Again this year the number of surveys we received increased compared to previous years. Two hundred forty two surveys were returned this year, 43% of our membership, a great return for any direct mail effort. I gather this increased response relates to the NAIA’s increasing influence in the industry and the understanding that the surveys have an important part in fueling this influence. Thanks to all our respondents for helping with this endeavor. Out of the surveys returned 12% did not fill in the show rankings. When a reason was given it was that they did not want to further the competition for getting into the shows that they participate in. I looked for the media on these, supposing that the more competitive ones would be more likely to do this, but it was spread pretty evenly as to media categories.

The large majority of comments and responses about the Artist Information Statement were very positive. Many artists were pleasantly surprised at the benefits to using them. The average customer profile answers were pretty expected but give us more solid information about the typical audience for our work. Most artists have noticed improvements in applications and that again I believe is evidence of NAIA influence. As to the issue of new exhibitors it is clear that most respondents are supportive and helpful, and would like us to address this as a group.

There was frustration from most artists about the escalating requests for donations of work. The large majority do contribute work or money to charities and non-profit institutions both local and national, but find donations of work a large problem because of the tax laws. Balancing guilt, a desire to help out, the effects on the perceived value of their work, and the economics of financial survival are big issues.

The number of slides most artists felt were appropriate for a critical review of their work, excluding the booth slide, were 5, with 4 a not too distant second place. Interestingly, the respondents were split about in half concerning the importance of supportive materials and people on both sides of the issue felt very strongly about their position. Those that want supportive materials feel that they can be very important to the jury process and those that do not want supportive materials feel it would ruin the open nature of our business and want work judged on its merits alone.

The answers to the three separate questions in the Future Concerns area of the survey were similar, showing an overlap of artists concerns in all areas. However the

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Dear Fellow NAIA Members,

After recently rereading Bannister Pope’s 1997 speech posted on the NAIA website in which he explains how the NAIA grew out of artists’ sentiments questioning “who cares about us”, I felt compelled to write. In 1998 I had an experience that many of you may face if you haven’t already. I had a catastrophic illness (breast cancer in my case). I am writing because I was disappointed and unprepared for the experience of dealing with art shows under those circumstances. I believe the NAIA could play an effective roll in encouraging fair and humane treatment of artists faced with personal or medical emergencies. My cancer forced me to cancel out of several shows, the Des Moines Art Fair and the Minnesota Crafts Festival graciously refunded my show fees. The American Craft Council has a policy of no refunds under any circumstances. More important to me than the loss of show fees was the general treatment and lack of accommodation by some of the shows. For example: I was accepted into the Ann Arbor State Street show but was immediately forced to cancel. I inquired whether it was possible to postpone my acceptance until the following year comparing it to a company allowing an employee a medical leave of absence. The analogy in my request may or may not have been reasonable, but after two inquiries I never received a response or even had my slides returned. A show such as this, to which you have a very good chance of reinvitation, meant that my inability to show had more far reaching consequences than that single year. Their lack of response made me feel helpless and vulnerable.

I felt I had no choice but to personally attend and exhibit at some shows despite the fact that I was not fully recovered. It was necessary in order to avoid a total loss of income or to simply retain my position in certain shows. I encourage and applaud the efforts of those shows trying to exclude production studios and artists’ representatives. However, they then have to be able to make accommodations for those individual artists in an emergency, artists (such as myself) whose work is completely dependent upon themselves and do not have employees helping to run their studios.

There are many issues, too numerous to discuss in this letter, concerning artists who are faced with a situation such as mine. I feel the NAIA could be the ideal forum in which to promote a discussion of these issues and an effective force in helping to establish fair and humane show policies concerning artists who are faced with personal or medical emergencies. My experience made me feel very vulnerable, helpless and frustrated. It will be years before my business fully recovers from last year. Perhaps we can improve the situation for those who may have to face this situation in the future.

Sincerely,

Linda Steinworth, Jeweler

(Below is a response to Linda’s letter)

To the NAIA,

First of all I would like to thank you for the opportunity to respond to one of the NAIA member’s letters. The chance for feedback and a continuing discussion is what makes the issues all the more relevant. After 11 years with the State Street Area Art Fair as director, I personally have seen the ART FAIR phenomena evolve, become more complex, better organized and yes, more regulated as time goes on. The spirit for me is still there and going strong; seeing the artist as a businessperson, the creative entrepreneur facing up to the many challenges each street show requires, be it weather related, location, amount of stock, fees, etc…

I congratulate each of these artists for their efforts and can only hope the continued success for everyone involved. As I have come to know personally many of our repeat artists as well as others who have participated at various times it often seems as if the obligations by the art fair to ensure a fair application process and yet stay competitive are at odds in nature.

As individual cases have come to my attention over the years, we have always been able to make accommodations and refund under extenuating circumstances. However, as a policy, we are unable to fulfill leaves of absence requests because of the very nature of the fair and the per-year contract we have with each artist. As our March jury system chooses for the July fair, the July fair jury then chooses the reins for the following year. And often these are not the same artists. As much as we would like to be more accommodating, it is unlikely we could come up with a system that seems fair to everyone. Not having day-to-day contact with each artist, knowing the full scope of the illness or hardship, and determining which case qualities would just be asking too much from the event organizers. I hope the many artists out there can relate to our dilemma as a business as well.

There certainly could be a way to substantiate these claims across the show circuit, and a possible criteria set up, depending on length of time in show, etc. I just don’t see our ability individually to change our across-the-board policy without taking many further steps. Perhaps other events can share how this issue is managed fairly and if there is enough interest to institute a policy, some way of making it

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answers to “What is your major professional concern” largely focused on health and strength, reflecting their necessity for our physically demanding occupations. Beyond that, respondents showed concern about the continuing development of their art and the ability to get into good shows. The answers to “What do you see as the potentially most important issues we’ll face in the next five years?” focused on integrity and honesty on the part of exhibitors, as well as concerns about the quality of available shows. “Which of these or other long term consideration should the NAIA begin to address?” was most commonly answered by artists citing the need to help new and existing shows become or remain viable places for artists to display and sell their work, which reaffirms the importance of the NAIA’s role as a proactive resource for shows. Booth fees due upon acceptance and reasonable refund policies also remain important issues for artists.

Survey respondents have a greater percentage of connection to the internet than the general population, with 82% reporting this connection compared to 43% of all U.S. households. In addition over half the surveys reported use of the NAIA Open Internet Forum.

Though discussion was not prompted by a survey question, disagreement over reproductions continues. Although this is only a concern for a relatively small number of members, there were emphatic comments on both sides of the issue. Those that are for reproductions feel they are necessary to their financial survival and give the public a moderately price 2D item to purchase. Those that are against feel their presence, especially at the higher level shows, bring down the entire level of exhibit and ruin the market for people who show only hand crafted work.

Kathleen Eaton

1999 NAIA Artists’ Survey

General Information:

*Numbers in parentheses following the comments indicate how many very similar responses we received from artists.

The NAIA has encouraged the use of an Artist Information Statement to educate consumers, jurors, show committees, and others about artists and their work. We are promoting the use of uniform content so that one statement can be acceptable for all shows.

Have you begun including an Artist Statement in your display?

Yes 81%  No 19%

If yes, do you have any comments on its benefits or problems?

Benefits:

I notice lots of people reading it. (26)

People seem to like having more information, especially on technique. (18)

Significant increase in intelligent questions More conversations initiated by customers. (15)

Good idea. I’ve been using one for several years. (15)

It educates those who take time to read it - and there are many. (13)

Helps patrons to understand the process - adds to professional image. (11)

Some people learn by reading rather than talking (5)

It’s a great help if I am busy, the waiting client can learn a bit as he/ she waits. (5)

Allows me the opportunity to voice a statement about my work in general - not only the materials and techniques, but also the emotional/ creative side of my work. (5)

Benefit; pre-answers several common questions. (4)

It seems to be helpful in identifying me as the artist. (Photo is a good thing) (3)

I believe they gain respect for the work and the artist. (3)

I include an artists statement with each piece of work I sell. (3)

If judges would take a moment to look at it, that would be a plus. (2)

My artist statement has generated questions and conversations with my patrons. I will be providing a Spanish version for my south Fla. Shows.

Perhaps there could be a general outline made available to offer some cohesiveness from one artist to another (There is an outline for the content at http://naia-artists.org/work/statement.htm)

I would like to see the artists information statement become a part of our show application, along with the artist’s photo and a display slide or photo so that show committees can judge for rule compliance for themselves.

Keeping it short encourages customers to read it more.
Problems:
Nobody bothers to read it. (16)
I resent giving space to it. (8)
I still am opposed to mandatory nature - the assumption of wrong doing. Those who cheat on work will cheat on the statement. (6)
I am ambivalent about a posted statement. Most people who are interested in it are the ones who purchase and who would get a printed statement with the purchase anyway. (4)
They still ask the questions that are answered in the statement. (3)
I think the NAIA has no business deciding what individual artists choose to include in their booths or encouraging fairs to have one displayed. (2)
One more thing for us to deal with. (2) I have yet to see someone from an art fair committee to look at it, or at my work.

Problems: Would not like a standard format (2) because of display problems associated with a standard sized. I have devised the one shown on my display to be long and skinny so that it is prominent but yet does not take away valuable display space. I keep it in my word processor in standard 8-1/2 x 11 format so that I can pull it off easily for show applications, when requested. I think the NAIA should recommend what should be covered in the artists statement as they have, but that the creative aspect of displaying it should be left to the artist. (It has been the NAIA policy to just recommend standard content and leave the formatting up to the individual)

If you have such a thing as average customers, how would you profile them?
75% gave an average customer profile

The following are the customer profile items mentioned with the number of people citing these in parantheses
Women (42)
Educated (39)
Upper Income, Affluent (39)
Couples (33) Young couples (3)
Professionals (36)
Upper middle income (27)
Sophisticated about art, knowledgeable (19)
Middle Income (13)
White (12)
Independent, self-confident (11)
Collectors (9)
Homeowners (9)
Wanting Unique/ hand-made items (8)
Young (7)
Pushing strollers or w/ children (6)
Jewish [artists not selling Judaic art] (5)
Urban (5)
Well-traveled (3)
Well dressed (2)
First time art buyers (3)
Designers (2)
Male (2)
No children (2)
Architects (2)
Buy at outdoor venues (2)
Business owners (2)
Gay men (1)
Gay couples (1)
Intelligent (1)
Wearing jewelry (1)
Not wearing gold (1)
and....my customers are best!!! (of course)

Are you noticing an increase in younger buyers?
Yes 43% No 57%

Have you noticed improvements in many of the applications this past year?
Yes 79% No 21%

What types of improvements?
Use of standardized slide format (108)
More uniformity (10)
A few have changed to booth fee due on acceptance (9)
Simpler text (8)
More clearly stating the requirements (8)
More professional looking. (5) Thankfully
In fact they have become so good it is now harder to tell the better shows from the average shows by their apps.
More complete information (5)  
The requirement of an artists statement (5)  
Deadlines clearly posted, calendar of pertinent dates. (4)  
Important dates highlighted (3)  
Postmark deadlines are more prominently displayed. (3)  
Jurying explained (3)  
Some have adopted NAIA guidelines (2)  
More lead time between acceptance date & show dates. (3)  
Refunds for cancellations before specified date (2)  
Peer jurors  
On line, shorter forms, people answer phone  
Available spaces noted  
More attention to rules  
More space allotted for descriptions where required  
Some shows eliminating grandfathering of exhibitors  
Limiting admittance to non-production studios only

Do you know artists who are new to the festival scene?  Yes 63%  No 37%

Approximately how many? Average Number 4

How might we encourage these and other new exhibitors?

Pass on personal knowledge and experience (21)  
Be open, honest, encouraging. (18)  
Alert them about how and where to get info. (17)  
Mentor system. (8)  
Educational programs in university art departments showing additional possibilities to earn a living as an artist. (Other than commercial art or galleries) (7)  
The ACE systems of the mentor program to bring in new talent, and the 'buddy system' and pairing a new exhibitor with a veteran seem to work pretty well. (4)  
Influence the shows to have booth fees due after acceptance and with a reasonable cancellation policy. (4)  
Promote the resources (info, advice, contact, names & addresses, etc.) available on the internet. (4)  
Work to improve the present quality shows. (4)  
Setting a good example - taking pride in our work and display. (4)  
Don't encourage more greedy private promoters. (2)  
The more info on show ratings the better. (2)  
Possibly guidelines for better booth display. (2)  
Offer special space & help to first time exhibitors only (it's scary doing a show the 1st time & not knowing how to be prepared). (2)  
Tell them to try shows on their own You and only you can determine what you market is. A festival that is good for me may be a disaster for you... this business is all trial and error, there are no quick solutions to what shows you should try. (2)  
Work toward improving the jury process (2) and refund policies.  
Booth slides are a hurdle. (2)  
By encouraging show directors to accommodate those who may not be equipped with proper displays (rentals can be arranged) also a one-time option to pay booth fee as % of sales would help those unsure of sales potential. Artscape in Atlanta offered practical help with tent rentals and real encouragement (2)  
Winter Park has new artist area.  
Encourage them to create and show their best work, not a safe salable product in larger and larger quantities. (2)  
Tell them to have a good body of work, a light dome tent, and the Art Fair Source Book from which to choose shows and credit cards to put all the expenses on.

Help with logistics - they need to understand need for weights on display, etc. as well as where to get insurance, shows not to do...  
Definitely not by suggesting that juries look at resumes or anything other than slides!  
Give them hints to help them on their booth construction, invite them to dinner with other artists  
What about workshops?  
Get promoters to offer scholarships for booth fee reductions.  
Loan of booths - tents, etc. have them go to art fairs as observers/ helpers  
I always pass along my show application to other artists I know, who may not be on as many mailing lists as I am.  
Forum for beginners questions.  
Approach them with a packet of NAIA information at shows.  
NAIA should give more help and info on small local shows where most beginners start.  
Perhaps a publication or phone resource line.
If you can get their names & addresses you can design a special targeted mailing to them - or target them thru welcome packets @shows.

List of trade magazines, books, etc.

Advertise in art publications - most artists aren’t even aware of these shows (as with the general public in this country) or if they are aware they think these shows are below them. Or if they show here they can’t show in galleries.

If the shows could somehow get their art critic to review some of the serious art at an art show, that might attract artists (new) to apply to shows.

Give them free food coupons. If you have to encourage someone to be an artist they have no business being here. Unplug their gameboys.

Tell them how much money we make and let them know how easy this lifestyle is.

Against:

I am not so sure it is wise to encourage new artists. After 30 yrs. of shows and many years of encouragement, I think the new artists must find their own way and often can’t/ don’t make it with their given work. (2)

Let’s not - the competition is enough now. (2)

Why would I voluntarily want to - this is my living. If my help is petitioned I try to offer info, but sometimes they are a detriment at the show and display no tact about getting in the way of customers.

A good dose of reality check rarely encourages - either an artist has stamina/ determination or not.

Donations:

Much discussion has arisen about artists being asked to donate their work to auctions held in conjunction with shows. Some shows use auctions as fundraisers, others as part of audience development efforts. As this issue surfaces the NAIA should be prepared to present the artists’ point of view. Therefore these questions.

We’ve included almost all the comments we’ve received on the issue of donations to art fairs. Perhaps with a broader perspective on the pros and cons our discussion on the street will lead us to a majority, if not entirely consensual position, which we can then communicate to festival committees.

Do you donate work to organizations or art fairs or craft shows during the course of an average year?

Yes 91%  No 9%

If so, how many pieces do you donate during an average year?

To art fairs or craft shows Average 4
To other organizations Average 4

What is the approximate market value of the work you might donate during an average year? (About half the people answering this put the total market value per year and the other half put the value of each piece. When possible and necessary I called people to clarify their answer. The answer stated here is the total market value per year K. Eaton)

To art fairs / craft shows - Average $562
To other organizations - Average $567

How many times per year are you requested to donate work?

From art fairs or craft shows - average 6
From other organizations - average 6

So that we might present a broad picture at some point, please list a couple of the organizations or art fairs to which you donate

Art Festivals and Craft Shows

Respondents named 91 festivals & shows requesting donations from artists.

Other Organizations

Artists reported that they voluntarily donated work to nearly 400 community and charitable organizations. Here are a quarter of the examples given.

AHA - Artists Helping Artists
AIDS Fund raisers
Alzheimers Assoc.
American Stage
Animal Rescue
Artspace
Artsstreet Childrens
Association of Retarded Citizens
Audubon Society
Austin Oasis - Austin
Baltimore Children’s Committee
Battered Women’s Shelters
Breast Cancer Research
CALYX - Woman’s Publishing Co.
Cancer Fund Raisers
CERF - Artist Relief
Children’s Church Groups
Children’s Home & Aid Society - Chicago
Children’s Hospitals
Children’s Village
Church Auctions
Citizens Action Groups
Common Ground Prevent Blindness
Conservation non-profits
Dance Companies
Do you feel pressure to donate work where participation is voluntary?
Yes 58% No 42%

If so why?
Concern about acceptance to show in future years. (56)
Fear of leaving a negative impression on committee and fear that it may influence future decisions made by the committee. (39)
It is often clear that artists who participate receive special recognition. (5)
Guilt! (5)
It always feels like a choice to give back to the community. (5)
You feel small if you don’t. But it seems like it’s hard enough to sell the work let alone be expected to give it away - why don’t they get money from the corporate donors for their charities. (2)
If a show is experiencing a unique problem. (2)
Because the agency or person collecting is usually ruthless in his/her pursuit. It’s always a hassle, an uncomfortable situation, w/ no benefit to the artist (me, at least) and now I say “No.”
Because they know you and they presume on their friendship.
It’s really not always voluntary. Philadelphia Craft Show, Washington Craft Show and others have an opening preview / fund raiser night which basically means more expenses for the exhibitor.
They do not ask anymore, I am just listed as a donor.
It’s a terrible arrogance to be told to give a piece of ones work. Demeans its value & mine.
I used to feel that way, but have decided not to bow to the inside politics of shows - if I get in on my merits, that’s the way it is! (2)
Especially when stated it’s optional and then the committee comes around, booth by booth to make sure you have. That tells me its expected.
Some shows tie it in with their show material. It makes you feel that it’s part of the deal.
I also feel a little guilty because I do not or cannot participate in some of their other activities, i.e. demonstrations, art in schools programs, etc.
I would like to help in their fund raising efforts (however, if it is a good show - would gladly pay a higher fee in lieu of donating - especially now that my work is increasing in price and is so time consuming to create) I also think that perhaps it might help my exposure or sales at the show.
I did at one time but donating should not be a political decision - as- “if I don’t donate I’m afraid I won’t get in that show - or won’t get a good spot.” I can’t think that way.
Why should artists have the added responsibility of funding some other organization separate from the artists hosting show? Artists are being asked to give up enough by way of fees, booths, hotel, travel, etc. Why more?

You look cheap if you don’t but in DC I just give them a $25 donation if that. I try to explain how much artists can write off on a donated piece.

Brown nosing is the American way!

Why isn’t the booth fee and the gate enough? I am a one person shop and can only make so many pieces in a year - let me pick and choose to whom I give. It helps promote my work and interest in my booth, etc. (2)

We are glad to donate if it’s for a good cause. It must be a local group or an art fair we’re at, like Okla. City has a children’s tent we bring seconds to.

When I have great sales at a fair I like to donate as a way of saying thank you.

I don’t know if it’s pressure so much as the desire to help out - access to scholarship to art center, etc. Sometimes though - I wish they would ask the corporations.

Do you feel a compulsory donation in addition to a booth fee is acceptable?

Yes 1%  No 73%  Sometimes 26%

If you checked sometimes, when?

If the booth fee is relatively low (35)

Donation goes to a good cause (13)

At a very good shows. (4)

It should be clearly stated in the prospectus, next to booth fee. (2)

Old Town Chicago donation is the booth fee.

When everyone is donating seems more fair.

It becomes part of the cost of the show - if the cost is acceptable, fine.

If no price or size parameters are set and if it’s indicated clearly in advance.

If the pre-show publicity is huge.

For children’s tent.

When it goes to the education of youth, our future patrons.

It is inevitable for artists to feel on the spot when asked for voluntary donations of art. An artist might feel that to not donate would be construed as ingratitude. I have voluntarily donated to two art fairs, and the benefit to me has been increased exposure and interest in my work (which may have contributed to an additional sale or two). It is a form of advertising.

Should artists set minimum acceptable bids on the work they donate to auctions?

Yes 72%  No 14%  Sometimes 14%

Do you have additional comments regarding donations?

Actually I’m just forming the opinion that the auctions lower the value & credibility of the artist’s work, and am considering not donating any more. The auctions bringing in a small % of retail value is humiliating to artists at times, and the public misconstrues the message. (11)

If the work is donated, the organization should hold the auction at a completely separate time and place from the festival. (10)

It’s very inconsiderate to artists, especially since we cannot take a tax deduction for these donations. For artists who put a great deal of time into their work it’s devastating. (11)

If they need donations, there should be some trade-off in services from the art fair. Shows should do something nice for artist i.e. added points to jury score for next year. Discount meal vouchers at concessions, discounted show merchandise, etc. (6)

This is a tough issue. Obviously artists who do production type work are in a better position to contribute. Also, artists who have done well at a show, or have a good track record might be the ones contributing… Leaving those of us that struggle to look cheap in the eyes of promoters. (2)

I believe it shows a lack of understanding and respect when organizations request artist donations. They don’t request doctors, lawyers, etc. to donate do they? (6)

Artist sets price (minimum) All revenue over minimum is kept by organization. The artist get the $ they set as a minimum unless they choose to donate all or some of the money. (5)

I donate to causes with which I agree. (5)
A donation is a donation and should be made without reservations. (4)

I’d rather be asked to donate a certain dollar amount. (4)

Let’s work to end the practice. I hate it. There are shows I will not do if I feel pressured to donate. (4)

I prefer donating to auctions that are held during the show. I find they bring buyers to my booth. (4)

I am tired of being asked to pay a fee of $300 plus donate. (3)

Since donations (for artists) are not tax deductible - I’d just as soon write a check so I can get the tax deduction! We should stop the practice of people expecting artists to GIVE their work away. If you give it away what value does it have? (3)

I think mandatory donations from artists is wrong. Giving away art for other organizations to benefit does not translate success or more sales to contributing artists. (2)

I resent every organization feeling their fund raisers are doing us a favor to give art. These are not necessarily my charities and feel I should be able to choose w/o feeling guilty. (2)

I am stopping most donations this year - the attitude seems to be that we do this for fun and I see no increase in sales or good will because of it. I cannot eat good will. I am suggesting instead that the promoters buy my work at wholesale and then auction it. Everybody gains and I am not left holding the bag. (2)

We are called upon to demonstrate, teach at schools and now donate. If the laws would change and we could deduct the cost of the painting (not just the supplies to make it), I would be willing to donate more frequently. My work is one of a kind and takes a lot of time. I resent a show telling me what value piece I should donate. (2)

What really ticks me off is when I donate a piece to an auction, I can only deduct the cost of my materials (a fraction) while those who purchase the piece can deduct their donation to the non-profit organization. A better way is to have a sign in your booth saying the purchase of this piece will be donated so the artist can get the deduction. Another way during a gala evening is to have a sign saying 10% of the evenings sales will be donated, so the artist can again take the deduction. This is what they do at the Washington Craft Show.

If the piece does not go for at least the minimum bid, the artist should get the piece back. (2)

Give artists stipend if over a certain amount in an auction. (2)

They (artists) should receive that minimum bid. Anything above that goes to the show or organization. (2)

I feel that organizations requesting donations must be accountable to artists - art work must be sold in an appropriate manner, in a timely fashion and for a respectable price. Ideally, the artist would receive a thank you and an accounting of the sale price. (2)

After all that I must say the donations to salute are for the Children’s Art Fair where kids shop at their own pace (and price range!) I have a soft spot for this concept. (2)

Artists should receive percentage of donation, not give a total donation.

I hate to have pieces donated by us go for less than material cost.

I think artists would be more willing to donate more significant pieces if they could be given the wholesale value & the institution could retain any $ over that amount. The donation $ really adds up especially during a slow year.

I usually donate my older work (technique or styles I’m not currently showing) If the auction is part of a Gala social event the donating artists should be able to attend at no additional cost - I think it’s tacky to ask for artwork, then make the artists pay to attend the auction.

I think donations are a great alternative to a booth fee or a good way to lower the booth fee. Otherwise the auctions tend to undervalue the art work therefore minimum bids should be a requirement in voluntary auctions.

We have to know the auction is for a good cause and well run. There are some awful stories about how artwork that didn’t get its minimum bid was distributed. We refuse to be a part of that show’s auction now.

A true donation would be when the starting price is the retail value of the piece and artist should always be offered 1/2 the selling price. If shows need to fund raise they should establish areas other than the artist based area. Auctions, also bring down the value of original work when opening bids are low they take away some customer incentives to buy in the booth.

Cards or brochures should be placed at/with donated work for auction losers, or potential customers.

If shows would use auctions, etc. to help us build our mailing lists, they would do better with donations. I
will always give a better piece if I know I will get additions to my mailing list back.

There is always a balance if I don’t have enough work to donate at that time - I will when I can. I hope committees understand this is my livelihood.

Those who organize the auction/donations should come up with their own donations - not put the responsibility on us to donate.

Never to promoters or for profit organizations.

I feel it’s wrong, as it targets only the artists and for the full time artist it is appreciable - petitions for monetary funds are democratic and allow people to give in their means.

Perhaps donations can be made in other ways such as time - volunteering to speak to school students at the show, or perhaps classroom visits prior to the show, etc. The Greater Reston Arts Center does this through their Artists Mentoring Program.

Grrrr!! They are NOT tax deductible when given by self-supporting artists- why can’t organizations get that through their heads?? We’ve already deducted the costs of materials...

I would like to be informed regarding how the money is spent.

Donations should be voluntary & shows should ask nicely, most artists will participate if donation is required. An artist should never be required to donate art in addition to a booth fee or commission.

A letter requesting a donation gives us a chance to make our decision without feeling obligated.

I have basically only high end - $3500 lowest price, so pretty obviously I’m not into donations.

On the other hand, I can say that I have gained no preferential treatment whatsoever from show directors for having donated. In one of the shows I regularly donate to, I was assigned a soggy, uneven spot. In the other, I was not sent an application form, and missed the deadline!

I question their necessity, when we pay so much for parking, booth fee, application fees, etc. the word bloodsucking comes to mind. I do not think donating increases your buyers in any way, quite the opposite. I have a dozen people locally, who can’t wait to bid on my donation, but never call to buy.

If they want more and more money from us, where does it end? We’re not the ones with the deep pockets, where are the patrons & sponsors?

I don’t like the feeling of it - I admit I have an automatic knee-jerk resentment around it because of the feeling of pressure when I am already pressed to make enough original work for the shows - the art work I do donate is not original.

Someone (and I try) needs to educate the shows / orgs. requesting donations that artists cannot deduct the retail value of their donations unless the artist first purchases the item from themselves then donates and that only the cost of goods can be deducted - and that is already a business deduction. So, we are asked to make a gift in reality.

It should not be a problem if you have low priced items. I think some shows do not make it easy to donate. How about a pickup service, if you ask for donations.

It seems too easy to feel some influence might be gained by contribution. In most areas it seems like just good business to make contributions to non-profit organizations.

It’s a one at a time thing - Depends on the show, timing, how organized the show is. We also do quite a bit of reduced priced things for the children’s corner type of thing (Oklahoma City, Green Bay).

Most shows that request donations have no guidelines as to whether the donation needs to be an original or a reproduction. Shows want donations as fund-raisers so they are grateful for any donation but they know originals will bring more money.

I give donations for fund raisers for a library, amphitheater, or school and take a full market deduction. (It’s a good thing you haven’t been audited-it’s illegal to deduct anything more than your material cost)

I make smaller pieces specifically for donations to art fairs, but I give major pieces ($1900 ea) to other organizations.

Donations can be a great opportunity for new artists to get some extra notice and free publicity, so I don’t mind. I don’t know how the more established artists feel, however, being constantly solicited...

I occasionally donate pieces mostly to art fair auctions or fund raisers. As my work has increased in price it becomes difficult to donate a piece. I am comfortable donating a piece valued at $200-$300 but not at over $1000.

I’d rather donate in my own community.

I do feel much more like donating work to shows that invite me.
Donations may serve an educational function. But, since I’m reluctant to donate my better work, I’m not sure donations really enhance my image. Also, although I feel that I’m more charitable than the average person I always wonder how wise it is to mix charity with my profession. In short, the danger is that giving you work away may devalue it.

Donations are fine for me because my work is multiples and I have some small inexpensive pieces. It is much harder for those with big ticket items.

I donate older work that I’ve already targeted for extinction at the end of the year. So, why not?

**Jurying:**

There has been a great deal of discussion on our member’s forum (naia-artists.org/resources/forum) regarding the jury process. We will try to focus on this issue in our next newsletter. Please consider and respond to these questions.

**How many slides do you feel are appropriate for a critical review of your work?** *(This question was not as clearly put as it should have been. The real question was “how many slides in addition to a booth slide do you feel are appropriate for a critical review of your work?” The scores were tabulated on this basis.)*

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**Are supportive materials important in evaluating your work?**

Yes 52%  No 48%

**If so, what materials would be appropriate to include?**

Artists Information Statement (110)  
Resume (59)  
Other Materials (54)

**What Other Materials?**

Process statement. (17)  
Description of materials and dimensions. (15)  
A clear statement of what parts are done by whom.(2)  
Process and technique statement that allows for more than the usual allotted two lines in the application. (3)  
Adequate description space & read to jury - either overall or individual. (3)  
Bio - Short history. (2)  
I don’t think jurors can take the time to consider a lot of supportive material except for elaboration on slides. (2)  
Description of art and philosophy. (2)  
Room on application for details.  
Description on separate sheet - they don’t provide enough room and I can Xerox the same statement.  
Slide description sheet.  
Price range.  
Photo of artist at work.  
Optional Detail slides.  
Small (3” x 4”) sample of the medium.  
Promotional materials.  
Technical info, not grad school art babble!!

I do not feel a booth slide is necessary in the high quality shows. If you have great work, you are going to have an acceptable booth.

Reviews, articles.  
Recommendations from other shows.

If show is self-juried (by promoter or staff) then resume and/or artist statement can be helpful. If show is juried by a professional panel, supporting material (other than description of slides) is useless, since they will never see it.

The jury process is not a critical review nor can it be for art shows, but it works well as is, in spite of its limitations. An art show on the street is not a gallery show attended by academia. Please don’t tamper with a jury process that has worked to create a strong and competitive industry.

Why is this question coming up? (about supportive materials in evaluating your work) Is this becoming the good old boy network? Re: Show juries - the most important thing to me is to choose jurors with variance in background, i.e. someone from the real world, other than museum & curator types. We are now seeing sewn clothing taking 1st Place in Fine Art shows. The academia/ curator museum types like to shock...
and make a name for themselves in how they judge. I have served on two museum’s board of directors and have some experience with the mind set of the bureaucrats.

I would like to see that the artists statement is read during the viewing of their slides.

Supportive materials may be important where an artist does something very unique that needs explanation.

Occasionally when allowed, I send actual garment samples w/ return postage. This is particularly true if it’s a show organized & juried by volunteer women. (They tend to love to play dress up!) Also my work is known for softness & comfort which is hard to express in words & slides.

**Future Concerns:**

*Several of our most important initiatives seem to have caught on and we’re seeing results. Obviously, it takes time to bring about change. With this in mind and with an eye toward the future, let’s start talking about the next round of concerns now.*

**What do you envision as your major professional concern five years from now?**

- Physical strength & health. (27)
- Keeping my work growing conceptually and technically. (24)
- Getting into good shows. (24)
- Quality of shows. (22)
- The ability to market my work through additional avenues - other than outdoor shows. (19)
- Surviving economically. financial stability. (14)
- Artists more interested in sales than creating art. Buy-sell artists. (13)
- Too many shows. (13)
- Will people continue to buy high quality fine art or crafts? (12)
- Making more sales at fewer shows. (9)
- The increasing acceptance of major production studios in the top shows. (8)
- Cost of show, jury and booth fees. (7)
- How to market more of my work over the internet. (7)
- Educating the public, this has been important and continues to be increasingly important. (5)
- A lack of up and coming quality artists. (4)
- Limiting over-exposure of art shows. Sadly to say this has happened in Florida where there is a variety of shows every weekend! (2)
- In particular private promoters putting in shows before the established shows and really hurting the original shows. This idea of more is better does not help any of us in either show.
- Burn out. After 20 years of doing art for a living, I’m just plain tired. I’d like to change what I do, but can’t afford to take too great risks.
- Top quality art shows in prime economic/ population centers nationwide. Accessibility and ease of exhibit - shorter, more intensely promoted hours. Art education exposure in schools & public.
- Predictability, security. Is there a way to ensure placement in some shows as a reward? I like what Old Town does. Maybe a percentage of artists could be awarded permanent inclusion in shows?
- Wheel chair access & handicap parking, stronger glasses and $2.00 a gallon gas.
- Also, my work being thought of as old just because I get older (I’m 67 now).
- Only participating in shows that enforce their rules.
- Enforcement of rules, hotel discounts, close-in parking
- Pricing ourselves out of the show market
- Gallery representation being a bigger part of my reality & not being treated fairly by galleries
- Education and exposure of the general public re. fine art. The better they understand art, the more they will appreciate the real thing. (2)
- Mandatory show turnover. Clarity of show’s expected art quality/ audience (A, B, or C level by choice/ decision of promoter).
- Getting through the economic period between the baby boomers slowing art purchasing and the Echo generation starting buying art.
- Having enough time to keep up with production of works without hiring any employers, while running my business.
- Wish there were a few more indoor shows. Sometimes the weather can be so difficult.
Packing & shipping.

Pricing my work - especially with regards to art fairs.

Jurors only spend 3 to 5 seconds per slide grouping and getting charged $25-$35. This is a rip off.

There really aren’t many top art festivals. We need to work with cities & organizations to help them understand the benefits of quality outdoor art festivals and the necessary components to create these events.

Artists copying other street artists. However I do not see a way this issue can be addressed.

To be completely off the streets and have at least 6 good producing galleries representing my work.

Good vegetarian food at show. Business Insurance. Is the weather gonna hold up?

I would like to see show coordinators held to their promises in the prospectus.

Much the same as it has been - quality and integrity of each medium. Public education of art forms, etc. Developing new venues for sales.

Long show hours - each day and number of days.

As I get older I have concerns about the physical difficulties in continuing to do outdoor art shows. I really do not want to return to putting myself in the hands of galleries - the options I see to help me to continue doing art shows would be the development of side businesses. (just as the business of display panels, tents, lights, etc.) I’d like to see the development of pick-up and delivery vans for getting the work to and from cities & shows & perhaps on-site workers (kids, park personnel, etc.) who would work for hourly fees to help set-up and take down. I’d also like to see some really well-organized exciting indoor shows take place for the art circuit people similar to the craft council shows.

Still, as now, integrity of shows & artists. Respect towards artists by show staff business management for artists, health insurance for artists.

What direction major art fairs are taking each year. It seems more major art fairs are losing their energy or changing direction, like becoming food fairs, instead of art fairs.

My major concern is whether I can continue to survive economically doing the art shows full time. My pattern over the past several years is that I am doing more shows, having higher expenses and making less money than 8 or 10 years ago. It is a disturbing trend.

Expanding my market and reaching new clientele.

This can be done at existing shows by bringing in more public, or at new shows in different areas/times.

Balancing staying fresh and doing new work with paying bills and having a life.

Mandatory prepaid booth fees that will not be refunded. If I decide not to attend the show, I have to ‘commit’ to attend the show - but what is their ‘commitment’ to me? I have to apply to twice as many shows as I want to attend because I don’t get accepted to every one. I apply - sometimes dates overlap and I have to make a decision.

Show manager w/ on sight jury experience to know who does what.

Declining market due to the age of the customers.

Art fairs belong to the Hippie generation. They do not speak to the next group.

Over regulation to the detriment of the artist and customer. (2)

Too much paperwork; applications and requirements getting involved with things that have nothing to do with the work, such as resumes, statements, price of each piece, previous awards, etc.

Well established wholesale business, making more one of a kind & limited edition art, owning a gallery.

That the juried shows can step up to a higher class of judgment.

That the public would not view us as gypsies or just on some fair circuit.

That original art is relegated to a secondary positions & not the primary position.

Individual Media Concerns:

Elimination of reproductions from shows. There is a desire by the customer to be able to make an affordable purchase. (3)

The role of limited edition reproductions in the art show world. These are important to many of us who have no steady bread winner in the family. Not every area can support an all-original show - very few in fact. And shows currently allowing reproductions should not suddenly alter their rules to ban them. The public expects to have them available. (2)
Where will computer generated art fit into our industry? (and ) Will a distinction be drawn between art generated on a computer and art reproduced by a computer? If accepted, will it be a part of the general printmaking category? (2)

Digital reproductions - Longevity/ Archivelness. (2)

Will shows continue to increase their understanding/ acceptance of digital art?

Digital deception - using digital enhancement & not disclosing the information.

Increasing and conflicting rules used to protect artists from computer use and from expanding their work.

An appreciation and acquisition of original prints. (2)

Disclosure of all print and reproduction processes. More and more items sneaking into shows that are not actually done by the artist; i.e. reproductions.

Reproductions - they are lowering the standards of some very good shows. (2) I could scream at how many times I get asked if my work are prints.

Clarification of reproduction policy.

Restrictions on applications such as no reproductions or giclees. I am Pro Giclee, although I do not currently produce them.

Keeping a place for painters in the art show arena.

Examination of the mixed media category.

Staying with the 35mm film slides for purity of jurying.

What do you see as the potentially most important issues we’ll face in the next five years?

By-sell artists. Art fairs turning into high class flea markets. Weeding out imports and factory made, buy-sell items form shows. This can really have a devastating effect on the public’s perception of artists and craftsmen if this is allowed to continue. It takes a long time to build public trust and little time to lose it. (37)

Too many shows, same number of buyers. (24)

The internet as a shopping forum for our work. (13)

Attracting new, good artists to the business. (14)

The cost of show fees increasing year after year. Also the cost of jury fees increasing. Overall show cost vs. revenue per show. (13)

Aging exhibitor group? How to finance retirement. (11)

Expanding the number of high quality shows. (8)

Getting people to believe they can acquire fine art at outdoor shows. (5)

Non-refundable booth fees that have to be sent in with the application. (4)

Younger people not buying as much as older. Older having more art than they can display. Huge amounts of money going into investments that may have purchased art in the past. (4)

Shows getting too large. (4)

The public’s continued interest in handmade original works of art discovered in the “art festival” venue. (4)

Fraud & copyright infringement by way of the internet. (3)

The need to keep the interest in outdoor shows strong. The ability of promoters or committees putting on shows to continue to appeal to the public, to spark their interest in returning again -although a show has long been established (4)

More competition to get into shows. (2)

Improving show security (2)

Honesty and truthfulness of promoters (2)

Enforcing artists presence rule (required).

Show accessibility.

Work this business and have time for a life Would be nice to have shows have more on site jurying so we can plan our year if committee feels quality is there, let us know if pre-invited.

Areas to be set for overnight camping w/bathroom - showers access.

Getting the message out that ours is a viable alternative to the gallery system.

Standardized show applications.

Education.

Improving existing shows.

Better show ratings.
Shows are losing attendance - not competing well with the Internet? or what? I think it's a problem of their not keeping up with changes in the type (not the amount) of publicity needed.

Focus - not trying to be everything to everyone. Stay in the area of our communications with arts festivals.

Getting show promoters to follow NAIA guidelines.

The paranoid few who think NAIA is a police force in the street art business! Educate these people! I'm tired of defending the NAIA.

NAIA needs to deal with the issue of double booking, which many artists feel compelled to do in order to guarantee themselves sufficient shows.

Applying policies of NAIA without stepping on its members toes.

Honest jurying (what happens to the scores after the jurors leave?) - better qualified judges.

Private show promoters usurping old well established shows!

Professionalism of shows with fine art as focus and not as a competitor.

Again Artists. Art ignorance, lack of appreciation as students in public schools lose art programs.

Government/legislators attacking free expression and quality art.

1. Excellence 2. Innovation 3. Arts guild with political clout (imagine a PAC) 4. NAIA as a force to get shows to treat artists w/respect 5. Public discussion regarding difference between shows that promote themselves and those that promote artists (imagine Oprah).

Copycatting of our work abroad.

The sharp division between those who put their work first & those who put their wallet first. There is strength in numbers, but I don't think these 2 groups will ever be on the same side - their goals are not compatible. The minute someone tries to raise the quality level at a show (i.e. no repros) the signed & numbered ltd. edition crew grousing about the threat to their livelihood.

Growing schism between higher and lower quality art fairs. As art fairs gain greater professional acceptance w/artists and buyers, there will be more shows of higher quality art, therefore more of a distance between higher-end shows & lower end craft shows. I expect a lot more discussion of the elitist issue.

More information provided to artists on applications i.e. judge credentials Assessment of juror scores

Fairness in doing business with festivals, refund policies, shows not keeping slides, control of loud disruptive entertainment, access, parking, adequate-convenient stock storage at shows.

I think the issues will always be there! and as always one issue remains permanent - Sales - getting shows to be aware that entertaining the public is quite secondary to the artists and should not be confused with the reason for their presence.

Overpricing the market.

Less high end buyers.

Juries being replaced by a selection committee.

Slides must match work - honesty issue, shows must enforce this.

Artwork integrity. Shows of original work only, which I want available.

Lack of knowledge on the part of juries & show personal re. artists work.

Security - fraud & robberies. Shows going under

Maintaining interest and continuing to educate the public about the value of hand made fine objects of art.

Helping self employed artists make a living. Artists who aren't attracted to a teaching position or other profession are to be commended for their courage and given encouragement by the buying public & the art friendly community in general.

Fewer artists, higher costs, educating the clients of the future, how to get people to realize and enjoy the importance of art & hand made items, starting new shows in untapped markets.

How about trying to convince some of these outdoor events that loud music, greasy food, and tons of beer do not bring in potential buyers of original pieces of FINE ART.

Perhaps balancing the streamlining of shows with each show having its own flavor. How to say this..We must be careful - we don't want 10 major art fairs, all the same look and no others worth doing...that still didn't come out right..next time?

SASE required for acceptance or declined notices. The 33¢ stamp should be in the $25 jury fee.
Keeping the quality & standard high in the shows. Continuing to educate the public with things like the personal statement. Self policing within fields.

A proliferation of craft shows whose main interest is to make money regardless of how well artists do.

Public Education: 1. The quality of art at most fairs is as high as that found in galleries 2. In our increasingly generic culture, uniqueness & quality can be found in the work of individual artists.

More business man intrusion into our lives. Respect towards artists by show staff, business management for artists, health insurance for artists, national competition for typically local shows.

To have shows enforcing their rules and have a cancellation deadline for refunds.

Retirement issues, proliferation of shows, homogenization of shows, sore backs, graying and loss of hair, Republican president.

Will I ever be able to afford health insurance?

Rule enforcement.

Perhaps the promoters should charge an entrance fee instead of increasing fees to the artists.

How shows market themselves. How street artists adjust to the organizational policies that are being formulated now and how the unforeseen will be managed.

Keeping the public’s attention to wanting/buying fine crafts/art.

The type of general economy to support purchases of art. Shows avoid becoming boring, stale with the same formats.

Quality of work at the shows remains high! Buy-sell is seen less... That even with all of our differences we can still keep a voice and the excitement about the NAIA.

Finding buyers.

Keeping exhibition possibilities most professional

Validation of outdoor venues & finding new improved ways to market work.

Inferior work getting into shows because of the artist’s ability to self promote and the jurors lack of ability to tell the difference between what sounds good and what looks good. Artwork becoming secondary to the other events going on at the festival.

Safety & security as shows become more lucrative the criminal element is taking notice.(2)

Public awareness of the quality of art and its value that is being shown. Also art etiquette. I'm tired of idiots hitting the sculpture and also of statements such as “I could do that.”

Improvements in jurying procedures.

I don’t feel artists should be penalized for double applying to shows with the same date and having to cancel one - it’s part of the business. I think show promoters should enforce their own rules better - esp. the reproduction issue.

The likelihood that the economy will take a nose dive at some point.

Security for theft/ vandals.

Fair jurying at the better shows. Less repetition from year to year of the exact same artists at the best shows. I also worry that excessive insurance costs. Venues would up the booth fee too high to exhibit.

Media Concerns:

Reproductions. The increasing trend to ban them from shows is a huge concern to 2D artists whose work takes time to execute. Establish standards, enforce rules, prosecute fraud, but don’t ban the sale of reproductions. (2)

The necessity of limited edition reproductions for those of us who have no full time bread winner outside of the art show & gallery circuit (not at the shows proven to sell originals, but at many shows where the sales of paintings is spotty at best).

There was a letter from a painter (anonymous) in the December 1999 Sunshine Artist magazine which stated that the major reason he (the painter) began doing lithographic prints of this work was because he believed he had to do something to compete with photographers and all their multiples. I believe that a great many painters have done this since photography was sanctioned as a fine art medium at art shows.

Now, technology has supplied us with the next round of multiples - the giclee and/or iris print which can be utilized by both mediums (painters and photographers); possibly one being called a print and the other an original. All of these will continue to confuse show Committees and patrons alike. Artists (painters & photographers) will continue to justify their multiples in the fine art sense. To me, this rationale has also taken hold in other areas of the art show venue - mass
produced art (?) products can be seen even at the highest rated or best juried shows. I believe that it is these ‘multiples’ - lithographic photographic, giclee/iris, mass-produced whatever that will gradually change our industry into what academia has felt about us for along time - that we are merchants, not artists.

Copies (Giclees, etc.  Hate Them!!  Not Art)

Understanding of Print. Eliminating reproductions entirely!!

The issue of original hand-made vs. machine-made commercial reproductions and copies. (6)

To stem the erosion of the painting medium. I see a constant ebb of painters being moved out in favor of photography. Customers ask why they don’t see as many traditional painters as they once did.

Reproductions of paintings and mass production - photographers are killing the art show. There should be different levels of shows and some (most) should not allow repros or unsigned unlimited photos or unlimited production of craft objects either.

Proliferation of point and shoot photographers posing as artists.

Too many photographers! Selling mass produced photos.! (2)

Limited edition; photographers have to print own prints, I feel limited editions artificially inflate the price of photographs which are a relatively inexpensive medium. I directly supervise the printing of my work and believe photography is through the viewfinder, not the darkroom.

How to deal with computers and the creation of artwork (original creation via computer, computer manipulation of non-computer created source material), acceptable means of creation of the final piece offered by sale. (3)

Having the right to display computer printed work either a reproduction of a drawing, etc. or computer mixed media or computer generated.

Computer enhanced slides and images. People who participate in shows but do not make the work. ltd. giclee acceptance

What do we do about digital art?  How do we put it into a proper category?

Which of these or other long term considerations should the NAIA begin to address?

Shows:

Booth Fees due upon acceptance. (22)
Reasonable refund policies. (20)
Keeping the quality of art fairs at a high standard (13)
We should continue to foster better shows.
Increasing show costs. (9)
Shows need to market more to collectors and high end buyers. (7)
Safety & security as shows become more lucrative the criminal element is taking notice. (4)
We should expand indoor markets for members. (4)
Proliferation of shows, over-saturation of markets (3)
I believe there should be an emphasis by the NAIA on more quality work at the art shows, and within the membership. I believe there will always be a market for good work (art), and in the future the shows that will distinguish themselves from all the others are those that will attract the best artists. I feel, because of circumstances in the industry, those shows that linger in the middle or low end of quality will have a difficult time surviving. (3)
Shows should not keep slides. (3)
Encourage development of new shows in other areas than what have been traditional locations Shifting populations and economic patterns. (2)
Encourage shows to enforce their policies - if they specify that artists must be present, check to see that they are. If no reproductions are allowed, make sure no one is showing and selling them. (2)

Segregate the art from the food and music. (2)
Continue to encourage shows to carefully spell out the rules for participation and then enforce those rules. (2)
Encourage shows to include artists email & web site addresses in their programs. (2)
Better business practices - ethics on the part of shows.

I would like to know jury results earlier so I can better plan my schedule. I apply to a show in mid Fall & don’t find out until mid Feb. or Mar.
Shows having too many exhibitors.

Better relationship between artist and show directors. Encourage art festivals to form better relationships with museums and the gallery community.

Standard show hours of 10-5.

Corner booth options for reasonable additional fee - reasonable amount of space for storage and seating in booth space - better communication in acceptance info on booth # and placement (ex. to the right of the #, # in the center of booth, etc).

This is an elitist issue, and should be. A show that keeps the food vending separate and of a fairly sophisticated level (such as Cain Park) is making an effort to maintain some level of dignity at the show, which is important. It is my impression that the carnival-type food offerings are a leftover from earlier, more informal days of art shows. A director may have a long-standing and successful relationship with a curly-fry vendor, so why change? It becomes a problem when one is downwind of cooking fumes (at Winter Park), or (at Winter Park) when one is subjected to two days of raucous and disruptive hawking by a nearby food vendor.

Handicap access - lots of lawsuits in Florida with shows.

Better communication between artists and directors, about how we would like things to head.

Homogenization of shows.

Shows may need to offer more help (loading/unloading & booth-sitting volunteers?) to aging artists!!

I think we should keep the focus narrow. Look at every aspect of the artist dealing with the festival. I believe the NAIA should encourage show directors to strive for excellence in the type of work presented to the public. They (and we) owe the public no less. I feel this issue is the most important in ensuring our industry thrives into the future. I do NOT believe the NAIA should concern itself with shows that do not consider ‘Quality’ a primary consideration. If the NAIA is broad enough to include ‘flea-market’ and mall-type shows, its focus will become diluted.

Educating art show staff for a smaller, more quality art show and there should be different levels of shows and some (most) should not allow repros or unsigned unlimited photos or unlimited production of craft objects either. I feel the public has lost interest in going to shows because they are no longer distinct from mall art galleries. But if quality and individualism return so will they.

Honesty from a show i.e. if they don’t care for the style of your work (subject matter, medium, etc.) tell you so you don’t waste $ on jury fees every year.

One major show in each city! No buy/sell at these shows.

Continue to encourage shows to establish meaningful dialogue with the artists and communicate with each other.

Develop a set of guidelines for art festivals so that shows are promoted as a place for people to collect art.

Addressing the issue that there are differences in type and quality of work exhibited at different art fairs and doing some public relations work to educate the public to this fact.

Uniform rules for top 100 shows. Uniform space and storage space A compassionate policy to allow an artist to have their work shown and sold if they are ill or facing a family emergency.

Do research - what kind of publicity is effective for shows. (I suspect most shows are now thinking most of their publicity is outdated, ineffective) Then publicize the results of the research to all shows. (A change in publicity might also attract younger buyers as well as more buyers)

Advertising by shows - it is not good or effective in getting people to the shows expecting to buy. I think we’re working on it now. But I also think it will take much longer to trickle down from Cherry Creek and St. Louis and the KC Plaza. There are hundreds of shows out there and thousands of artists trying to make a living at them - who don’t even consider applying to those top shows. Some of us simply can’t compete at that level, but we still want to make and sell our stuff to pay our bills. It’s good, legitimate, high quality stuff, but not competitive at CCAF, SLAF juries. Am I making any sense here? Does the board understand? I believe in the organization and I want it to thrive, but I think some effort (how, I don’t know) needs to go in the direction where most artists are - and that’s not at CCAF and SLAF, etc, etc.

Enforcement of facts and rules stated in prospectus. If it is a legally binding contract for the artist - shouldn’t it be legally binding for the producer? (2)

Encourage promoters to do smaller shows and if a (new) shows bombs discontinue the show. There are too many shows, too many booths, not enough buyers.
A formal review committee for each important show to use as a tool for improvement, professional artist involvement in show procedure is critical to their success.

Breaking the acceptance barrier for politically locked up shows.

Better show ratings.

**Applications:**

Application should clearly place in one area or box (deadline, notification, money due, refund policy, show date and time). (3)

Standardize show applications. (3)

Online applications (to be printed out), a statement for rejections saying why. Probably nothing can be done - but all the different state sales tax requirements make me crazy.

State things important to us more clearly - set-up, storage, how check in works, their experience.

My pet peeve - why do they mark our slides with permanent ink pens - no good for other submissions.

More specific info on how many booth spaces are committed, how many open for competition, how many applications received.

Slide Standardization.

Pertinent information should be highlighted and important information should NOT be on the section that is mailed in.!

Make it obvious who to write checks out to.

One application was sent with the slide labeling requirements listed: “Identify each slide with your name and address and name of the piece, plus # 1-6 as they also appear on the slide description list. Please indicate top on each slide and place the number corresponding to the description in the top right corner. If slides are not properly marked they will not be used for viewing.” (Artist’s comment. “How big do they think the perimeter is?”)

**Jurying:**

Qualified jurors judging our work. (3)

More honest jury process. (3)

At least one show juror should be our peer - or a working artist....full time. (3)

More feedback on jury results - not just in or out. (2)

Fair jurying at the better shows. Less repetition from year to year of the exact same artists at the best shows.

Fair jury format.

Open jury procedures with date, place and time on application.

I hate the booth slide - I don’t know what they’re looking for and it ruins my presentation. At least they should say what they look for!

I don’t believe the few who require extra supportive materials even look at them.

Simplification of categories for jury process to encourage artists to experiment with new directions.

Education of jurors in fine craft mediums.

Name juror/ jurors in prospectus.

**Member Services:**

Group Health Insurance. (11)

How to save/ invest. Planning for retirement. (4)

Hotel discounts (2)

Legal defense fund for copyright infringement.

Discounted materials.

Artists group shows.

Discounted room rates. (2)

Information on sales & marketing.

Somehow getting some group arrangement at lower costs for artists (who don’t need to use the service all the time) to accept credit card sales.

National slide registry?

**Integrity:**

Making the distinction between production studios where work is made by the artists assistants and one person studios where work is only made by the artist. Buyers should know when and how assistants are used.(6)

The growth of factory craft studios - factory craft galleries which all market themselves as hand made. This will cause long term erosion of the trust & goodwill the public has in us, the ‘real’ crafts people.

Competition from mass production passed off as original. We must maintain the integrity of our profession if the art industry is to survive. (4)
Labeling reproductions as such. (2)
Artists only representing their work and effective enforcement. (2)
Slides must match work - honesty issue Shows must enforce honesty in slides, make your own work, you must be there Must do your own work - you must at least work on each piece in your studio.

I think the NAIA is already beginning to see the issue emerge of who is an independent artist. Is it an individual, a workshop owner, someone who sells reproduction, what? And when you try to make some sort of judgment as to quality, stand back!

I have real problems competing w/ designers who no longer sew their own work (in my category of wearables, or worse who never did! I find it unfair that they represent themselves to shows & customers as having made their work in this case. I do all my work, from beginning to end & stress that to all customers, but many are surprised to hear it!

Presenting forums on ethical issues in the field. Presenting lectures in person, not on the internet.

Integrity of information, jurying, policing, judging etc. Push Artists statements. Keep listening to artists!

**Education:**

Educating the public about art and the art process/ involvement. (2)
PR push that stresses the value of original artwork. (3)

I never encounter any wide-ranging exposure or revelation in the media for the great value and opportunity public art festivals offer to the general population. It is a cultural phenomena that I find is misunderstood and poorly exposed where a major show does not take place. The level of shows are so wide in range but lumped together as the same kind of event by those who do not know, and there are many in this country who have no idea what a top art event is like.

Keeping the public's attention to wanting/buying fine crafts/art.

Education of the public & marketing to the public of the uniqueness of the art fair forum.

**Alternative Markets:**

How to transition to other ways of making a living with our art. (4)

How can I make the internet pay off? Has anyone been truly successful with their web site & what does it involve?

I believe artists should have some say in the gallery/artist dynamic. As galleries have always screwed artists in general many (like myself) prefer to sell their own work @ shows. As we get older (some of us on circuit now 20-30 years!) it becomes more difficult to do shows physically.

Galleries need to be asked/ forced to establish fair contracts with artists. We need legal help!! (2) A visual artists union? Lobbyists? Real laws passed to protect us? What a concept! Artists need to get together to accomplish change, which is why I'm encouraged by NAIA, Thank you!

**NAIA:**

How do we strengthen NAIA - make it more relevant more democratic.

The misconception that NAIA is out to put people out of business.

I would like the NAIA to change to a membership elected Board of Directors. To this end I would like the issue brought up in the next survey.

What is an artist - is NAIA really only for artists - what about craft people, small manufactures of art etc. 

NAIA has effectively put their hand on the helm of this art ship and continues to tenaciously grapple with issues or concerns that artists engage in. Our primary concern is to make sure that hand does not leave the wheel. I would like to see how we could collectively work toward a financial game plan that would expand revenue for NAIA and its membership; i.e. Art auctions with money going into our treasury, NAIA owned vendor booths, NAIA sponsored shows.

1. Public Discussion 2. Larger membership to be able to force issues 3. Political Action - State & Federal Jury score cards! Getting all promoters to follow NAIA guidelines, build more NAIA institutional infrastructure, such as artist advisory committees. Obtain donations for NAIA from corporations and other institutions.

I'm tired of production workers decrying the NAIA as Elitist. If they want an organization that deals in bulk art they should start their own group! I think the NAIA should continue to advocate for high standards at the shows that are pursuing these standards.

I'd like more emphasis/ representation given to craft artists vs. fine artists and photographers.
**Media Concerns:**

NAIA should support free trade not the prohibition of reproductions from shows. (4)

Much more needs to be done to educate the public about reproductions vs. originals. Show promoters need to become educated and to enforce their reproduction rules. (3)

Develop an effective program allowing yet governing limited reproduction created by the artists.

Allowing 2D artists to display a small portfolio of signed limited edition reproductions in a browse bin in the booth. **Not on the Walls of the Booth.**

Please, please, please make sure you are hearing the voices of all those concerned before making pronouncements or establishing policy on the reproduction issue. There are many of us who do quality reproductions and respect the laws that pertain. Don’t take away a large piece of our opportunity to make a reasonable living, and limit the buying options of the attending public. Examination of the mixed media category.

Reproductions are not works of art even if the artist pencil signs them and editions them. NAIA should at least commit to that and stand behind that commitment.

I think there’s room for all types of shows and artists. But let’s face it, if I can sell several $2000 paintings at a show, artists with reproductions will also want in to that market, and would make a good amount of money too. But, why can’t they just show up a month later, at a more reproduction oriented show, at the same place?

I would also like to see a discussion on categories. Strict adherence to rules prevent or stymie creativity as elements added quickly become mixed media.

Computer enhanced slides and images.

Computer generated images will be an area that will be difficult to define.

Before I ask for new initiatives, I’d like to see more efforts to eliminate the required limited editions for various 2D mediums. This makes no sense - why not also limit jewelry, clay, wood, whatever? Big Issue for me, and I number my editions! (But don’t want to anymore - and NOT just so I can make zillions)

Multiples! I have read the comments that have been put forth in the newsletter from the photographers’ meeting and I have read the justification of lithographic, giclee and iris prints on the forum as well as in the Sunshine Artists magazine. I have attended trade shows where these types of multiples were marketed in vast quantities. I have read trade publication where manufacturer of these type of multiples were advertising them as “Make Each Copy an Original.” The terminology between some of these multiples still confuses many galleries, frame shop owners, shows, and patrons. I have heard the justification by artists who believe that the artist should market their work without constraint from shows, that too many rules break our spirit. This may be true to a certain extent, but an educated show committee is the best judge of what they want in their show. I believe that until a stance is taken by the NAIA and educated show committees that the conditions created by all these multiples will worsen.

Not easy to please everyone...impossible in fact, however, it seems that this group is earnestly trying to keep things moving forward. As the organization grows in membership & scope, maybe just trying not to get bogged down - keep it moving.

Digital art is here to stay and there are going to be more and better ways to produce it in the near future. In my field, the digital camera is rapidly becoming competitive with film. For this type of photography, the ink jet print is an original. For art that is produced entirely on the computer the ink jet print is an original. But however, you print it or whatever you call it, it is still just another form of mechanical reproduction. The problem, of course, is that there is a fine line between original computer art and computer enhanced art. With little or no effort, I can scan my images and print them on an ink jet printer. I am doing this now for a catalog of my work. I don’t consider these originals but some photographers do and they sign them and sell them as such. For me, the ink jet print is a mechanical reproduction but I am already competing with photographers who sell this product.

**Art & Artists:**

Attracting new artists to the business. (5)

The graying of the exhibitor population. (3)

Create a museum for festival art-promote & honor this viable venue of public expression in American Art.

Vigorous promotion of any kind of truly original work in any medium.

Recognition that to be an artist is a full time valid occupation and not just a hobby!
Universal definitions for *handmade* work - each show has different definitions & many promoters have no idea why this should matter.

Artists’ responsibility toward archivalness/ warranty of their work, i.e. digital reproductions, color prints/ posters etc.

Discuss & prepare members on survival as artists about changing economic demographics as well as surviving aging issues, in the context of art fairs, Travel, set up, security, etc.

**Internet:**

How do you keep from being copied from internet & sold.

We should become a huge internet presence.

Website photography regulation.

I think the website is a terrific forum for improving and increasing sales - promote it!

**The Internet:**

The NAIA website has become an increasingly important resource for artists and show directors. The following questions are a prelude to a more comprehensive questionnaire about the internet that we will be sending out next spring.

**Do you have access to the Internet?**

Yes 82%
No 18%

**If so, on average how many times per week do you log on?**

Average - 10 times per week

**Do you visit the NAIA website?**

Yes 63%
No 37%

**On average, how many times per month?**

Average 3 times per month

**Do you visit the NAIA members forum?**

Yes 53%
No 47%

**On average, how many times per month?**

Average - 10 times per month

**Misc. Comments:**

I did subscribe for a while but I had to dump 99% because it was a bitch session.

Complaint: I tried to sell my lithographic press & equipment - it wouldn’t go through!!

The NAIA web site has not really caught on. Hard information about shows, layout, hotels, evaluations is lacking. Products for artists are not available to link to what’s needed: Discounts for members on the purchase of equipment Info on insurance - taxes

Self generated members gallery page (at an extra fee) with six images, one a booth slide, artists information statement & resume.
Show Directors’ Conference in Orlando

The NAIA Board and Staff hosted a two-day Conference of Show Directors in Orlando on March 20-21, 2000. Attending were representatives of more than twenty shows from around the country. Many of the participants took the opportunity to arrive early for the conference and attend the Winter Park Sidewalk Arts Festival.

The theme of the conference was *Art Festivals and Artists: Strengthening the Industry*. The round table conference was moderated by Eva Soeka, a professional facilitator from Marquette University. Ms. Soeka proved invaluable in helping the group to identify and clarify issues and, given the earnest goodwill and cooperative attitude of the participants, it was evident early in the meeting that her esteemed skills at conflict resolution would not be called upon.

Discussion topics included *Juror Selection and Instruction*, *Procedures for Jurying*, *Use of Media Categories*. Also considered were *Artistic Collaborations*, *Application and Acceptance Procedures*, *Partial Standardization of Applications and Prospectuses*, *Promoting Professionalism*, and *Encouraging Communication* (between artists, artists and directors and between directors). *Rules (simple, reasonable and enforceable) and their Enforcement* as well as *Auctions and Alternatives* were covered. The complete minutes of the conference will be posted on the NAIA website http://naia-artists.org/work/conf_3-00.htm.

Early in the first day of the conference all attendees were engrossed by a stimulating presentation by Kenneth Huff on the use of the Computer as an Artistic Medium. It was suggested that the terms Digital Art or Computer Art were the more appropriate media category names. Later in the meeting there were limited discussions of other implications for the arts from new technologies. Also discussed were internet applications/prospectuses and the impact of digital enhancement of slide images for jurying.

Paper presentations were submitted and distributed to all participants. They included *Booth Fee Policy Study* by Cynthia Davis, *Artfulness* by Edward Avila, *Photography, Art Shows, and the Digital Realm* by Don Ament and Eddie Soloway, *Comments on Collaborations* by LizAnne Jensen and *Reflections on Jurying* by Kathy Eaton. Although time restrictions did not allow in-depth discussion of each paper, key points were mentioned during the discussions and the papers serve as helpful references.

The results of the conference acknowledged the value of open discussion and recognized the mutually dependent and mutually beneficial relationship existing between artists and festival directors. There is no question that all attending this meeting left with a renewed sense of being a part of *One* (invigorating, supportive, and creative) community.
1999 NAIA Artists’ Survey:

Show Rankings Report

These rankings were determined by the scores artists returned to us in their survey forms. Respondents were requested to assign a numerical grade to the shows they participated in during 1999. The highest or best grade was 10 with 5 being average and 1 being the lowest. (If a show was adversely affected by bad weather, artists were to score the show based on previous experience.)

Although we received rankings on over 300 shows, only 65 had enough artists scoring them to give a statistically reliable outcome. These are the ones that appear in our rankings. Shows not appearing in our rankings are invited to request the scores they received.

We have separated indoor and outdoor shows into their own rankings. Beyond that, rather than bestow awards nationally for the outdoor festivals, we have divided the United States into 3 areas; West, Central, and East - and are listing those with the highest scores in each category according to geographical zone. Shows must have received an average score of at least 7 to be recognized. Next to each show is their score. (The top show in each category is listed in bold)
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We believe that the categories of highest importance to most artists are quality of work exhibited and sales. These are the categories we are giving the most thorough listing. Shows are grouped by the percentile in which they scored.

## QUALITY OF EXHIBITION

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<td>Highland Park Fest. of Fine Carfts</td>
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## SALES

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On this page are the ten highest shows and the percentile in which they ranked for each of the other individual categories without regard to region.
Show Comments:

The following are comments about shows were returned with the surveys. We’ve included them as is, both the positive and negative.

57th Street - Chicago - Pleasant neighborhood show, great, appreciative audience. Nice Show (2) Nice Committee. Always good for me (3 times) Like the way this show juries and reinvests, I love this show, these people! Lots of visible, friendly volunteers. Beautiful old Chicago neighborhood. It was extremely hot this year - my first year - they put new artists in blacktop ghetto. Be careful about accepting personal checks, but one of my more reliable shows for decent sales.

American Craft Expo - Evanston - If you get in it’s great. They do almost everything right.

Ann Arbor State Street - Every year the sales increase. Kathy was great about warning about bad weather. 2 tornado warnings. Hot weather & storms affected sales (4). Weather & security biggest problems Unimpressed with staff - adequate sales. This show is starting to wane - it really needs some retooling. Parking & heavy construction bad. Carnival atmosphere.

Ann Arbor Street Art Fair - Getting better every year. New director is great. The usual really good show - I want to stay in. Great director, volunteers. Big crowds, very unpredictable sales from day to day, but best show ever. Awful, grueling torture - GREAT SALES!! Too hot this year(2) but sales good. Hours too long-still! Long hard show. Temperamental weather; (3). Need a good spot. Bad placement is death. Parking is a problem. Can be a 2 day show. Weather in 90’s and booth on black top - not in a great spot (end of row facing inward). Difficult set up for me, no real show food, but great artist hospitality. Heavy media hype this year that parking was going to be a problem kept Detroit suburbanites from attending. For all four days of the show, artists need to be able to park free! Bad PR plagues this show. No big Wednesday buyers. Poor sales in comparison to past sales possibly due to road construction.

Ann Arbor Summer Art Fair - Tough hours. But always worth it! It keeps getting better. Quality is slowly improving. If sales are good we put up with the show. Crowd seemed down(2). Only bad thing about this show - the quality. Hot weather seemed to hurt. Tough one to do. Food in neighborhood, not show, on campus is secure, they’ll crush you w/ rules. Set up is a major hassle (6 x 10 spaces), but they do the best they can!

Armonk Outdoor Art Show - Best run show I did all year - really friendly helpful people running the show. Decent crowds for NY. Good potential. Great Show. Small pleasant show. Not that accessible to public, lots of walking, the committee is very willing to listen to suggestions, complaints. Too many reproductions not controlled by promoters.

Artigras - W. Palm Beach - Sales good, too big, customers dicker. They need to eliminate their country craft half of the show. Lots of people, not many buyers. VERY unfriendly/ unhelpful to artists. Corporate sponsors welcome - not us!

Arts & Apples Festival - Always a pleasant weekend, easy to do. Good location, good community response. My best show ever! Good sales. Sales were good in 1999- but not always good. My favorite one to date Great food - educated crowd, too big - too much little stuff. The only show I do, where low end and high end sales are equal. Very slow Sunday due to Jewish holiday (2). Competition with reproductions is too much, not required to label repros. The park looks like an armed camp w/ ROTC invaders. Need less militant volunteers/more info. Overrated show! Should only be on one side of creek.

Arts Beats & Eats Pontiac MI - The promoters gave their best, may be a fabulous low end show. No artist list in program, long hours, great food & committee. A show with potential took a turn for the worse in ’99. Booths were broken into. Pushed as music & beer fest, poor security, had our tent vandalized show compted our booth fee and FedExed new tent parts for us. We thought they treated us great. Large crowds, but hours & music a nightmare. Poor layout planning for artists, music way too loud. The worst organized art fair I’ve ever done. I wish this could be a great show, but even though I won a $1000 award I won’t be back. Beer was the draw – along with loud music….placement of artists seemed secondary to food booths, artists booth on the main streets looked good - side streets were poorly lit (sunshine blocked) & dingy. Tons of people, low end crowd. Big problems w/ loud music, non-existent trash removal, public safety. Too loud music!!! (2) Suspect uneven locations. Promotion low score due to ample promotion of music & food, but not art. Terrible experience, exploitation.
**Artscape Atlanta** - Weather hurt this first year show - but our mailing list pulled it out - Ardhath did all she could to assure success. Area needs to be secured well before set-up - our only theft occurred here during early set-up. Horrible weather, the whole show (3). Tried so hard to do an excellent show, but rain! First year event - rained 2 out of 3 days. Inner city show with real potential. Work out your hotel accommodations based on van access and parking accommodations. Exhibitor parking was good & convenient but access to show after hours was not allowed because of logistics - director is diligently working out many of the bugs discovered at 1st event. A beautiful show; less than 200 exhibitors; admission charge to public is understandable.

**Atlanta ACE** - Slow sales.

**Birmingham MI Art in the Park May** - Pleasant, great quality, warm helpers. Judges didn’t visit my booth, good high end sales. Too many artists for the space. Too many lookers, disappointing show. Rain on Sunday (2) Trouble w/ neighbor (obstructing traffic) sales down 35%. Needs work. Show was better in ‘99 - new promoter. Large Show - very dense- pleasant up-scale town. Not for painters.

**Birmingham MI Art in Shain Park-Fall** - Great local show. Declining sales, no longer artist friendly.

**Baltimore ACE** - Brings in the educated client. Keeps increasing fees - becoming a rip-off. Way too many exhibitors! Lousy response for info by ACC.

**Boca Raton -Museum, Crocker Center** - Wonderful show. Publicity needs work (2). Attendance down, not enough advertising. This show needs work - used to be a great show. Show needs promotion!!! & better jury too! Needs to enforce reproduction rule (none) or those of us who are currently doing good at the show with originals will stop coming - some exhibitor quality questionable. Crowds were small, not our customer market.

**Boston Mills Artfest** - Draws serious buyers. Opening a great success. Crowd spends money for large ticket ($1000+) items. Highly decorative work. Pleasant show. Conservative show. Much quality but pretty soul-less work. Lots of customers out to match their couch. Only done once - will know more this year. Tough weather. Low end, poor sales, hot. Over rated. It was hot, then it got hotter. Food is grilled (not good if vegetarian), weather always too hot, sales are not worth days. One large tent seemed dangerously close to collapse, after collecting a huge puddle of water.

**Cain Park Art Festival** - Wow!! That pretty much sums it up. Perfect. Like parking behind the booth. The best volunteers, could use more media coverage, only problem is location acts as a rain gutter. No warning about flooding problems. Terrible quality. Needs new PR push.

**Cherry Creek Arts Festival** - Outstanding. I love this show, 99 was best ever. Still the best. Tops in sales! Model for other shows. Most Excellent (Except check-in). Wonderful treatment and sales. The Best! (2) Lived up to the hype & expectations - incredible spacious layout. Always my best show. Full time staff does great job. Seems to have good things as it continues to change Would give excellent marks to access if vans could enter closer to start time - too much communication required after acceptance or application Great sales - but mostly small inexpensive art. Lost luster but still great show. Receipt of artist packet slow - other wise excellent Needed city maps and it was difficult getting to the booth in the morning with the van. Not my best show. Weather over 100 hurt sales, hurt my enthusiasm - no shade near booth. This show seems to have peaked. Wet! Lack of Friday start really hurt crowd & sales. Hot weather plagues this show.

**Cincinnati Summerfair** - Sweet show - nice people, great artist party, surprising sales. Hot weather. (2)

**Coconut Grove** - Wow, what a show! Still a strong show! Consistent Show. My 2nd best show in ‘99. Great Show(2). Artist treatment was the best. The queen of Florida. Patrons attendance down. Overrated show - quality of art and sales good, but not outstanding. Sometimes inconsistent. My booth was located in slow traffic area - show has too many exhibitors. Wait & see attitude: show committee 1 was amazed they charge $ for the program after charging artists mucho for ads in it. They need more on site jurying. Outrageous fees for artist parking at bank Expenses keep going up - no increase in sales. You pay a premium to insure a parking spot- $120 for 3 days. Logistics are difficult. Booth fee too high Show is going down fast. Their advertising has slipped. Weather can be unpredictable, many people. Demographics seem to be changing, I am considering looking for another show. Sales very poor last 5 yrs. Disappointing.
Columbus Arts Festival - Very well run & attended event. I like the use of supplied tents. Nice artists breakfast. Judges were very cursory - distracted? What a party - a true celebration. Long hrs. but it is a great show. Artist parking almost 1/2 mile away. An off year because of construction on one bridge. Spaces small - no storage space. Another show that needs work - too long - should be a weekend show - sales aren't that good. Too long, silly Champagne walk. Low end, poor sales. Hot! (2) Too long - 4 days - long hrs. Thursday should be eliminated!!! Need larger booth space for storage. You're there 4 days & Sat is the only day for sales. Promising, but poor sales. Turning off electricity at night before artists were packed up! (at least jewelers) I hope this will change. Because of construction we had a bad location on a side street. Awards not well rounded, set-up tough. Too much buy/sell. No reason not to allow earlier set-up. Hours too long. Pressure to serve champagne.

Crafts at the Castle - This is a great example of a mediocre regional show turned around by a great director! Exceptional catered food for the duration of the show.

Des Moines Arts Festival - Great show. Superb treatment. Nice event - trying hard. Really nice group of people in the art council. The show layout for 1999 was a great boost. My sales were lower than 1998 & the weather was better than 1998. They're trying! This show is a pleasure, wish for bit better sales. Hotel deal at Embassy Suites was great! Membership at YMCA was appreciated. Down from 98. Better Food! Remember vegetarians at brunch! Lots of mid range buyers. Rule enforcement is a problem for them.

Dogwood Festival - Atlanta - A small but very pleasant show - the flower show in Piedmont worth the trip. One day will be a great show. Has potential to replace Atlanta Art Festival. Nice setting, but looks of show needs work. Some crappy stuff included. No interest in buying - huge crowd. Local show for me; sales can be up and down, nice park - too many dogs (trying to stop this in 2000). Up and down quality of work.

Festival of Masters - Such nice organizers. They make you feel very welcome. Well done Show - just needs buyers. Never can tell about sales - audience changes due to tourists. Not a buying crowd. Nice on resume. A fun show but never strong for sales. Their program is too confining on booth location.

Gasparilla - Tampa - Better buying/ selling potential. Fabulous art, poor sales. Only good if you win a prize. They still won't give booth assignments by mail. The sponsors are so terrible. I refuse to do this again. Show going downhill. No sales. Awards judge did not want any exhibitor contact - wish I knew that. Too bad there is another show in area two weeks before this event. It has really hurt sales.

Greater Gulf Coast Pensacola FL - Great weather this year. Limited buyers in the area. Art work quality slid this year. Sales very bad this year! Boo! Staff unresponsive & framed reproductions EVERYWHERE!

Hathaway Brown - Shaker Heights - Serious buyers! Customer parking is a problem.

Highland Park Festival of Fine Crafts - Promising show. If sales improve, it will be a top show. They are really trying hard! The director is great. For a second year show the quality was there but not the sales Very good quality for new show - very poor attendance in '99.

Kansas City Plaza Art Fair - One of the nicest shows I've done in 25 yrs! Best looking, best crowd, etc. Educated audience, good sales. Good solid show. Good show, the best for me. Good show, good management. Consistent in good attendance Nice Show, sales a little weak. A beautiful show, crowd reluctant to buy abstract work. Generally well run - hospitality could improve. Great music - well attended. Ok sales, had hoped for better, drive was too far. This show is in a great location but it is a conservative crowd - and we have never been able to increase our sales here over 3 yrs. Not as good sales as before. Time limit on set up access too short. Very long hours Needs to promote art buying. Will not return. Dismal sales 3 years.

La Quinta CA - My best show in 7 yrs, didn’t get in 2000 show (?). Storms shut down most of Sat. Bad, Bad experience with dust storm. Commission too high 20% commission & booth fee & donation!! Location can be a factor, weather.

Laumeier - St. Louis - Very good crowd, not too big a crowd either. I like St. Louis a lot. Very nice show. Fabulous site, very supportive patrons. Many bad locations, access stinks! Parking remote 30 minutes each way waiting for shuttle. Exhibitor parking a 2 mile bus ride away. Minimum 20 minutes. Far away parking with shuttle, loading in & out great trouble. (2) Hard to buy tickets for food - time hassle - lines for tickets AND food. Low sales.
Long's Park Art & Crafts Festival - Good quality, heavy in crafts. Top notch treatment of artists. Good show, good sales. Good, if weather is too. Great low stress show. Great atmosphere, when Rt. 30 is done maybe the crowds will be back. I didn’t see the high end buyers I saw last year. Weather was OK but there was a hurricane scare. Dismal sales but beautiful setting and very generous committee. Very unusually low sales for me. I usually have above average sales at Long’s Park.

Madison - On the Square - Lots of exhibitors - but lots of customers too. Quality was spotty here, but it was a good crowd overall. A bit too crowded. Patience is necessary. It is so hard to set up. Very uncooperative. Load-in, load-out a nightmare, people, sales & more sales. Mob of people - booths too close - still haven’t quite got the set-up easy. First time, all 1st time artists in same bad location. Parking a big problem. The show is too big for be-backs.

Magic City Arts Connection - Birmingham AL - Lots of community support. Beautiful setting, great staff & director, they treat artists well. Has great potential, well-heeled/ educated crowd, must dolly in from hard to find parking spaces. Great artist party, consistent sales. Continues to build, good ambience, fun. Hard setup/ tear down because of area, great committee that treats you nice.

Main St. Ft. Worth - Best Show I’ve ever done. Bad weather can trash this show, but ’99 was perfect. Many did very well in ’99. Judges didn’t visit my booth. Wind was a problem, set-up procedure needed improvement. Several artists booths hammered by wind (3) Good crowd for drinking beer. 450,000 people, big beer crowd.

Mainsail - St. Petersburgh - Good show, they like me there. Other people sell - I don’t (Glass). Rainy & cold 1/2 days. No booth assignments by mail.

Milwaukee Lakefront Festival of Arts - Always a class act! Hard to improve upon. Very easy to do and safe set up. Good sales top it off. Nice show - a favorite. The best awards program. My best show. Great location, conservative crowd. Up from other years. Easy to do. Dull sales, conservative. Disappointing sales, otherwise fine. The town has mostly small-purchase buyers. Weather becoming problem - wet. Hate the weird booth size. A few very low quality exhibitors were there! Not a very engaging audience. On site food is limited.

Minnesota Crafts Fest - St. Kates - My best show of the year, not so for others. Great show with great reputation. Small but great crowd. Slow.

Mt. Dora FL - Great Show. Poorly run and laid out; unfriendly town and police; way too many artists = diluted sales. Everyone wants to know if you will be at Winter Park next month. An OK show that’s very overrated. Set up is after 10 at night, when the streets are empty at 8:00.

Naples National Art Festival - I could have sold everything twice. OK to great, depends on spot. My spot had easy access, most didn’t. Good show. One of the better selling shows in Fla. Great show, high in buyers. I was so busy I didn’t find food till after. Very involved patrons. We are going back. Sales fair, expected better, everything else good. Everything was right except sales. No exhibitor list, little info as possible. If exhibiting in the park, only hand carts allowed.

Northern VA Fine Arts Festival - Reston - My best show of 1999. Top notch. Good show getting better each year, well educated, affluent audience. I get more follow up business from this show than any other one I do. This show will be great! Pat and Anne super coordinators. Hotel deal at Hyatt was very nice. Nice show- should have better sales given the area. Don’t really know if it is well advertised People are more interested in buying your work at the next show. Down from 98. This show just begun Fri. night setup but needs to improve organization for setup. Setup a nightmare - badly organized and poorly communicat-ed. Load - in was only glitch in this show due to poor communication

Oakbrook Fine Arts - Great quality art. Could really be a great show if artist could show more work; must use their displays - hard show because clients want to see more work and van is parked good ways away. Way too many photographers at 99 show. In mall setting - mostly mall crowd. Mall show - many restaurants nearby. Bad weather hurt sales.

Oklahoma City Festival of the Arts - Too long - will not do again. Too many days and too long of hours. Too long - 6 days - long hrs. Too long! Too long! Too long! Best Patron program Very conservative public. Show is way too long. Frightening weather. Miserable show. Not my market. Will not return. Rained out 1 of 6 days - the Saturday - too bad. It seems to always rain, too many students. Weather extremes were a factor here-very hot for 2 days, then cold rain for 4 days.
Old Town Art Fair - Chicago - My 2nd best show of 1999. Thank god I’m in! Large crowds. Very crowded - big party - reliable sales. Rain this year, bad load-in and out could be helped enormously if this lax committee paid some attention to the problems. It rained too much this year. Set up the day of show a pain. Rain (11) This was good for me even in rain. Very good all around - though hard. Early Sat a.m. set up terrible. Loved promo. Bad weather this year. Eager public in spite of rain. Access is a nightmare. Weather & the usual set-up problems. Bad weather This show needs to be advertised - it is nothing more than a party weekend for the local neighborhood. Drinking is becoming a real problem at the show. 99 was washed out on Sunday. Take down/ set up is an utter nightmare. Weather adversely affected sales - great weather & crowds on Sat., terrible on Sunday. Beer in show has changed it Setup and take-down can be EXTREMELY difficult They are trying to get new artists and get rid of those whose work hasn’t changed. Accommodations difficult.

Pacific NW Arts Fair Bellevue Museum - The best I’ve experienced in sales but very grueling hours & conditions. Very high % commission show 25%+ This show will never be a truly national quality show until they get rid of the percentage fee of 25%. It is unfortunate because this market deserves a great show.

Paradise City Arts Festival Fall - Beautiful show - well run, high quality, great food. Good media coverage. More like an ACC show this year. Not enough 2D art buyers. Great quality, not the buyers to merit fees. Weather, not enough attendance, beautiful show. Lots of shoplifting this year during the show. (2)

Philadelphia Museum of Art Craft Show - The best show ever. It is an honor to participate. Never done better! Absolutely fabulous. If you get in it’s great - the quality can be spotty. This show had less attendance this year and has a very traditional buyers.

Port Clinton - Highland Pk - What an affluent crowd. Amy Amdur really checks our her exhibitors to make sure they are doing their own work. Good staff, good standards (checked each booth for repros). My best show for sales - very congested. A very nice show, nice promoter that knows how to bring in the buyers, but also knows how to really stack in the exhibitors - some spaces not so great. Food was in neighborhood not show. Good crowd. Amy A. makes it happen This show is tough to define, can be good or real bad. The quality is not what it once was. Never has been great sales for me (Photog) 1st time, bad location.


Sarasota ACE - Great first time ACE show - the aisles were full the entire show. Problems (air & floor) w/ outer tents - but will be fixed for next year. Well run and easy to do. Your normal efficient ACE show. People in main building had much higher sales than either temporary tents. Part of show in tents badly lit, no AC (2). Temporary buildings too dark, too hot and not well attended. Food too expensive. Terrible arena bldg & tents, too hot, too cold, bad floor, bad light. We were led to believe the facilities were better.

Sausalito Art Festival - Artists relations the tops! The #1 in artist-friendly! Load in is tough but they help all they can. Overrated quality but potentially great sales. Parking remote - shuttle unpredictable. They say no reproductions - but they allow it anyway. Lousy info - lousier attitude of director & staff to deal with problems.

Smithsonian Craft Show - My favorite show to do when I get in. Good sales, awful access, some stuff great - others NOT.

St. James Ct., Louisville - Helpful block captains, lots of patrons, director present. 3rd St. Show can now park behind booths. A circus but they buy. Our best show for most categories (not sales). Sales usually better. Crowded, junky, carnival, confusing, but director is making it better. Very cumbersome registration process - deposit in Feb., balance due in May - no reminders.

St. Louis Art Fair - Outstanding. Wonderful in everything. Another best venue. Wonderful people. Larger advertising and great weather. Best of all. Attracts quality crowd. Good opening night. Good show, good management. Almost as good as Cherry Creek! Love to do this one every year. They know how to do things right - a beautiful setting for an art fair. Positive - enthusiastic staff. All round excellent show. Very good all around. Noon setup seems late - was never able to get to food booths so I can’t comment on them - difficult to eat after the show (too late - hotel help wants to go home). Very nice show. A little better each year. Short time setting up Allowed large RV with trailer to enter and block street.

St. Paul ACE - Love this show! I love the jewelry lock-up for jewelers - may cost - but reasonable. Truly gross food & no parking for customers on Friday. Slow sales.
TACA Craft Fair - Nice committee - 2 days would be better. Crowd & sales slow, don't know why. Attendance & sales down except on Sat. Show is not growing - sales stagnant & the buyers are not coming. Needs help. Otherwise is one of my favorite shows.

Toledo - Crosby Gardens - Small show, great location, needs art! Friday night preview should be open to public. Shuttle parking or a long hike.

Uptown MN - Excellent quality. Feels like change for better. Seems like this show is trying to get it right. Still too big, but good. Too big! Way too big! not at all discriminating, music too loud. Crowd was trashy. Mish mash of art and bad crafts. 62 photographers! No security. Too huge & impersonal. Way too big & out of control. Too many things wrong, should be a better show. Too many artists. No one cares. Done 4 yrs. now and sales not worth it.

Virginia Beach Boardwalk - Disastrous weather! Staff handled it very fairly and showed respect for artists and their work. (used ratings from previous year). Fun show when weather is nice. Wish show could attract more quality exhibitors - too much mass produced glass stuff. Great treatment of artists. Buy two spaces for comfort & for spreading out. Bad weather too many artists, too large a show, unfairly judged. Low end, poor sales, terrible weather. (3) Rainy & cold 3/4 days - hard show - work out logistics to make easier.

Washington Craft Show - Small, but sophisticated crowd. Getting better. It's just not a great selling show but the quality is great. Exhibitors not allowed to eat food at the dinner party and fed a sub-standard meal ahead of time.

Wells Street-Chicago - Bad in all respects, city using the show as a cash hog. What a mess! Vendor/ sponsor booths certainly spoiled this show for me. Set up is a nightmare. No interest from community. Very poorly organized - have done it 4 yrs but won't do again. Set up - too early (5:00 am), called about questions - didn't call back, this is a street festival? It rained all day Sunday.

Winter Park Sidewalk Art Festival - Great town, great people, great sales. Great Show. Love the boxed lunch delivery service. Nice show, nice crowd. A good looking, quality fair. Great weather - sales. Great sales in '99. Well-juried. Nice setting w/ great crowds. Committee good on upholding rules. A pleasure - attentive crowd willing to buy. Love it. One of the few decent shows left in Fla., very well run. Show is a tad conservative, but beautifully organized, nice park setting, nice pre-ordered lunches. Show judges made visual and physical contact with each artist. Very professional. Not as good sales as previous year. Good hours, buying crowd, easy pace Nice show - my 1st time there. I will apply to this year year after year. No early set-up. Good crowds but sales are slow. Rules ridiculous, apply to some not all. Cooking fumes and food hawking are a problem. Overrated.

Winterfair - Columbus ODC - Good show for jewelers & novelty items. I have a hard time with sales at this show. Many others also had poor sales, while some had their usual show, who knows? Usually one of our best shows. This year sales took a nose dive - no visible reason.
Generous Benefactors
(With upcoming show dates)

American Craft Council
72 Spring Street
New York, NY 10012
212-274-0630
council@craftcouncil.org
www.craftcouncil.org
ACC Markets (To the Trade)
Baltimore July 16 - 17, 2000
July 16 - 17, 2001
San Francisco Aug. 9 - 10, 2000
Aug. 8 - 9, 2001
Baltimore Feb. 20-22, 2001
ACC Craft Shows (Open to the Public)
West Springfield, MA June 16 - 18, 2000
San Francisco Aug. 12 - 13, 2000
Aug. 10 - 12, 2001
Sarasota Dec. 1 - 3, 2000
Nov. 30 - Dec. 2, 2001
Charlotte Dec. 8 - 10, 2000
Charlottesville Dec. 7 - 9, 2001
Atlanta Mar. 31 - April 1, 2001
St. Paul April 6 - 8, 2001
Chicago II. April 27-29, 2001
Shary Brown, Executive Director
Ann Arbor Street Art Fair
P.O. Box 1352
Ann Arbor, MI 48106
734-994-5260
aasafair@aol.com
July 19 - 22, 2000
July 18 - 21, 2001
Lynette Wallace, Executive Director
Art Colony Association
Bayou City Art Festival
2700 Albany St., Ste. 203
Houston, TX 77006
713-521-0133
bcart@netropolis.net
www.art colony.org
Mar. 31 - Apr. 1, 2001
Oct. 13 - 14, 2001
Shary Brown, Executive Director
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Mar. 31 - Apr. 1, 2001
Oct. 13 - 14, 2001
Bill Charney
Bill Charney & Associates
135 Eudora St.
Denver, CO 80220
303-321-3190
bcharney@aol.com
Aimee Bretzloff
Toledo Botanical Gardens
Crosby Festival of the Arts
5403 Emler Dr.
Toledo, OH 43615
419-936-2986
events@stax.net
June 24 - 25, 2000
June 23 - 24, 2001
Gail Morrision
Harvest Festival
601 N. McDowell Blvd.
Petaluma, CA 94934
707-778-6300
morrisson@stax.net
www.harvestfestival.com
Las Vegas NV Aug. 25 - 27, 2000
Long Beach CA Sept. 2 - 4, 2000
Phoenix AZ Sept. 8 - 10, 2000
Del Mar CA Sept. 22 - 24, 2000
Pleasanton CA Sept. 29 - Oct. 9, 2000
Ventura CA Oct. 6 - 8, 2000
Sacramento CA Oct. 20 - 22, 2000
Tucson AZ Oct. 27 - 29, 2000
Anaheim CA Nov. 3 - 5, 2000
San Francisco CA Nov. 10 - 12, 17 - 19, 2000
San Jose CA Nov. 24 - 26, 2000
Pomona CA Dec. 1 - 3, 2000
Fresno CA Dec. 8 - 10, 2000
Gayle Terry
Kansas City Plaza Art Fair
450 Ward Parkway
Kansas City, MO 64112
816-753-0100
gaylet@unicorn.net
Sept. 22 - 24, 2000,
Sept. 21 - 23, 2001
Stephen King
Main Street Fort Worth Arts Festival
306 W. 7th Street Ste 400
Fort Worth TX 76102
817-336-2787
msfwaf@aol.com
Apr. 11 - 15, 2001
C. L. Holloway, Director
Red River Revel Arts Festival
100 Milam St.
Shreveport, LA 71101
318-424-4000
kip@redriverrevel.com
Sept. 30 - Oct. 7, 2000
Sept. 29 - Oct. 6, 2001
Judy Hammond
Rest of the Best Fest
1916 Pike Place, Suite 146
Seattle WA 98101
206-363-2048
July 28 - 30, 2000
July 27 - 29, 2001
Cynthia Prost
Saint Louis Art Fair
501 N. McDowell Blvd.
Petaluma, CA 94934
707-778-6300
morrisson@stax.net
www.harvestfestival.com
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Phoenix AZ Sept. 8 - 10, 2000
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Ventura CA Oct. 6 - 8, 2000
Sacramento CA Oct. 20 - 22, 2000
Tucson AZ Oct. 27 - 29, 2000
Anaheim CA Nov. 3 - 5, 2000
San Francisco CA Nov. 10 - 12, 17 - 19, 2000
San Jose CA Nov. 24 - 26, 2000
Pomona CA Dec. 1 - 3, 2000
Fresno CA Dec. 8 - 10, 2000
Allentown Art Festival
P. O. Box 1566 Ellicott Station
Buffalo NY 14205
716-881-4269
June 10 - 11, 2000
June 9 - 10, 2001
Michigan Guild of Artists and Artisans
Ann Arbor Summer Art Fair
118 N. 4th Ave.
Ann Arbor, MI 48104
734-662-3382
guild@michiganguild.org
www.michiganguild.org
Summer: July 19 - 22, 2000
July 18 - 21, 2001
Holiday Dec. 9 - 10, 2000
Greektown: May 26 - 28, 2000
Apollo Beach Chamber of Commerce
Apollo Beach Manatee Arts Festival
6432 U.S. Highway 41 N.
Apollo Beach FL 33572
813-645-1366
abeachcham@aol.com
Mar. 10 - 11, 2001
Ann Danzig
The Friends of the North Castle Library
Armonk Outdoor Art Show
32 Orchard Drive
Armonk, NY 10504
914-273-8049
dancers@mindspring.com
Lisa Konikow, Arts Director
Arts, Beats & Eats
30 N. Saginaw
Pontiac, MI 48342
248-334-4600
artinfo@artsbeatseats.com
Sept. 1 - 4, 2000
Aug. 31 - Sept. 3, 2001
Ardath L. Prendergast
Artscape Atlanta
215 Piedmont Ave. NE #1009
Atlanta, GA 30308
404-262-8373
dancers@byramhills.csnet.net
Sept. 23 - 24, 2000
Sept. 29 - 30, 2001
Artstreet, LLC
5508 University Ave.
Madison WI 53705
608-238-1958
artstreet@execpc.com
www.artstreet.org
New Members’ Benefits

The NAIA is pleased to announce the following new member benefits:

A 15% members discount on all rooms at Red Roof Inns (members should have received their V.I.P. cards with the NAIA assigned account number. If you have not received your card first check your membership status at the NAIA web site at http://naia-artists.org/members/roster_a-g.htm or if you are not on line contact Kathy Eaton at 847-426-8532.

A 10% discount on the purchase of a new Craft Hut and on some replacement items. 1-800-678-8677.

A 10% discount on the purchase of a new Showoff 1-800-771-7469.

Once again make sure you are a current member so that you can obtain these discounts. Rick Bruno
Show News

Inaugural Charlotte Arts Festival Announced for May 2001

Carolyn Williams, former director of the Columbus Arts Festival, has announced that the first annual Charlotte Arts Festival will take place May 4-6, 2001. Williams is vice president of marketing and special events for Charlotte Center City Partners (CCCCP), the festival’s producing organization.

With a maximum of 200 artists to be chosen, Charlotte will aim to offer the public a broad selection of media and styles, while not making the show overwhelming in size. Entertainment, food, and other ancillary activities will be carefully chosen to enhance and complement the primary focus of the event, which Williams says will be the artists and their work.

“Many festivals make the mistake of trying to be all things to all people, diluting their primary goal and making themselves nearly indistinguishable from other festivals taking place in their city,” says Williams. “People will come to the Charlotte Arts Festival because they’ll know that this is their best opportunity all year to buy original art, and to appreciate and see the value in what we do.

“I have returned a day early from the Dogwood Festival in Atlanta after the near disaster. I’m posting this early in the morning, since it has been a little hard to sleep. Please forgive any incoherence on my part, but I thought briefly sharing a little of what happened might shed light on the incident:

Casey Ginn, Michael D’Andrea, Andrew Hersey and I (in that order) were all sitting across a paved park access road from our booths, since a steep embankment behind our booths prevented anything else. A 60-foot tree was growing from the embankment directly behind Michael’s booth. Its trunk was approximately 3 - 3 1/2 feet in diameter. The festival began Friday with a bright, warm sunny day, but a line of thunderstorms passed through Saturday morning, being pushed by a strong cold front bringing strong gusts and clearing, but colder temperatures.

About midday, folks began to appear in numbers to view the show and other festivities. To my knowledge, all four of us were seated when the tree began to fall. I was holding a conversation with LaTrece Coombs from my chair when I heard a loud “crack.” I had noticed earlier in the day the leaves on a portion of the tree had not yet emerged and immediately thought a portion of the tree dead and a branch had broken. I looked up to the surreal sight of the entire tree falling directly toward us. I yelled (something) and leaped from my chair. Despite thinking it was a dream - not real - I began moving away, while trying my best to look up to determine where the tree was headed. I quickly realized I could neither outrun the tree, nor determine were the branches - hundreds of them, most which were larger in diameter than myself - would land. I had made it about 5 or 6 feet from the chair when the entire tree fell with a tremendous thud. When something this large falls, you cannot doubt its weight, as you can feel it transmitted through the ground.

As the dust settled, I looked around and found myself surrounded by massive branches up to my shoulders. The sounds of screaming and moaning people made it seem as if a bomb had suddenly exploded in a crowd of innocents. Since I could not see much around me for the debris, I climbed over some branches to find Andrew Hersey, who moments before had been sitting at my right elbow. He was on the ground, injured, but not seriously hurt. Both our show chairs were shattered, my cart of additional paintings crushed. The next thing I saw was a golf cart that had been used by a show official. It was completely crushed and legs of someone pinned under the tree. A young woman who had been in Michael’s booth had been pinned by the trunk, caught in the mangled mess of his booth. The tree fell squarely in Michael’s booth, with branches coming down on the others, completely flattening all but mine, which was substantially destroyed.

3 Lessons:

Faith - If you’ve ever been ripped off - or even felt degraded - by your experiences in this business on the road, it can shake your faith in mankind. Mine is restored today. When this happened, I found myself too stunned to do more than stand amazed. Folks came running immediately to help those injured. Some freed the young woman from Michael’s booth, moved her to safe ground in, what was moments before Andrew’s booth and administered help. She was bloody and in shock. Others looked after an older couple nearby. Someone yelled to lift the tree to help free the pinned official. This I helped with, though I felt it humanly impossible to do so. More and more people joined in until we had actually lifted it enough for some brave soul to pull him free. I was certain no one could have lived in the space between the tree and the cart, but that did not prevent us pulling together. I will never forget what can be accomplished by pulling together.

Hope - We all face the same hazards on the road - perhaps the biggest being the road itself. Most of us have experienced the unpredictable nature of weather and the vulnerable feeling being at its mercy. We are so greatly disconnected to nature today, we sometimes forget its awesome power. A few inches either way, and many of us would have been crushed like matchsticks. We all HOPE we will not have to go through these trials, but one thing is certain: uncertainty. The one thing you can count on is your friends and even, I found, strangers.

Charity - Before the four of us had sorted through the mess and packed, you fellow artists, headed by LaTrace, had already collected donations from one another. A number of you fellow artists worked tirelessly to help pick up, stack and sort the pieces. Show officials showed genuine concern for our well-being. The monetary loss seems trivial beside the potential for harm this accident brought. Thank God no child was injured or maimed. To this hour, I do not understand how no one escaped death or injury beyond a broken leg or why I was spared death. What is truly important is that we can act as a community that cares what happens to one another, God bless you all.

Paul Germain

(Following this disaster in Atlanta other artists logged in on the forum to report on the incredibly efficient handling of the situation by the Dogwood Festival committee. Not only do we commend them for their crisis management, but also for the compassionate way in which they addressed the artists losses. Taking their cue from La Trace Coombs who immediately started a collection for the artists impacted, the committee on Sunday mansed a collection box where the artists tents had been. Reports are that they were able to collect from festival goers between $7300 and $10,000. Way to go Atlanta!)
consistent with all shows. I’m sure this would be Linda’s wish, and perhaps with enough input could lead to changes.

Our wish is for all artists faced with personal or medical emergencies be given a prompt refund, especially since the space can be filled by another artist. And the same chance as each new artist for acceptance to the next show. I am also sorry for the feelings of helplessness and frustration Linda felt as she was going through such a tough time, it just underscores the compassion we all need to feel towards each other, since these events are so people and personality driven. I’m sorry for any inconvenience she perceived from our end and will in the near future make direct contact with her to open up the communication she felt was lacking and gain more insight from her on this subject.

Thank you again for the opportunity to respond. I welcome further discussion, and look forward to working with the NAIA and its members. Thanks for a great service and a forum for communication. Sincerely,

Kathy Erick
State Street Area Art Fair Director

Gauging from the discussion among the directors who participated in the NAIA hosted Director’s Conference following Winter Park this March, we are finding that most shows are receptive to what we’ve been calling a compassion clause. We’re promoting at every opportunity an understanding that throughout the industry extreme cases should be evaluated individually by directors themselves, apart from the letter of their laws. Fortunately real calamities are few and far enough between that shows should be able to treat the artist affected compassionately. Correspondingly, artists must recognize the potential for abuse and help to safeguard the trust we’re able to forge. It’s important that this initiative is carried forth in members conversations with show committees so that the stage is set well before the unfortunate situations develop.

Banister Pope, Editor.

To the NAIA,
I would like to see the NAIA do more to help artists who get a raw deal from shows. I brought up an incident that happened to a friend - he received an acceptance for a show. Two weeks later he received a rejection. When he called about this, the show said it was their mistake but he was still rejected from the show. I brought this incident up to several NAIA board members and they were very cool about tackling this sort of issue. I think if NAIA was just willing to call a show on behalf of such an artist it would help give NAIA an image of helping the artist first.

To Faegre

As colleagues we are certainly sympathetic to the frustrations individual artists face but we just cannot take them on case by case. Please understand that we succeed as advocates by fostering cooperative relationships and that the adoption of a confrontational stance at any level would be counterproductive.

B.P.

Sent in with the Surveys:
The topic of donations is a touchy one among most of my friends. More and more shows and organizations are requesting donations for their silent auctions. Rarely do they understand what that entails for us.

Almost no-one requesting a donation understands that we, the artists, do not get a tax deduction for work we donate. We get a deduction for our materials only; but for most of us, the value of our work comes from our labor. I might have $20 worth of materials in a $100 item, and I would have received $100 cash from the sale of that work, except that I donated it. So I get a $20 tax deduction, instead. And like most of us, I deduct all of my annual materials expense anyway, so there is absolutely no tax advantage to making a donation of my work.

Secondly, most people requesting a donation assume that we, the artist, don’t really lose anything by making a donation. The attitude seems to be that we just have all this stuff laying around, or that our work just magically appears with no effort. For most of us, giving up a piece of work is not giving up something we had laying around. It represents a major cash flow decision.

Bargain hunters frequent silent auctions, hoping to find a piece by a favorite artist which they can get by bidding low. I don’t know whether a person getting a bargain on a piece of my work would have bought it at full price, but if people know there will always be a silent auction, why should they pay full price? Most artists I know find this whole process insulting.

I do donate pieces of my work to silent auctions at major shows because I feel I have to, but I wish there was a better way to raise money for these charities. I also wish every show would stop thinking they have to do a benefit evening. Except for the very top shows like Smithsonian and Philadelphia, they’re usually a waste of time and money for the artist. None of us want to be there for an extra evening, paying to be there for an extra evening, watching a handful of over-dressed socialites wander the aisles not buying anything.

I’d like to say that I understand the charities are certainly worthwhile organizations, but I like to chose my own charities, not have it forced on me. Every piece I donate represents a little less cash I can contribute to a non-profit organization of my choice.

Thanks for listening to an anonymous voice.

I feel artists should donate work to the organizations of their choice; however I feel that it is unethical for an organization that we are in business with to ask for a donation of work which they will be auctioning off at whatever price. Who would not want to participate in bidding on this art that they might get for ten cents on the dollar? I do believe that if we are able to set minimum bids on the work that we are now having to donate, this problem may just fix itself in the long run.

The Art Against AIDS donation which I have started to donate to every year is an example of the type of donation which I feel truly makes a difference. The sponsoring organization:

1. Is selective in whom they ask for a donation
2. Provides a true art event - it is publicized by color catalog, artist name, description of the piece along with the market price of the work
3. Provides for an event that is held in a prestigious location as an annual event
4. Provides for an event that has some prestigious names in the art world participating, along with their prestigious price tags
5. It is a black tie event with modest ticket prices to attend
6. They thank you officially with a letter, after the event, specifically mentioning your work by title and medium, which makes you feel like you made a difference for the cause.

This type of treatment makes me want to participate on a larger scale (price wise) each year.

Anonymous

We’ve made an exception to our policy of not running anonymous letters in order to share the two letters above. I think the artists reluctance to sign their names is only an example of the fear of reprisals, founded or unfounded, that many suffer in deciding whether or not to donate art work to the festivals in which they participate.

B.P.

Members’ News

Galen Carpenter, Valerie Hector, and Kathleen Dustin are featured in an excellent article on American Craftsperson in the May issue of Smithsonian magazine.

Congratulations to Les Slesnick who just won a BIG award from the M.I.L.K.International Photographic Competition (Moments of Intimacy, Laughter, and Kinship). An international competition - 17,000 artist, 164 countries were represented, 40,000 photographs were entered. Of the big winners, the judge picked one representing Friendship (person from Malaysia), one for Love (Japanese photographer based in N.Y.) and one for Family - a photo of a Mexican man on a bench holding his wedding photo by Les. Each of these winners received $20,000 beyond the initial finalist prizes of $1,750. His photograph then went on to win the GRAND PRIZE of $100,000. (This figure is not a misprint) Les said he felt that he “just got lucky this time.” Information about the contest can be found at www.milkphotos.com

Cynthia Davis has compiled a statistical study to analyze art shows’ policies regarding booth fees. Shows were divided into one of three categories: shows where booth fees are due upon acceptance, shows that have some kind of refund policy, and shows with a policy that an application is a commitment to show. Since this issue is a problem for so many artists it is a greatly appreciated aid to NAIA efforts addressing this problem. A summary can be found on our web site naia-artists.org/work/study.htm

For Sale:
Grey carpeted display panels (wooden framework, dubbed “Semi-pro” panels by Banister Pope). Nine 38” x 84” panels, one 19” x 84” panel. They assemble with velcro straps and standard M-D overhead support bars. Price: $300. (not including the support bars) Call 860-956-9340 or email: brennelli@earthlink.net

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Mail to P.O. Box 334, Dundee, IL 60118 or Fax (847) 426-3639 or email: eatonart@earthlink.net

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