and education.

Art Trails promotes the arts as a significant Sonoma County asset and increases public awareness about the quality and diversity of art created in our county. The event also helps to support artists by providing a venue in which artists can exhibit and sell their work.

GOALS:

Art Trails wishes to strengthen its current flagship programming to:

- Cultivate increased visual arts awareness, appreciation, participation and expertise for people of all ages
- Increase Open Studio number of visitors
- Augment and sustain the creative community of Art Trails artists
- Ensure leadership continuity within the vibrant Art Trails organization

STEERING COMMITTEE:

It is the responsibility of the Art Trails Steering Committee (ATSC) to ensure the growth and ongoing vitality of Art Trails. ATSC sets, defines and implements policy, the long-range direction of the program, and stays abreast of the general operations and finances. The fundamental goal is to annually create a smooth-running and well-organized Art Trails program benefitting the greater good of the Art Trails artists and our community with administrative support from SebARTS and its staff.

ART TRAILS ARTIST:

Artist successfully juried into the Art Trails program must be full-time legal resident of Sonoma County and agree to follow the Art Trails policies, requirements, and responsibilities.

FEES:

Application jurying fee for new artists: \$40

Art Trails fee: \$425 (which may be paid in two \$212.50 installments).

Required Membership in SebARTS: \$60 annually (SebARTS membership is required to participate in Art Trails.)

Sabbatical administration fee: \$20

Opt-out work fee: \$300 -available only to artists who have completed at least two years in Art Trails.

Artists applying to list an additional medium in the collector's guide: \$10

Additional Admin Fee for failure to submit Mailing list or performing work hours: \$10

PROGRAM REQUIREMENTS

RESPONSIBILITIES:

NEW Art Trails Artists:

- **Must** attend the mandatory Orientation Meeting (see timeline for dates, time and location or method)
- Will be on probation for the first year.

ALL Art Trails Artists:

All artists are responsible for collecting, reporting, and paying sales tax to the CA Sales-Use Tax Administration. A resale license is required. Some cities may also require a business license.

STUDIOS:

All work exhibited in your studio must be of professional quality. Art Trails is intended to be a showcase for original artwork; your art must be consistent with that initially submitted for jurying.

A sufficient quantity of work should be gallery ready (professional quality), i.e. framed, matted, mounted, or otherwise ready for the purchaser to hang or otherwise display.

- Artists show in their own working studios, which must be in Sonoma County.
- Your studio presentation should be professional, clean, & uncluttered. Basic standards of cleanliness and safety must be observed. Clearly mark steps and other areas that could present safety concerns. If you have pools or ponds block those areas off or provide supervision. Be aware that some visitors have allergies or fear of pets.
- Studio presentations must provide an educational experience for the public.
- Studios must be open and the artist present during all four days of Art Trails.
- Works of other artists may not be displayed or offered for sale in your studio during Art Trails. An artist found promoting and/or selling other artists' work will be dismissed from the program for one year and required to re-jury to return to the program.

STUDIO CHECK:

To ensure professional standards and to provide feedback for artists, Sebastopol Center for the Arts (SebARTS) representatives are assigned studios to visit. This procedure is intended to be engaging and helpful. Feedback may be shared at a later date. A simple checklist will be completed for each studio. Any potential problems will be referred to the Art Trails Steering Committee for resolution with the artists.

PRIVACY:

Protect the privacy of Art Trails members. Do not use your fellow artists' email addresses for other business, political, or solicitation purposes.

POSTAL MAILING LIST:

Each year, artists are **required** to submit an up-to-date postal mailing list. This is essential for our visitor attendance. A Collector's Guide will be [sent to everyone on our collective lists](#). Postal mailing lists are to be submitted directly to the mail house.

Email your list to Aaron Rankin at Ad-Vantage Marketing (aaron@ad-vantagemarketing.com). Use "**Art Trails Postal Mailing List and your name**" in the subject line. For excel template see Art Trails resource page.

When you send your postal mailing list, you'll indicate how many names are on your list for a receipt confirmation. For this postal mailing, all individual addresses are combined into a single Art Trails postal mailing list, so it is recommended that you keep a copy of your own list. Artists who do not wish to share their postal mailing list will pay the \$50 Postal Mailing List Fee with their application. Artists who do not submit their postal mailing list by the deadline will be billed the \$50 postal mailing list fee + a \$10 Admin. fee for a total of \$60. By law, postal mailing lists cannot be kept by SebARTS or the mail house. After initially submitting their postal mailing list, artists may add addition postal names and addresses prior to July 1.

TEAM HOURS:

Work teams are essential to contributing to the success of Art Trails and creates a strong artist community. Art Trails requires that each artist **participate a minimum of 10 hours** in support of a team. Artists who do not fulfill this requirement and who have not made prior arrangements with the ATSC/SebARTS Staff will be billed at the opt-out rate plus the \$10 admin. fee. The opt-out fee of \$300 is available only to artists who have been in Art Trails for two or more years. Most prefer to contribute their 10 team hours and more. See Team section for team descriptions to help you make your team selections.

EVALUATIONS:

The Artist Evaluation helps us determine the number of visitors and revenue for future planning purposes. Each artist is required to fill out the online Artist [Evaluation](#) **immediately after the event**. A link will be emailed to you prior to the beginning of the open studios weekends. **Failure to return the Artist Evaluation by the stated deadline will result in a one-year suspension from Art Trails, after which point you will be required to re-jury into the program.** If you cannot meet the deadline please contact the ATSC or SebARTS so we may help you.

DEADLINES:

Deadlines are firm: Failure to meet deadlines could result in the artist being suspended from Art Trails for one year. No artist may open his/her studio without agreeing to all terms and conditions of the Art Trails program.

EDUCATIONAL COMPONENT:

Art Trails is an educational program allowing the public into your workspace. Your workplace should retain the atmosphere of art making. Educating the public to the processes, materials, and tools used in your work **must** be a part of your open studio.

Artists should demonstrate their processes and techniques, display their tools, show step-by-step examples of their art, or in some manner actively seek to educate visitors about their work. If you have reproductions for sale in your studio, a display conveying how the artist interfaces with an industrial process, featuring the artist as designer would be very positive. While demonstrations may not be possible, the use of photos, video, works-in-progress, and other methods can be very effective.

PREVIEW EXHIBIT:

SebARTS holds an **Art Trails Preview Exhibit** with a reception prior to the event. **Each artist is required to exhibit an original, recent piece that is available for purchase.** Size limits, noted in the guidelines for the exhibit, will be enforced due to limited gallery space. Your piece should reflect the quality of your work and be representative of what visitors will find at your studio. Preview Exhibit Artists agree to a 40% commission to SebARTS on the sale of their work.

IMAGE FORMAT FOR COLLECTOR'S GUIDE:

1. **Image size:** 2.25in wide x 3in deep, 300 dpi (resolution)
2. **File format:** .jpg or .tif
3. **Color space (or mode):** CMYK, or Gray Scale for black-and-white images
4. **Creation date:** Current artwork created in the last 2 years
5. **File naming:** lastname-firstname-1.jpg (use lowercase text, no spaces)

PROVIDING QUALITY IMAGES:

Quality images are key to visitors selecting the studios they want to visit. The **full image area** for each artist in the Collector's Guide is comparable to a 9x12 or 18x24 portrait-oriented image, reduced down at scale to 2.25 x 3 inches. It is strongly advised that you choose an image that uses up the maximum amount of this space. You are allowed to crop your image to fit the space if you choose, as well as opting to not use the full space if you're showing non-standard sized art. But be aware that most artists may be utilizing their whole allotted space on the page surrounding your image. If your art is three dimensional, we suggest allowing the background around your work to fill the full image area. It's your choice, have fun with it.

Clear and well-lit, high-resolution art is required. If you feel your work would be better served with a professional photo shoot, you can take your work to a professional who specializes in photographing art.

Here are some suggestions for the best ways to choose images that will attract people to your studio:

- Make sure your image is free of dust, not warped in shape, or blurry.
- Aim for balanced light coming from the top instead of directly. Shooting outside on an overcast day can be helpful.
- Be sure the details are not lost in dark areas, or "hot" in areas where the light is too bright.
- Shooting framed art casts shadows, and glass causes glare. Remove art from framing before shooting.
- Avoid work with too much fine detail or subtle color gradients. Your work will appear at a small scale in the publication; select work, which will look attractive at that size. Some suggestions are: strong colors, clear shapes, texture and good contrast.
- Your art may look different on your screen than in print. We suggest printing out your work at the 2.25 x 3 inch size on a standard printer to see how it will look at that size.
- Three-dimensional works require a background of contrasting color, usually gray or black. Make sure there is enough depth-of-field so all of the work is in focus, and the work comes forward from the background.

- The focus should be on your art. Be sure that your image does not contain distracting elements, people, animals, frames, signage or distracting backgrounds.

PUBLICITY IMAGES:

1. **Image size:** No larger than 5mg, 300 dpi (resolution)
2. **File format:** .jpg or .tif
3. **Color space (or mode):** RGB
5. **File naming:** lastname-firstname-pub1.jpg (use lowercase text, no spaces)

Visitors and social media audiences like to see artists working in their craft.

For good publicity pictures to be used in print, email and social media marketing:

- Choose interactive shots with you at work
- Include the artwork in progress, interacting with visitors, materials, equipment and location if possible.
- These photos may need to be somewhat staged
- It is important to be near or adjacent to your work to be assured to fit in different media formats
- Make sure there is good lighting and avoid deep shadows
- Returning artists should update their publicity images/info yearly

PUBLICITY VIDEO:

1. **Length:** No longer than 90 sec.
2. **File format:** .mP4
5. **File naming:** lastname-firstname-vid1.jpg (use lowercase text, no spaces)

For good publicity video clips to be used in social media marketing:

- Artists can submit up to 3 videos
- Keep your videos short - no longer than 90 seconds, or **they will not be used**
- Make the first few seconds really stand out
- If there's talking, include subtitles
- Aim for natural lighting
- No music or lyrics allowed by other artists besides yourself
- Focus on the art
- Have fun!

LOGISTICS

TRAFFIC & PARKING:

Prepare to handle the traffic and parking of about 100-200 visitors per weekend and about 10-20 at any given time. Post sufficient signage to assist visitors, keeping in mind that many are coming from outside Sonoma County. Signs should be prominently displayed, far enough from the studio to attract attention and close enough to guide the visitor directly to your door. Artists living in proximity to each other should collaborate on signage. Please get permission of property owners to place signs on private property, and don't post signs on city property or Caltrans signs. Please be respectful to your neighbors.

SIGNS & LOGO:

Each year, every participating artist is provided with three 24" wide x 36" high Coroplast Art Trails signs preprinted with the Art Trails logo. Each artist is responsible to:

- Create and add their assigned studio number and directional arrows to their signs.
- Determine how to display the signs (build a sandwich board; purchase "H" stakes, etc.)
- Determine where to locate each sign
- Put up and take down their signs for each Art Trails weekend.
- Make sure all signs are clean and legible.
- Additional signs may be ordered and purchased at the time of your application.

Signs are to be used only on the open studio weekends and must be removed between the two weekends promptly (by Monday noon) after the final day. **Any fines imposed by the County will be the responsibility of the artist.** For shared signs these penalties will be administered to each artist whose studio is listed on a sign that is out of compliance. All fines must be paid in full before the following year's Art Trails event. Failure to immediately pay fees may result in suspension of the artist for 1 year.

Participating Art Trails artists may use the Art Trails logo to display at their studios and mention themselves as Art Trails members at exhibits and in personal promotion for the duration of their yearly membership. Artists on sabbatical in good standing have use of the logo for the year they are on sabbatical. Such identification will promote both the artist and the program. Art Trails signs however, should only be used during the Open Studios.

EMERGENCY PROTOCOLS:

In case of an emergency during the open studio weekends, you must report a problem to the SebARTS Staff immediately. If your call goes to voicemail, leave a message and include contact information. Alert the nearest Art Trails neighbor so they can notify visitors; post a clear explanation at your studio. **It is important to have a backup plan and someone who can fill in should an emergency arise. It is imperative that your studio remains open if at all possible.**

POLICIES

MEDIA:

Art Trails artists may exhibit in the mediums described below.

MEDIA CATEGORY DESCRIPTIONS:

Ceramics	Original clay and porcelain work only. Can be functional or sculptural. No machine-made or commercially mass produced work, no ceramic green-ware.
Digital Art	Images made with the assistance of computers.
Drawing	Works created using dry media including chalk, charcoal, pastels, pencil, wax, crayons, etc. or from fluid media such as inks and washes applied by pen or brush.
Fiber Arts	Includes, but is not limited to: leather, weaving, clothing. No pre-manufactured wearable items, regardless of additional modification or enhancement by the artist.
Furniture	Original work created as furniture in any media. No purchased wood furniture regardless of additional modification or enhancement by the artist.
Glass	Hand blown, fused, slumped, and stained glass. No pre-manufactured items, regardless of additional modification or enhancement by the artist.
Jewelry	All work must be handmade, designed and created by the artist and be original, wearable art. No limit is set as to the materials and techniques used. All work must exhibit a level of proficiency, mastery of your craft and speak your artistic voice. Work must be created with minimal use of manufactured parts (excluding sheet metal, wire, chain and gemstones). No work may be exhibited that has been made from commercial molds, kits or plans.
Mixed Media	Original work incorporating more than one material. May be 2 or 3 dimensional.
Painting	Original works from oils, acrylics, watercolors, pastels, etc.
Photography	Photographic prints must be made from the artist's original.
Printmaking	This category is for prints created by using a transfer process of producing original art, usually in multiples. An image is created on a surface other than paper, for transfer to paper or other material.
Sculpture	Original work of any material.
Woodworking	All original work in wood that is hand-tooled, machine worked, turned, or carved.

REPRODUCTIONS:

A modest amount of artist's work offered for sale in the studio may be manufactured by others or commercially reproduced, if it is done strictly from the artist's original design and produced under the artist's supervision.

These works must be clearly labeled as commercial reproductions or manufactured items and should not exceed 20% of the overall inventory. They may be offered to the public through the display of one example of each such work, with others available in drawers, bins, or stacks, so that the preponderance of work visible in each studio continues to be original art.

NEW MEDIA (for returning artists only):

Work in a new medium may be shown without re-jurying; however, this new work must not exceed 25% of your entire display, be in an approved Art Trails medium (refer to list of media) and be of high quality. This un-juried artwork will not add a second medium listing in the Collector's Guide. To add a new/additional medium to your listing in the Collector's Guide you must apply in the new medium category and be juried in.

Goods/services other than those relating to your artwork may not be for sale. No unrelated manufactured or commercial goods shall be exhibited or sold.

SABBATICALS:

Artists who have been active artists for two or more years may take a 1 year sabbatical by doing the following:

- Notify by selecting the "Sabbatical" option in the Art Trails application.
- Pay the \$20 Sabbatical Administrative fee
- Retain SebARTS membership
- Submit their postal mail list so that their collectors can receive the Collector's Guide

During their sabbatical year:

- SebARTS will include the sabbatical artist in all Art Trails communications.
- The sabbatical artist is eligible to participate in Art Trails workshops.
- The sabbatical artist is not eligible to open their studio during the Art Trails event nor exhibit art at any Art Trails Preview exhibits.

Upon return from their 1 year sabbatical, the artist does not have to re-jury into Art Trails.

TEAMS

INTRODUCTION:

Art Trails (AT) relies on each artist's **at least 10 hours** of required participation to create success. Teams provide opportunities for networking, friendship, and professional development. Each team has a leader who works closely with the ATSC & SebARTS to coordinate tasks. Please read the following team descriptions, then return to the Application to mark your 3 preferences. Your choices are considered, but cannot be guaranteed, since program needs must also be met. **For artists with limitations or special needs, we will work with you.** If, after an artist's first year, circumstances limit your capacity for 10 hours of teamwork, a fee of \$300 may be made in lieu. If this arrangement is not made during the application process, an additional \$10 admin. fee will be billed. Our teamwork is the lifeblood of Art Trails!

Please take your team assignments seriously. Teams provide opportunities for networking, friendship and professional growth. **It is your responsibility to report your hours to your Team Leader and submit a Jotform on Artist Resource page** immediately after task completion. If your 10-hour commitment isn't fully met, please contact the Artist Team Assignments team leader to be placed on another team in need of support. If you don't fulfill this commitment, you will be billed the opt-out fee (\$300) + a \$10 admin. fee.

If you do not receive a work assignment by June 1, it is your responsibility to contact the Program Coordinator.

TEAM JOB DESCRIPTIONS:

ADMINISTRATION TEAM links SebARTS staff Program Coordinator with AT to ensure clear communication & effective collaboration for the success of the AT program, artists, & art community.

What: Processes applications, provides image file management, data entry, and administrative support for the AT program & artists.

Who: Good communications skills, collaborative, fluency with Excel & Word is mandatory.

When: throughout the AT program process.

Team: 2-5 artists

ADVERTISING/MARKETING TEAM develops & implements a plan to leverage a broad range of contacts, events, media, & networks to publicize & market AT.

What: Develop & follow timeline, plans & budget, working with SebARTS.

Who: Strong communication & collaboration skills, willingness to work with media outlets.

When: Media deadlines may require members of this team to begin work before other AT activities, though most efforts will start once AT dates & budget are established. Work hours are likely to intensify in August/September.

Team: 4-6 artists

ARTIST ASSIGNMENT TEAM assigns most of the vital work needed for Art Trails success. Effectively matches artists to the teams most appropriately suited to their skills and abilities. Organizational skills for this may be used to record & maintain certain team records.

What: On the application, each AT artist selects 3 teams for which they feel qualified & have interest in supporting. To successfully complete its mission each team has differing needs & requirements. Matching teams to artist participants is both a science & an art.

Who: Ability to collect and organize data while recognizing and reconciling multiple needs & preferences is necessary. Effective use of spreadsheets, etc. is a must.

When: Artist placements on teams is done as soon as possible after the application deadline. Other potential activities such as maintaining Farmer's Market team reservations, or participation records may be added as needed.

Team: 1 or 2 artists

ART TRAILS STEERING COMMITTEE defines, sets, and implements policies & actions to ensure the vitality & growth of Art Trails as a well-organized, effective program benefitting the greater good of AT artists & the greater Art Community.

What: Ensures all decisions and actions required for AT success are planned & completed efficiently, effectively; resulting in successful AT events.

Who: Artists who attend at least 90% of ATSC meetings, lead a work team, and commit to collaborative actions benefitting AT & AT artists may be invited to join the ATSC.

When: The ATSC meets monthly **and as needed** through the year.

Team: Ideally, 5-9 experienced AT artists

COLLECTOR'S GUIDE DISTRIBUTION TEAM places CG's, rack cards, posters at sites on routes throughout Sonoma County (& other areas where potential AT visitors are found.)

What: Update effectiveness & availability of distribution sites for AT materials along geographic routes. When possible, team members are matched with convenient routes. Pick up CG's from printer. Schedule & manage sorting. Check out CG boxes to team members for placement at designated sites. Maintain inventory controls & take refills to active sites.

Who: Must be able to drive. Pick up boxes of CG's, etc. Responsibly contact targeted distribution sites, place assigned materials at agreed-upon sites on given routes-with a smile. Locations need to be stocked at least twice. Keep team leader apprised of inventory needs.

When: August-September, as long as demand lasts...

Team: 30-36 artists

COLLECTOR'S GUIDE PROOFING TEAM ensures the accuracy of all text in the AT Collector's Guide.

What: Works with AT artists, the ATSC, SebARTS Program Assistant, and CG designer to complete three rounds of proofing, accomplish all needed corrections, assist the ATSC in CG cover selection. The team leader is responsible for collating all corrections into a single document at the end of each round of proofing before submitting to the designer.

Who: Members should be detail-oriented, have strong editing and problem-solving skills.

When: Members must be available on short notice during the May/June proofing period.

Team: 3 artists

EXHIBITION TEAM creates the AT Preview at SebARTS, an opportunity to exhibit a representative piece from every AT artist. This is a major aspect of the AT program.

What: Receives AT artist's work, hangs the pieces at the direction of Team Leader in the SebARTS Gallery.

Who: Requires experience in mounting exhibits with both two and three-dimensional artwork.

When: The SebARTS Preview proceeds AT weekends, usually by a week or more. Installation takes several hours. If hanging requires fewer than ten, team members may help another team.

Team: 10 artists

FARMER'S MARKET TEAM provides visitors to Farmer's Markets with CG's & personal welcomes to our AT open studios.

What: Farmer's market managers are contacted to reserve space/dates in the non-profit section of individual markets. A spreadsheet is created indicating the markets & dates, which each team member will attend. Before the market opens, the AT artist brings a table, tablecloth, chair & shade umbrella. CG's, posters, rack cards, and examples (not for sale,) of artwork publicize AT.

Who: Artists must be able to carry all the supplies needed to set up an attractive AT display and enthusiastically engage with shoppers about AT during two 5 hour days at markets.

When: Usually late August, September.

Team: 8-10 artists

HOSPITALITY TEAM organizes & puts on the non-ATSC meetings: Informational, Kick Off, & Wrap.

What: Once meetings are scheduled, coordinates space, set-up, materials &/or zoom link reservations with SebARTS. If it is an in-person gathering, County & State health regulations will be observed. Develops agenda with the ATSC. Arranges for intake, serving & cleanup of food if the Kick-off &/or Wrap gatherings return to being in-person potlucks.

Who: Successful event planning requires detailed planning, consistent follow-through, creative vision, and a sense of fun. Good communication & collaboration skills are needed.

When: The Informational meeting happens after the AT Application goes live, but before the Early Bird fee deadline. Once new artists are welcomed, the Kick-off meeting is scheduled. After AT, a highlight of the Wrap celebration is sharing the Evaluation results. This last community gathering of the year takes place some weeks after the last AT weekend.

Team: Zoom format 1-2 artists. In person 6-8 artists

JURY FACILITATING TEAM supports and enables the fair, anonymous assessment of work submitted by artists applying to take part in the AT program. This team does not vote, nor does it choose the year's jury panel.

What: Team members assist with updating the description of the jury process on the application form; advises on the wording of communication forms for the jurors, & the accepted and unaccepted applicants of jury decisions; provides information to SebARTS staff about structuring the Entrythingy scoring; & tallies judge's scores. Should it be possible to return to in-person jurying at SebARTS, the jury team's most intensive activity is helping with the intake of one actual piece of art from each applicant the day prior to jurying, facilitating the in-person jurying day itself, and helping the pickup of artwork the following day.

Who: Experienced AT artists who will maintain strict confidentiality; be responsive to the needs of the jury; & can use Entrythingy or similar program.

When: The Jury Team completes its mission during a week of intensive activity after AT applications submission.

Team: 2 artists

MAP MAKING TEAM creates clear maps accurately showing the location of each AT artist's studio for the Collector's Guide.

What: Once the roster of AT artists is set, the Map Making team uses the application information to establish locations of this year's AT artists, and updates the CG maps. Studio numbers are changed annually to integrate changes. Gaps in the number sequences allow for omissions and corrections.

Who: Must be detail-oriented, grasp Sonoma County geography, and be able to use a laptop including Google maps and Excel.

When: To create the maps will take a number of intensive days, followed by collaboration with SebARTS staff during CG production to ensure accuracy of maps and of studio makers.

Team: 3-4 artists

MENTORING TEAM supports 1st year & returning AT artists in assuring their body of work, studio presentation, and marketing is professional & effective. EVERY new/returning AT artist is assigned a mentor.

What: Mentors visit mentee's studios, assess their body of work, display, educational, & marketing plans; maintain relationships with mentees, including introductions within the AT community, & attend New Artist's, Kick-Off, and Marketing workshops together.

Who: Mentors must be experienced, professional AT veterans, with strong social media skills, who are able to effectively & individually coach artists in the many aspects of practice. Must be able to form on-going positive relationships & enjoy introducing artists to other AT artists, procedures, & opportunities.

When: Team leader assigns mentor/new-returning artists soon after a 1 hour Mentor training precedes the AT Kickoff meeting. Mentor visits mentee's studio in July to allow enough time for changes, if necessary, checking in as needed throughout preparation for AT, & to attend meetings, workshops.

Team: varies with # of new/returning AT artists.

NEWSLETTER TEAM creates and periodically publishes the "*Art Trails Insight*", a newsletter and forum for communicating information between AT artists and the AT Steering Committee throughout the year.

What: ATSC meetings are open to all AT artists, so each month the meeting information is published in the Insight. Emergence of content after the monthly ATSC invitation may result in additional issues; AT artist interviews; information about events, workshops, & shows of interest to artists; exchanges, polls, and discussions of AT-related decisions and policies are shared. In instances where stories contain elements related to SebARTS, they are made available to Center Director(s) before publication to ensure accuracy. All AT artists, SebARTS Directors, and the members of the AATS Steering Committee receive copies of each edition. During the run-up to the AT weekends, upcoming deadlines are noted, but the primary communications about the program come from the SebARTS open studios staff.

Who: Artists skilled in online publication programs and practices who are able to communicate effectively and clearly in writing can help the Insight remain a meaningful voice within the AT community. Collaborative coordination with the ATSC is vital. Interest in development of content is a plus. Since other issues may be called for unpredictably, team members may need to be able to produce a copy of the Insight on short notice.

When: ATSC meetings are held on the second Wednesday of each month, so the Insight is published during the first week monthly. Additional editions occur, but not on a predictable schedule.

Team: 1-3 artists

PROFESSIONAL DEVELOPMENT TEAM plans & presents workshops & other activities of value to AT artists, enhancing the value of participation. Professional development adds to the prestige & sustainability of AT.

What: Identifies workshop topics, presenters, resources, venues, activities of value to many AT artists; reconciles of costs with budget (in collaboration with SebARTS,) makes reservations, and coordinates logistics, payments, & evaluations with SebARTS.

Who: Realistic knowledge of AT artists' needs & interests; creative vision of meaningful professional development; capacity for management of details & competent follow-through is required.

When: Workshops are scheduled in conjunction with the application and program timelines in the early part of the calendar year. Professional development activities are scheduled to avoid conflict with other AT activities.

Team: 2 artists.

SIGNS & INTAKE/PICK-UP TEAMS is being transitioned this year to having two co-chairs to oversee the two aspects of this team. For purposes of clarity these are described here below as two separate teams. Some artists may be on both teams depending on their skill sets.

SIGNS TEAM makes sure that the bright, visibly placed blue signs advertise AT, marketing AT as vehicles pass by and as directional guides helping visitors find their way to our studios.

WHAT: This team has two sections: **Team A:** Highway Signs and Signs & **Team B:** Artist's Signs. Both sets of signs from previous years are inventoried & cleaned. Co-team leaders in coordination with SebARTS, will order additional signs well in advance of use. Placements are reviewed & adjustments made.

Team A: Pairs or individual Highway sign team members pick up signs, take to given locations, work together to set metal supports & erect signs. After AT, the signs are removed & returned SebARTS.

Team B: Participants clean donated signs & sort all signs for pickup by AT artists during the drop off of artwork for the AT Preview Exhibit. Additional signs paid for by artists are labeled with the purchasers' names & are given only to them during the sign distribution

Who: Team A: Highway sign crew must have trucks or van to transport signs & physical strength to dig postholes. Additionally, must find & secure new & replacement sign locations.

Team B sign crew sets up & maintains an organized distribution of artists' signs.

When: Team A: July through September, with take down in October.

Team B: September during SebARTS Preview piece drop off/pick up of CG's & artist's signs. This usually takes fewer than 10 hours, so participation in another team is likely.

Team: Team A 14 artists.

Team B 6 artists

INTAKE/PICK-UP TEAM provides organized, secure acceptance and release of AT artwork.

What: Each AT artist provides a strong example of work for the Preview Exhibit in the SebARTS Gallery. This team catalogs submissions, ensuring all label and size stipulations are met, and then takes work to the Preview Show Installation team. After show is complete, unsold art is systematically released to artists.

Who: Responsible artists able to maintain accurate records and to carry work for transfer to the Installation Team.

When: Artwork is delivered to the SebARTS Gallery a few days before the opening reception, in the weeks before the first AT weekend. Pickup of unsold preview art is shortly after the final day of AT.

Team: 3-6, depending on how many artists participate in AT.

SPONSORSHIPS/GRANTS TEAM identifies needs of the AT program which can be met or improved upon with additional funding in consulting with SebARTS. Team members seek sponsorships, grants, and other funding sources, which are applied to the specified needs.

What: Consults with SebARTS to identify funding goals, administrative fees, procedures. Potential sponsors, grants, etc. must not compete with the financial resource development of other SebARTS programs. Once these parameters are set, team members reach out to potential funders. Thank you notes are sent to supporters of AT, and sponsorships are acknowledged in the CG.

Who: Experience in fund-raising, grant writing, seeking sponsorships and dedication to the support of AT are needed.

When: These activities must be concluded in advance of finalizing the CG in June, in order for sponsors to be honored in the Collector's Guide.

Team: 4-6 Artists