The responses to this year’s 2001 survey are very beneficial, both in terms of determining the direction in which the NAIA should proceed, and shaping its first member conference. We received 179 surveys back. This was a 33% return on our mailing and a percentage usually considered very good by the standards of many statistical analysts. However last year we received 283 for the 2000 survey so this year the number of responses was down by a considerable amount.

As to what members thought the NAIA should be focusing its efforts on, Working to Improve Existing Shows was clearly given the highest marks, followed by Assisting communities in major population centers that do not have a significant festival of their own and wish to develop one. This seems to be an affirmation of the current direction that the NAIA is taking. Producing a NAIA members only show had a very low overall number, with most respondents either giving it the lowest score or the highest score. In the end this resulted in a low number for this issue. Obviously, our membership is very polarized on this idea. Expanding the NAIA web site into a 24 hour marketplace ranked the very lowest in terms of scores.

The conference ideas that were most popular were A mock slide jury, A panel of show directors to whom we can direct questions, and an Analysis of the current festival industry. As to whether they would be interested in attending, most survey respondents checked Maybe. The generally preferred fee was $150 and the majority of responses checked that a NAIA conference should be independent of any show. The Midwest was the location of choice of the majority, and I noticed that the region the correspondents checked usually corresponded to the postmark located on the returning envelopes. A retreat type location in or near a major city had a few more (but not many more) votes than the others locations. The type of accommodation preferred most was a Midrange Hotel. The three most preferred months in declining order were January, March and February. The majority of respondents thought the conference should be open to any interested person.

continued p. 3
Letters

Dear NAIA,

I just had a thought. I’m having a miserable time finding a media category for my work. I make feather masks. They are all feather, so are not mixed media—yet when shows are left on their own, this is the category they put them in. Fiber is scientifically what feathers are, but I don’t jury well with wearables and baskets. I fit the St. Louis Art Show sculpture definition, but I just don’t think sculpture is a good fit.

Would it be possible for you to encourage an Other category on applications? I look up artists accepted to shows on the internet, and my work just doesn’t fit anywhere. I’ve made a living solely from my work for 27 years, so let me know where I belong… Is there someone who I can ask what category I belong in to jury well?

Thanks,

Gwen Bennett

Reflections on Jurying

First, a juror must be aware of why artists do art fairs. Some artists use them as a sole means of support and are able to make a living at selling their art. Others have professions, usually art related, and use the shows as a vehicle to exhibit their work publicly. They may also participate in art fairs to network with other artists, polish their skills as artists—perhaps seeking gallery representation, or simply for the fun of it. In other words, every artist has different goals for their work. I feel that many jurors mistakenly lump all artists who do art fairs into one category of “street artists” who, because they are on the street, are not capable of producing quality work. This type of juror fails to appreciate the value and contribution of the art fair in the development of a fine artist.

Secondly, a juror should have a working knowledge of all media exhibited, or at least, the awareness of what has been done in that field. It is important to be able to distinguish between artists who utilize and control the media to create a look that is exclusively theirs, and those who allow the limitations and characteristics of the media to dictate the results.

Finally, after viewing all exhibiting artists and attempting to choose the award winning work, the juror should take the quality of all the pieces of that artist’s work into account. All pieces should show the same high standards of craftsmanship and creativity, no matter what the value assigned by the artist. Additionally, the overall quality of the art fair must be considered. The goals the committee has set for their show are important as well, and the juror’s decisions should be consistent with those goals.

Jeffrey Gelick

Show News

Ann Arbor Street Art Fair

In 2002 the original Ann Arbor Street Art Fair will celebrate 43 years of extraordinary success with their final year in the South University area. In 2003 they will be moving to their new location on the city streets surrounding the Burton Carillon Tower on the University of Michigan Campus. The fair’s new home will be immediately adjacent to the State Street Area Art Fair, and directly across the University of Michigan’s “Diag” from the prior location.

Following are a few details about the 2003 location:

• The horseshoe design of the new site follows North University Avenue, Thayer Street, and Washington Street, and is surrounded by some of the University’s most stately buildings, particularly the Burton Carillon Tower, which is visible from many blocks.
• The site is similar in size to the previous one, but far more open and pleasing.
• Many artist spaces will be larger, with 12-foot frontage and storage behind the booth.
• The finest traditions of the original fair will carry on. Large commercial tents will provide cover for artists selecting the fair as their only outdoor show of the year and for others who desire fair provided shelter. A few larger, open spaces (no canopies permitted) will add a rhythmic elegance to the layout.
• Access for loading and unloading will be easy.
• Visual art activities for audience education and enjoyment will benefit from intimate spaces interspersed throughout the fair.

Nashville Update

Nashville is exploring the idea of starting a national visual arts festival. Last November the NAIA made a presentation to a receptive crowd at the Frist Center for the Visual Arts in Nashville. Weeks later Bill Charney presented a two-day workshop that was partially underwritten by the Tennessee Arts Commission.

continued p.31
The survey’s results about success were exemplified by the quote “Success is achieving creative fulfillment while making a living.” Many only defined success in terms of financial stability but almost as many defined it in terms of the work itself. One artist stated “After 30 years of creating art for myself, shows, galleries, exhibitions, museums and commissions my ideas about success have shifted. As a flower child of the 60s I began my career with the conventional definition of success: fame & fortune with a great deal of glamour! I now feel successful knowing I spend each working day at my studio pursuing and recreating my own sense of aesthetics, looking forward to the days my completed pieces live up to my standards.” Financial goals seemed to be modest with being able to “pay the bills” often stated. A few people commented on other lifestyle aspects such as “having a good time and remaining healthy” but they were in the minority.

Since we received fewer surveys back this year the number of shows that are mentioned in the rankings is less than last year. However, there are a few new shows that are appearing for the first time. We only list shows where a minimum of seven artists rank the show in order to have enough variation to compensate for extremes of highs or lows. Most shows in our rankings had many more artists than seven reporting on them. Shows that are not mentioned are invited and encouraged to request their scores and comments.

We appreciate the time taken and ideas contributed by the membership and hope even more will participate in future years. The surveys play a major role in shaping the direction and goals of the NAIA.

Kathleen Eaton

NAIA Artists’ Survey Results

TOPICS / SEMINARS / AGENDA ITEMS

The following section contains several broad-based themes to help us understand what you consider to be important elements and focus points for the conference. Several ranges of activities or discussion groups could be developed from your feedback. Not all of these things may happen at the first conference, but your feedback will give us direction to plan the event. (Note: The comments are those sent in by respondents. Some minor grammatical changes have been made for clarity. When comments were similar in nature we have combined them under one representative statement and included the number of responses.)

What should the NAIA be focusing its time, talent, and resources on? For this section, rank each item on a scale of 1 - 5, with 1 = not important at all, to 5 = top priority. (The numbers were totalled and the results are listed below in declining order with the sums in parentheses)

Working to improve existing shows (750)
Comment: Would like to see refunds from shows when sick, not able to attend because of hardship - car breakdowns, death in family, sickness!!

Assisting communities in major population centers that do not have a significant festival of their own and wish to develop one (634)
Comment: I would like to see the NAIA target this concept even in a more direct manner. I feel we should be contacting museums throughout the country and encouraging them to put on shows similar to the Philadelphia Museum Craft Show. The only difference I would like to see is Fine Art included. So the concept would be geared to high Quality (the Q word again) indoor Art Shows. The reasons I feel this is important are as follows.
• Museum Art shows reach deep into the community and help fund the Museum’s Art events within that community. They also serve to educate the public.
• By Artists participating in shows that are linked with Art Museums it enhances the public’s perception of us in a positive manner.
Because the public knows these type of events help their local Art Museum they are willing to support the event, which translates into income for Artists.

Because Art Museum events are designed to generate funds for the museum, when the event is successful over time it will provide a long-term market with an appreciative audience that will continue for the next generation of Art Fair Artists. This in a sense is job security. When a private promoter who has made his money retires, where are we and the younger artists left?

Art Shows in general provide a place where most people can go and buy a piece of Art. This reaches into the community far deeper than a few wealthy collectors going to a Gallery to purchase “unaffordable to most Art”. In the end it encourages the general public to buy Art and it is an accepted and enjoyable manner of shopping.

Having the Art Shows inside allows everyone the ability to display their work in a dignified secure area protected from the elements. It also helps lift us from the public’s perception that we are “just street artists”. I feel we will be viewed in a much more serious light.

Let’s face it, we are all aging and dealing with the weather is no fun especially as we get older. We should encourage indoor events.

I would love to see someday a large bank of Museum Art shows available that are spread out geographically for us all to draw on. I also feel we should be inviting the people affiliated with the museums to the convention and having an “Information Day” strictly for them, which will spell out the positive aspects to be considering such an event! Include speakers, examples and dollar figures! At the very least a professional packet put together by the NAIA and sent to the proper person at the museum, then a follow up phone call. There could also be follow up information on the web site.

If indeed the NAIA membership does not want the organization to put on our own shows we should stand ready to help those communities and Museums that want to. We should be ready in an advisory capacity and be willing to continue support throughout the first few years of an event providing information and consultation.

Starting a national promotional campaign that encourages buying art: A Buy Art campaign (541)
Comment: This would probably be cost prohibitive.

Assisting smaller communities develop new local / regional shows (509)

Developing additional group buying discounts for NAIA members (508)
Comment: But, 1-15% isn’t very significant.

Developing member resources on Professional Practices / Business Acumen (489)

Publishing the newsletter and / or other interim communications more often (426)
Comment: Use the forum.

Designing, producing, promoting, staffing, and implementing a NAIA members only show (418)
Comments:
NAIA members only show - this is a tricky one - who would judge the quality.
Is a really bad idea, you will divide membership.
NAIA hasn’t got the $150,000 front money to do it right. This amount is in excess of booth fees that would be required to successfully promote show the FIRST year. NAIA does not have sufficient recognition to attract underwriting. How are you going to find 10 people to dedicate 25-75% of their time to this - free! Too many shows, not enough good ones.
I would favor this last suggestion only if in the Atlanta area, where no one seems able to do it right and keep it going- maybe NAIA could - the area has so much potential- would like to see it in early to mid May or late October.
Interestingly- as bad as the quality of the work in the Summer Guild show- it adds a ton of money to our bottom line. It would be great if there was some way the NAIA could add to the bottom line.

Expanding the NAIA website into a 24 hour marketplace for our members (408)
Comment: Show one member’s work with their web site listed so that interested party could go to that site.
Other

Health insurance for NAIA members.(4)

Group Insurance.(2)

I like the BASF ad on TV. We don't make the tennis shoes we just make them better. I think this should be the motto of NAIA. We put so much into the work and shows we do - we need to make it better, i.e. new customers, better conditions, more publicity, more understanding markets for our unique work.

I know there’s the Art Fair Source Book, Harris list, etc. - but it would be great to have members use the forum to give reactions and feed back about shows! It might make promoters take note!

Working with show promoters and producers to standardize applications, slides, etc.(2)

Rating show promoters and improving Quality of promoters to enhance fair treatment of artists.

Promote a policy that encourages a tenure for artists at certain shows- like if you have exhibited for say, ten straight years, you are in for three or five more years. Also, what is with this new insurance trend- one million dollars liability coverage per show???????

I’d like to see shows try to be more fair to artists. - Booth fees are becoming prohibitively expensive. - They are keeping part of booth fee if you cancel. - Some don’t understand we have to apply to more than one show- and we get punished. - And, they expect donations all the time. They should have people buy our art, then donate it.

My personal pet peeve is Wait List policies, though I suppose this falls under Working to improve existing shows.

My ideal Wait List notice:
  a. has my name only, not the whole list
  b. tells me I am # xx of a total #xxx - no individual media groups -- ONE LIST has a PHONE NO. that has a recording (24/7) indicating what number is next.

Continuing to standardize some requirements at shows, such as appl. slides, refunding most or all show fees in the event of show cancelation. Perhaps promote speedier acceptance/rejection notices, so we may plan our seasons a bit easier and not waste money on jury and show fees!

Work to reduce booth fees- shows need to find another source- maybe the new, right-wing NEA would shell out $60,000 to each community art festival to replace booth fees!

Encourage directors to define categories, and either enforce rules or drop them.

Change show directors from excluding production crafts to including them.

$ due at acceptance.

Keeping booth fees down or assisting shows in attracting more unusual, less popular artists- by either lowering booth fees or offering alternate booth fee system with a choice of fixed booth fees, or a small booth fee with reasonably low sales percentage. Booth fees are rising to the point where only artists with average, popular art can afford to do them!!! More cutting edge and experimental art is going to disappear from outdoor art shows if this trend continues.

Eliminate factory art masquerading as that created by individual artists at art fairs.

Work on a plan to get the high end art buyer back to the shows.

Suggest shows send a list of accepted artists, even if it’s just name and medium. It would facilitate splitting hotel expenses with someone from another part of the country who is doing the same show.
Drawing educated, affluent buyers. Educating festival directors regarding importance of targeting quality rather than quantity visitors. Emphasizing the art in art festivals. The obvious, direct relationship between the ancillary attractions (food, music) and the type of visitors showing up, is the most important point to be emphasized.

Strengthening and maintaining communication channels between artists and show directors/committees. Better facilities at shows for artists - more storage space, bathrooms, hand washing facilities, artist parking, load-in/load-out.

Continue to provide a (rules) model for shows to follow. Be the cops in the fair world to make sure quality can happen.

More intensive jury processes to raise quality at art fairs. Indoor2D/3D art festivals (not produced by NAIA - but inspired by NAIA)

Having artists in the jury.

Disclosing jury score and cutoff score.

Be more concerned with your members not doing those top shows. I do those great shows- but I do more of ordinary shows. I dislike your emphasis on Cherry Creek, etc.

Development state regional core groups

Expand the newsletter into a magazine so that we have something other than Sunshine Artist.

Connecting with artists, retailers, and the public, to promote art other than art festivals and shows. NAIA should be more concerned about art and artists, some of us don’t do shows.

I read the directions however I do not discard- top priority means we need to improve all as much as possible- I say aim high - Hitch your wagon to a star!

Use email and forum postings to increase communication- more cost effective and faster.

More on how to.... ins and outs, webpages, of starting an art profession.

Show ranking & support information.

Improving the image of art fair participants in the art world.

Identify and come to agreements about the most important issues.

Helping artists that get a bad deal from a show.

You're doing a great job, follow your instincts.

For the following potential conference ideas, please rank your interest level on a scale of 1 - 5, with 1 = not interested at all, to 5 = very interested. (The numbers were totalled and the results are listed below in declining order with the sums in parentheses)

A mock slide jury (this could take various forms) (608)

A panel of show directors to whom we can direct questions (599)

Analysis of the current festival industry (590)

Insurance / liability (535)

Alternative marketing and promotion ideas (open studios, direct marketing, etc.) (530)

Developing individual artist press packets for shows and other professional venues (501)

Personal web site development / marketing (484)

Media discussion groups (painters talking with painters, printmakers with printmakers, etc.) (441)

Other

Taxes forum

Graying population

Information workshop for museums in an effort to promote shows.

Slide consistency. What about digital images.

Slide critique by jurors.

Discussion (panel?) of the importance/non-importance of booth slides. Young artists (mentoring?)

Aging artists and the art fairs.
Workshops with nationally respected artists & craftspeople.

Get booth fees lowered, get cheap motel rates, cut expenses.

Group rates or discount rates for NAIA members.

Support of emerging artists old & young who have limited financial resources to even create entry materials. Emerging artists with limited financial resources need support, especially with booth slides or lack thereof. We almost all started on limited resources before this was a requirement. Many could easily work their way up if they could gain access to the better shows. Who wants to invest in the entire set-up prior to being accepted? Perhaps emerging artist category could be permitted with only slides required.

Teaching, apprenticing, mentoring.

How artists determine what shows to apply for and how the shows guide their lives.

Insurance/health.

What type of organization the NAIA should be.

Discussion groups on how to improve NAIA effectiveness.

It is imperative the membership as a whole discuss it’s vision for the organization. I would also like to see the general membership vote on board members/officers.

Discuss dues increase, hiring staff.

Fostering the pursuit of excellence in our work.

About new shows.

Consisting of director/panelists who have paid to attend the conference. Maybe more than one panel of directors- a daily feature perhaps? Also... digital discussion.

Financial investment advice + start a 401k for members.

Media discussion groups that show artists how to best present their work at shows - New and innovative ways to package work and present work, display work, etc.

More info on wholesale markets/ marketing

Would you be interested in having vendors available to talk about their products and perhaps offering discounts to NAIA members?

Yes - 50%  No - 12%
Would just like product literature available - 38%

If “yes”, what type of vendors would you like to see?

Check as many as you wish. (The number of people who checked each category is listed in parentheses. They are listed in declining order)

Display products (84)
Credit card terminals (83)
Canopy systems (67)
Art material suppliers (66)
Web site designers (54)

Other

Van manufacturers (3), and reliable service centers for van repairs. (We all break down so where’s an honest mechanic?)

Insurance, liability/health.(3)

Truck and trailer/accessories

Software, Insurance, Liability, Exhibitor travel cases, credit merchant services, ASID representatives

Photographic services - print services (Mitchell)

Perhaps a list of commercial photographers who could take slides (both work and booth) in various cities - 2D & 3D work.

Hotels and restaurants offering travel discounts.

Tools for specific media.

Discount art supply stores, art magazines, galleries looking for artists.

Framing supplies.(2)

Transporters to show for displays & art. Also, jewelry cases.

Magazine, books geared toward shows or marketing.
CONFERENCE LOCATION / LOGISTICS

The conference would most likely be a two-day event and our goal is to present it at a reasonable cost.

Would you be interested in attending a NAIA Artists’ / Members’ Conference? (Many people altered the inquiries 'Maybe' and 'I doubt it' by crossing off the reasons given. We are just listing the three options without any of the reasons.)

Yes, definitely - 26%
Maybe - 46%
I doubt it - 28%

Comments:
This question should have been just yes, no or maybe. I have other reasons for maybe.
I’m concerned about the time it would take. (2)
Depending on date and location. (2)
Only if it’s not too far away. (2)
But I am concerned about time.
Concerned about cost and location.
I do not have enough interest.
I hate meetings.
Depends on time of year. (2)

What would you consider a reasonable conference fee for members / contributors? The fees indicated here would include facility rental, communication costs, two breakfasts, and two lunches.
Transportation, lodging (we would search for group rates), and other expenses would NOT be included.
Please consider other conferences that you may have attended or seen advertised when making your selection. Your choice will help us plan what we can afford to offer.

$150 - 53%
$195 - 30%
$225 - 17%

Comments:
Have a conference and let us worry about our fees.
They all seem reasonable!
Or less.
What’s the difference?

Would you prefer the conference dates and location to be scheduled in close proximity to a major show or would it be better as its own destination?

The conference should be

In close proximity with a show - 27%
Independent of any given show - 73%

Comments:
For instance, the Mon. & Tues. after or Thurs. & Fri. before.
Hard question.
Large show.

Would you prefer the conference location to be in the

East - 22%
South - 18%
Midwest - 53%
West - 7%

Comments:
Whatever area is interesting
Central midwest- like Ohio, or southern Michigan
Bellagio - Las Vegas!
Open.
N/A if near a large show.
Florida!

Would you prefer the conference to be located at

Hotel or conference center in a major hub city - 35%
Retreat type location in or near a major hub city - 38%
Retreat type location that is outstanding but not particularly close to a major hub city - 27%

Comments:
Suggestion: Convention Center in Oconomowoc, WI
Pick a flight hub, Detroit, Chicago, etc.
Wherever we can get the most bang for our buck.
Cost determining factor.
Well #3 but let's be reasonable about $.

What type of accommodations would you prefer?

Luxury hotel - 3%
Midrange hotel- 47%
Economy hotel - 30%
Bed & Breakfast - 9%
Campground - 11%
Comments: Hotel with campground nearby for those with RVs. (2)

What is the best month of the year to schedule the conference? Mark up to three with a check mark or X. (We are listing the number that checked each month in parentheses)

Jan (71)  Jul (15)  
Feb (48)  Aug (24)  
Mar (66)  Sep (13)  
Apr (39)  Oct (29)  
May (24)  Nov (31)  
Jun (10)  Dec (18)

Who do you think should be eligible to attend the conference? Consider your answer carefully. If the conference was open to non members or non contributors, they would pay a substantially higher fee, in excess of annual membership dues, thereby encouraging them to join, but also allowing them to learn more about us without necessarily joining.

The conference should be open to

Members and Contributors only - 39%
Any interested person - 61%

Comments: This is a tough question because non-members could slow down or stifle a topic! Any interested person with the much higher fee applied.

Regarding your career as an artist or craftsperson, how do you define “success”?

Ability to support myself through the sale of my artwork. (61)

Success is achieving creative fulfillment while making a living. (22)

Meeting the continual challenge to improve the quality of my artwork. (18)

Being able to produce a body of work of which I am proud. (16)

Creating profoundly good work that is recognized by experts in the field. (13)

Reasonably able to market my work. Not having to unreasonably bend to what I do to suit the market. (11)

The attainment of your personal set goals. (7)

Happiness. I think we could all get jobs paying at least what we are making now, but we do this instead- unfortunately so many get hopelessly muddled in the business of it all and never have any fun. (7)

Survival with grace and integrity. (5)

If I can support myself and make at least some art every year that reflects “growth” and “progress” toward making “great” art. (4)

Respect from my peers (3)

Personal satisfaction, public response, awards, and money. (2)

Sustaining: happiness, income, creativity, production, recognition, respect of peers, ability.

Happiness. No financial worries. Having to make some work for the market, but also having time to feed the soul.

Acknowledgement, satisfaction, creative growth.

I define my success short term. Whether I have met specific goals in a years timeline. Did I get into shows I wanted, did I make money, did I meet and become friends with new artists, meet new customers for the future, and is my artwork still exciting to me. Long-term has these things, but a bigger scale.

Success is to find satisfaction in my work and to gain respect for my work from my customers and other artists and craftpersons.

Peer acknowledgement is important but bottom line is getting into good selling shows and making a living.

Doing excellent artwork; being respected by colleagues & clients; making a living from the artwork.
## 2001 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 2001. 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.) The scoring was done based on the artist's experiences at the shows in which they participated.

Although we received rankings on over 300 shows, only 58 had enough artists scoring them to give a statistically reliable outcome. We only list shows where a minimum of seven artists rank the show in order to have enough variation to compensate for extremes of highs or lows. Since less artists participated in the survey this year the number of shows appearing in our rankings decreased. Shows not appearing in our rankings are invited and encouraged to request the scores they received.

We have separated indoor shows into their own ranking. 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)

There should be a special cautionary note when interpreting the sales figures, because scores for shows with very high averages varied widely, often as many as 6 to 8 points. Typically if a show had many scores of 10 it usually had some low scores of 2 or 3. In the categories that reflect a show’s efforts, (Communication, Hospitality, Promotion, and Security) the scores were very high overall, showing an appreciation for what shows are doing well.

### CATEGORY

#### INDOOR SHOW

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>SHOW</th>
<th>SCORE</th>
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<tbody>
<tr>
<td>SALES Compared to other shows you did last year.</td>
<td>Smithsonian Craft Show ....................... 9.86</td>
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<td></td>
<td>Philadelphia Craft Show ...................... 9.63</td>
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<td></td>
<td>American Craft Expo ......................... 8.9</td>
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<td></td>
<td>Washington Craft Show ........................ 7.71</td>
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<td></td>
<td>Paradise City East ............................ 7.71</td>
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<tr>
<td>QUALITY OF EXHIBITION How good was the work overall?</td>
<td>Smithsonian Craft Show ....................... 9.86</td>
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<td>Philadelphia Craft Show ...................... 9.75</td>
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<td>Washington Craft Show ........................ 9.29</td>
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<td>American Craft Expo- Evanston ................. 9.2</td>
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<td></td>
<td>Ann Arbor National- Fall ...................... 8.71</td>
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<td>PROMOTION How much?</td>
<td>One of a Kind - Chicago ....................... 9.78</td>
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<td>Smithsonian Craft Show ....................... 9.14</td>
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<td>Paradise City East ............................ 9.14</td>
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<td>Philadelphia Craft Show ...................... 9.13</td>
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<td></td>
<td>Washington Craft Show ........................ 8.57</td>
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<td>SECURITY Was it evident before and after show hours? Your van?</td>
<td>Ann Arbor National- Fall ....................... 9.57</td>
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<td>One of a Kind- Chicago ......................... 9.44</td>
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<td>Paradise City East ............................ 9.43</td>
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<td>Paradise City Fall ............................ 9.</td>
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<td>American Craft Expo ........................... 9</td>
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<td>FOOD Who might it attract? Was it good? Upscale? Easy to get?</td>
<td>Paradise City Fall ............................ 8.63</td>
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<td>Philadelphia Craft Show ....................... 8</td>
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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. They include indoor and outdoor shows without regard to region. Shows are grouped by the percentile in which they scored.

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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 comments about shows were returned by respondents. We’ve included both the positive and negative.

57th Street - Chicago
Laid back pleasant old show. Predictably good. Good advertising campaign in 2001 - brought out lots of people from all over Chicago area. Needs more security at pack-up. Dropping this show.

American Craft Expo-Evanston
First class. Easy show to do, committee very helpful. First time for me, unusual location & circumstances may have led to poor sales. Odd, off campus year.

Ann Arbor National Art Show
Well run first time event - great potential! Good job - great hopes for next year. A show with much promise. Really want this one to get better and better. Indoor show looked pretty good - some artist need to change their set up from the outdoor look. Sales in ratio to # of patrons attending were not too bad. GOOD weather may have hurt this event in 2001.

Ann Arbor State Street
Great hospitality as usual. Sales good but down from last year. 2001 was my first year - very disappointed. Pain to do, but the sales are there. This show went downhill this year - sales were very bad. Street vendors included drug paraphenelia.

Artigras - W. Palm Beach
Did a good job getting people to a new location. Parking WAY TOO FAR AWAY. In fine arts area quality was 5. Non juried section was a 1.5. Stingy coffee/bagel committee. Ugh - lotsa tire kickers. Too far to park. Too much dirt! Not my cuppa tea.

Arts & Apples Festival
My best show of the year despite rain. (2) years of rain - but still a good show. Bad weather a factor. Heavy rains closed the show early! Horrid weather. Show should have been called off much earlier. If it rains, some booths flood....... mine. Show has gone downhill. Plagued with stormy weather, organizers acted irresponsibly towards artists... not notifying of bad weather, etc. I have never felt less welcome at a show. Several thefts during show; director/staff have lousy response to rotten weather - no regard for artists’ well-being.

Arts Beats & Eats Pontiac MI
Better every year. Great committee. Promotion needs more Arts focus than the Beats, Eats focus. Sales down from past years, but still good.

Artscape Atlanta
Great staff but hard task to get support for downtown. I hope they come back in 2003. Didn't attract buyers; wrong demographics. Frightful city. Show director was sold down the river by corporate sponsors who turned show into a day-long rock concert - it was horrible.

Austin Fine Arts Festival
Show has good potential, auction is a distraction. Decent Show. We sold well amidst widespread grumbling. Needs more advertising. Not a pretty location, auction bad idea! Poor attendance - music too loud - forced donation and auction Hurts artists. The city is in a tech tail spin.

Birmingham MI - Art in the Park - May
Nice community supported show! The staff is on hand and responsive! Sales way down. The show used to be great, but it has gotten too big and not attracted more customers. Poor layout - crowded, nice breakfast. Too much low end ceramics. Access very poor for exhibitors in interior of park. Very strange layout.

Birmingham MI - Art in Shain Park - Fall
Patriotic outburst of good sales. Nice income show. Slow sales this year, but all else good. Parking jam - no one to direct traffic, staff was huddled in tent while it rained.

Baltimore ACC
A quality show, but in 2002 - 1100 exhibitors. Show is spectacular quality - too many exhibitors, divides the pie. First show of the year, very important, and excellent. No sales, lots of people! Good experience. Almost too many exhibitors, show run well.
Size overwhelming and bigger in 2002. Getting too large a show for artists. Wholesale attendance too static. Does not improve much; yearly addition of more booths, low overall quality of exhibition causes me to feel uncertain about future of show. Too big and getting bigger each year. Too many artists. I had work stolen over night.

Boca Raton - Museum, Crocker Center
Preview Party well advertised but show was not advertised well. Sales good at preview night and communication was lax (we did not know how important lighting was to be). Could be a very good show with more advertising. Perhaps new date change and location for 2002 will be something that will give this older show a shot in the arm. Struggling to regain it’s position. Exhausting setting up after midnight or A.M.

Boston Mills Artfest
Very good show on second weekend. One good customer, otherwise down. Promoter rude towards many exhibitors.

Brookside Art Annual
Nice, fun show; needs more advanced communication. Well attended, great to have big-top canopies. Difficult load in/out for many. Rain, don’t know about security - seemed okay.

Cain Park Art Festival
Our overall favorite- every show should be run like this one. Such a well run show. This was my best show of the year. Never treated better! They work hard at doing everything right for the exhibitor. Wonderful volunteers. Very reliable show, the same income every year. This show hires student volunteers - a great idea. Too many awards. Great breakfast. Always fine and pleasant- sales up and down. Good sales only thing missing. Overrated, nice local market, tough location. Usually better.

Central PA Fest. of Arts/ State College
Show seems to be on the rebound. For some unknown reason I did very well. Show sales sliding - should do every 2 or 3 years. Need to improve security and set up. (Mall) Difficult setup/ street jurors not qualified/ picking on small items not seen in slides.

Charlotte ACC
Sales better than previous year for me. Needs to target market - Charlotte should be a winner market. Awful Sales.

Cherry Creek Arts Festival
Beautiful Show. Excellent in ALL ASPECTS but bad weather - hurt sales! Sales not what I expected - not as reported other years. Weather. Almost got blown away last hour. Sunday storm hurt sales a little, but I was happy to survive with a few losses. Ran out of food at artist dinner(2). Too many photo and jewelry. Bad attitude on part of one committee member in particular who refused to resolve easily resolvable issue with standing water in space. Very average or below! Another show going down.

Chicago Botanic Garden
Well run Amdur show. Potential to grow - new show, set up is difficult. Every other booth was photographer, few people for sales. The remote parking was difficult and I had work to carry in, and it was impossible to get it in at the beginning of the show, very frustrating. I also had a few heavy items to carry in after set up was over. Help was not available. I was told we could drive in until a certain time- it was wrong information- much miscommunication and rudeness. Saturday extreme heat kept people away. Friday party and Saturday good food.

Cincinnati Summerfair
Nice local show, not regional. Nice setting, rain. The staff is great and I have loyal buyers. Okay. Booth location crucial/ good local following.

Coconut Grove
This show remains a strong one for me. Well run, balanced, great crowds. Fun to do. Just keeps going great. Sales seem to be improving. Good food for artists, sales disappointing. I like that they reach out to the community with the visiting artist program. Shouldn’t mix corporate sponsors w/ artists. Sales off over 50% from previous year,. Lost its luster. Too much looking, not enough buying. Down from past years in sales. Did not try any food. Roving teenage looters at dusk - no visible security. High hassle, rude crowd.

Columbus Arts Festival
Great weather this year! Sales way down! People were window shopping. Show too long, too large, not enough high end buyers.

Des Moines Arts Festival
This is without a doubt, a fabulous show. Outstanding - really working hard. Fun to do. ALL artists concerns addressed - great vol. staff, great support by city. Best security I’ve seen. Very responsive to artists needs. Has improved in all areas each year. The Browns (Gene and Mara) have made an enormous impact. 3rd best show of year for sales. Too many double photographers booths, food was from local restaurants. Very overrated show - crowd doesn’t understand art.

Festival of Masters - Disney
Show committee worked hard in 2001 w/results to show for it. Best Disney I’ve done despite all.

Gasparilla - Tampa
Too bad it poured - too bad it’s windy. Great committee and award sponsors. One day rained out (2).
Kansas City Plaza Art Fair
Great food, art, attendance, sales, hospitality. Fabulous event. Questionable award winners. Beautiful show but sales not what I had hoped. I like this show- needs better targeted promotion. Despite Sept. 11, good turn out, sales fair. Sales down, even though weather was better this year.

KRASL - St. Joseph MI
The most pleasant show I’ve ever done. Art committee does everything right. Sales could have been better.

Laumeier - St. Louis
Sales were great due to one customer who bought half the show. Parking situation bad. Off site parking was a pain. Not a lot of other choices.

Long’s Park Art & Crafts Festival
One of best shows of year - Great hospitality. Wow. My personal favorite show. 2nd best show of year for sales. A great show - bad sales though. Economy shaky and hurt usually great sales. Long days, very drawn out, should be 3 days.

Madison - On the Square
Well run and supported show. Consistently good. Once over the hump of access I enjoy brisk sales and a VERY nice crowd. Not enough local enthusiasm. Should be better sales for size. Too many booths - very uneven judging. Horrible load in/out - very unorganized volunteers controlling traffic, well attended. Too many artists, get lost in the crowd. Set up is hell, done after 7 p.m.

Magic City Arts Connection - Birmingham AL

Main St. Fort Worth Arts Festival
Good volunteers. Sales way down. Loud music (3). Windy (2). Booths are a hair too tight under tents. Thurs. & Fri. a waste of time. Loud music. Food & amplified music attract non buyers. Parking is a major hassle. Very noisy (2), too crowded with people uninterested in art. Staff won’t listen. Entertainment appeared to be the focus of this show, not art- sold one piece in four days!!! The pits! I think this show is a fraud. It’s an event, not an art fest. I was in a parking lot facing a black fence...layout problems.

Milwaukee Lakefront Festival of Arts
Very organized event, easy in/out loading. Nice comfortable show, everything is easy (my favorite). Loved the show, not the mud/rain. Good response despite heavy mud - well handled. Horrible mud hindered attendance and sales. Bad weather - mud (3). Hurt sales. Inexcusable this show isn’t moved to the street. It rains every year, the land fill becomes saturated, and the straw makes the place smell like a barnyard. Patrons are generally low end shoppers, and many artists feel the show is great to look at but financially a dud.

Naples National Art Festival
Nice local show - a money crowd. Getting too big for it’s britches... great show when smaller - good buyers. Cars parked in booth spaces - police refused to have them towed.

Northern Virginia Fine Arts Festival
Almost a perfect show. A good show with excellent follow up potential - great show committee and locale. Show is improving every year. Great sales, although less stable economy. Basically a neighborhood show with good sales. Rain, very low turnout in 2001. Rainy this year. Very convenient show to work with hotel at art fair. Too many photo and jewelry/crafts. Felt uneasy setting up at night, general public walking around, not secure. Usually better.

Old Town Art Fair - Chicago
Good quality, very difficult setup and tear down. Should advertise - just a neighborhood event. Need a prior day setup. Average show going down. Show is disappearing except for photo. Not terribly friendly staff. Chaotic same day set up, no one directing. Patrons must carry their chosen purchases a long way if something is not worked out with the artist. Show is easier now that I know the ropes. Too bad no early set up! Twenty something party. My booth sitter was drunk!

One of a Kind Show and Sale Chicago
Has potential to be a great show. New very large Christmas show - expensive - well run. A first year show (2), very expensive, very spotty, as far as quality. Too much paperwork (reams). Slow show, despite huge advertising. Too many buy/sell; fee is too high - I called this show “the good, the bad, and the ugly”. I did 5 of Amy Amdur’s shows - the same exhibitors are at each show; too many told me the same thing - they do one of Amy’s other shows, so they can maintain their booth space in Port Clinton.

Paradise City East - Marlboro, MA
A very nice indoor show.

Paradise City Arts Festival - Fall - Northampton
First year, looks very promising. Sales have slipped the past 3 years.

Philadelphia Museum of Art Craft Show
Best show I’ve done. What all shows should strive for. Awesome quality! Best sales ever! Great event, treat artists well.
Port Clinton - Highland Pk
Great little show. A very appreciative, knowledgeable and buying public; many artists do better here than Lakefront. Good Mexican artist party. Large, well run. Everything is great except set up and break down is nasty. Dolly in some. Usually my best show. Spaces under the trees were very dark. Very nice show but my sales were not good. Depending on booth location - difficult setup/ patrons like to haggle/ high ticket items do well. Some terrible and unjust booth locations. Rain killed saturday. Set-up was hard for most. Layout crazy. I was between Tastee Freeze and Starbucks - TERRIBLE Location.

Portland Arts Festival
Best artist treatment all year! Sales are improving year to year. Very well organized, hospitable. Sales non-existent.

San Francisco ACC
Great west coast show, important for me. Great location- need more people, food is awesome, wholesale is a drag, not many buyers. Still believe this show has great potential for it has good quality of exhibitors. Management seems too settled on its ways for me to expect improvements. Mediocre retail- wholesale average. Where are the people? Parking problems for fairgoers.. Should be better sales for cost. Terrible publicity, gate should be 3x as large.

Sarasota ACC
Going to be a winner - management aggressive this year. A/C problem finally solved. ACC worked out most glitches with climate control in tents this year.

Sausalito Art Festival
Great show. Sales disappointing. Best opening night dinner, but sales only covered exorbitant booth fee. Fees are getting too high. Did not live up to hype. Very high hassle - won't do again. AFSB ranking of this as #1 is a joke.

Smithsonian Craft Show
Beautiful show, committee works hard. Incredible audience.

St. James Court - Louisville
Improving exhibitors. Quality rising- so we are having to split the pot more. Sales down from last year. Too much stuff, junk. Everyone wants a deal. Fist fights, traffic jam at tear down every year.

St. Louis Art Fair
Always a pleasure! Consistently good. Best run show we do. They treat the artists wonderfully! Will put you up with host families. Great, my sales tripled from 2000. Great organization and community support. Despite threats of tornadic activity, the show was fabulous. Great artist food. Location, location. It is in the heart of affluence and an educated population and run very efficiently and with enthusiasm. Even Sunshine Artist got this right - top show. Sales off from previous years. Average show going down.

St. Paul ACC
I had a great show, others said their sales were down. Works for me.

Sun Valley Arts & Crafts Festival
Beautiful setting. They provide water for patrons as well as artists- Very considerate! Needs more high end buyers.

Uptown MN
New show director's third year and has finally turned this into the beginnings of a really great art fair. Getting better each year. Kind of wild but good sales for us. Very hot uncomfortable weather. My sales continue to be good. They seem to be trying to upgrade. Huge! (Not their fault) Construction messy. Bad weather. 108 degree heat index. Diesel generators behind booth VERY loud, a lot of exhibitors complained - nothing was done. Hottest days of the year - incompetent judging - pointless extra i.d. hassle.

Virginia Beach Boardwalk
Really trying to be a good show/ so BIG though! Too many photo. and crafts. Salt water spray difficult to clean off artwork/ weather dependent / too many artists. Wrong layout, hot location, scary location, too expensive to do.

Washington Craft Show
Excellent show, quality, and sales. Well run show. Sales were way off for me this year.

Winter Park Sidewalk Art Festival
My best show for 2001 and best Florida show ever. It's what I call a good show. One of the few shows that was better this year. Love the short hours! First place - metal/jewelry. Excellent sales if on street - beautiful setting. Still has no wait list! Otherwise very good show. Not all locations are good. Some spaces have good access, others not. Winter Park usually better. Inconsistent quality of work; music too loud. Overrated market.

Winterfair - Columbus ODC
Strong sales for a craft show. Sales down from last year. Staff was rude to artists- and very disorganized. Dolly in, state fair food - they are not allowing studio factories, but I saw quite a few. Insisted on artist statement on app. but didn't make artist hang it.
Weathering Weather, and Other Communication Tricks

Shary Brown, Ann Arbor Street Art Fair

Street art fairs provide a unique outdoor atmosphere for the community to experience art that is usually seen indoors. Patrons love the relaxed festival atmosphere where they may comfortably enjoy the art, meet the artists, see art made and maybe even make some art themselves. The challenge, both for the producers of events like the Ann Arbor Street Art Fair, and the artist participants, is how to safely manage the weather and challenging communication scenarios that are inherent in being outdoors. New technologies and old fashioned methodologies combined can go a long way toward keeping art and artists safe and dry, with the additional benefits of providing quick information about bad credit cards or other unexpected situations.

At the Ann Arbor Street Art Fair, we put a high priority on getting information quickly to artists, and thus the audience, regarding potential weather problems. It requires a combination of good communication and efficient use of community resources. Our show is held on a site that covers about six blocks, with 199 juried artists, one community art group, seven sponsor booths, one souvenir booth, one large activity area, two stages and two information booths. It can be covered in about 7 – 10 minutes from the time we learn about the weather warning to the time that the last participant has been notified.

Here is a brief overview of the system we use, followed by a more detailed explanation on the most important elements. There are three crucial elements to our process.

1. Find a good weather information service provider, or more than one.
2. Get cell phones or pagers (usually available through sponsorships) and make an emergency phone list.
3. Get committed volunteers in place, both community members and artists.

In 1989, simply by looking in the Ann Arbor phone book, I found a wonderful National Weather Service professional. He agreed to help, and ever since has provided daily, specific forecasts for us. These forecasts are published in the morning Street Talk, our daily newsletter and primary communication tool. During the day he watches the radar and calls me immediately if weather is threatening. I can also call him if I get skittish or need to confirm an independent report of potentially dangerous weather, which he can then clarify for us. In many communities the police, or sheriff’s department are now able to watch for precise local conditions and may be willing to put you on a call list. Our police department has had this capability for the past couple of years and we get warnings from them as well. In larger cities, local TV or radio stations have their own weather radar systems and may be willing to assist, especially if the station is an event sponsor or media partner.

Once we get a call about potentially threatening weather, we gather, or call, our staff and key volunteers together, explain the situation, and send them out to get the information communicated as quickly and clearly as possible. It should be noted that, while our staff uses radios as communication tools, we do not use them to discuss the weather or security issues. Broadcasting that kind of information out loud creates more problems than it solves.

We use a kind of old fashioned message tree to let everyone know. The fair site is divided into pre-assigned territories and each staff member or volunteer has specific Artist Captains, sponsors and activity coordinators to notify. We have a committed community organization, the Ann Arbor Emergency Radio Team, whose members, along with regular staff, cover each block of the fair passing the word to Artist Captains and other participants. Each Artist Captain is then responsible for notifying a specific group of booths. Captains go booth to booth with weather warnings, information about bad credit cards, or anything else of importance. They also communicate artists’ concerns back to staff. The Captains become familiar with their domains by passing out the Street Talk each morning.

Each staff member has a custom emergency and services phone list, artist lists and maps. We reduce, laminate and paste them on the cover of a small notebook, or hole punch them to be clipped on a belt or pack. That way everyone has the information that might be needed with them all the time. The same lists, and more, are kept in notebooks in the information booths.

A key element in the success of our system is the recurring participation of the community groups, artists, and the professionals supplying the weather alerts. During the time we have had the good fortune to have our weather guru on board, he has learned much about the needs of the artists and the festival. For example, last year on set up day we were about to receive an unanticipated sprinkle. Not something we would worry much about when the fair is up and running with everyone covered, but on set up day we are aware, as is our weather guy, that as artists unload, their work is far more vulnerable to the elements.
So he thought to call and we were able to let the artists on site know to protect their work. Three years ago we sent everyone home early because of a severe storm warning which followed a very bad storm two days earlier. The second storm never hit our few blocks of the city, but we were still carrying the emotional reaction to the first storm. It was the right and sensitive call.

High tech tools have enhanced the potential uses of this system. In the past year or two many more artists have obtained cell phones with national contracts, and that makes communication between the artists and staff much easier. On the back of each artist name tag we put a label with senior staff and information booth phone numbers, as well as local emergency phone numbers, which will vary from community to community, particularly for cell phones. Last summer one of our artists found out she had taken a bad credit card and quickly called me with the name, credit card number and description of the woman using the card. By having the right information clearly and rapidly available by using the staff and Artist Captain message tree, we were able to prevent other artists from being victimized. In the case of the bad credit card, the two artists who had taken the card got their work back and we were able to follow up with the police department on a pending case from the year before. An additional benefit of having this information is that we know better what is happening on site, which gives us a chance to make fixes and improve the event. This reduces the number of instances where we lack current, or complete, information and helps us take preventive actions, or change a practice that isn’t achieving results.

Hopefully by holding street art fairs in a way that utilizes good communication tools, we not only sustain artists, but also offer an environment that is safe, accessible, and will build new, educated and supportive audiences for the future of art and artists.

Generous Benefactors

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Lincolnshire, IL 60069
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Cantigny Sculpture and Fine Arts Festival
June 15–16, 2002
Fountain Square Art Festival Evanston
June 22 – 23, 2002
Chicago Botanic Garden Art Festival
June 28 – 30, 2002
Buffalo Grove Fine Arts Invitational
July 27 - 28, 2002
Gold Coast Art Fair Chicago
Aug. 9 - 11, 2002
Port Clinton Art Festival
Aug. 24 - 25, 2002
Westend Art Festival
Sept. 7 - 8, 2002
One of a Kind Show and Sale Chicago
Dec. 5 - 8, 2002
American Craft Council
72 Spring Street
New York NY 10012
212-274-0630
council@craftcouncil.org
www.craftcouncil.org
ACC Craft Shows (Open to the Public)
Atlanta
Mar. 16 -17, 2002
St. Paul
April 12 - 14, 2002
Chicago
April 27 - 28, 2002
Baltimore
July 19 - 20, 2002
San Francisco
Aug. 9 - 11, 2002
Sarasota
Dec. 6 - 8, 2002
Charlotte
ACC Markets (To the Trade)
Baltimore- whole sale
July 17 -18, 2002
San Francisco- whole sale
Aug. 7 - 8, 2002
Shary Brown, Executive Director
Ann Arbor Street Art Fair
P. O. Box 1352
Ann Arbor MI 48106
734-994-5260
aasafair@aol.com
July 17 - 20, 2002
July 16 -19, 2003
Richard Bryant
Central Pennsylvania Festival of the Arts
P. O. Box 1023
State College PA 16804
814-237-3682
office@arts-festival.com
www.arts-festival.com
July 10 - 14, 2002

Stephen King
MAIN ST. Fort Worth Arts Festival
777 Taylor Street, Ste. 100
Fort Worth TX 76102
817-336-2787
festivalinfo@dfwi.org
www.msfwaf.org
Apr. 18 - 21, 2002

David Glenn
Minnesota Crafts Council
Minnesota Crafts Festival
528 Hennepin Ave. Suite 216
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June 28 - 30, 2002
mnccraft@mt.org
www.mnccraft.org

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pag@peoriaartguild.com
Sept. 28 - 29, 2002

C. L. Holloway, Director
Red River Revel Arts Festival
100 Milam St.
Shreveport LA 71101
318-424-4000
kip@redriverrevel.com
Sept. 28 - Oct. 5, 2002
Oct. 4 -11, 2003

Judy Hammond
Rest of the Best Fest
1916 Pike Place, Suite 146
Seattle WA 98101
206-363-2048
July 26 - 28, 2002

Cynthia Prost
Saint Louis Art Fair
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June 8 – 9, 2002

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Ann Arbor Summer Art Fair
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guild@michiganguild.org
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July 28, 2002

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Feb. 23 - 24, 2002

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www.artrider.com
Spring Crafts at Morristown March 22 - 24
Spring Crafts Park Ave. April 5 - 7
Spring Crafts at Lyndhurst May 17 - 19
Fall Crafts at Lyndhurst Sept. 20 - 22
Fall Crafts Park Ave. Oct. 4 - 6
Holiday Crafts Park Ave. Dec. 6 - 8
Holiday Crafts New York Dec. 13 - 15
Holiday Crafts at Morristown Dec. 20 - 11
Indianapolis Art Center
Broad Ripple Art Fair
820 East 67th St
Indianapolis IN 46220
317-293-2464
exhibs@indyartsartcenter.org
May 11 -12, 2002

Katie Lucas
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55 East State Street
Columbus OH 43215
614-224-2606
festival@gcac.org
www.gcac.org
June 6 – 9, 2002
June 5 – 8, 2003

Family Service of Greater Boston
Crafts at the Castle
31 Heath Street
Jamaica Plain MA 02130
www.artfulgift.com/catac
Dec. 6 - 8, 2002

Mo Dana
Des Moines Arts Festival
400 Locust St. Ste.253
Des Moines IA 50309
515-282-8236 Ext. 202
June 28 – 30, 2002

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Nov. 1 - 3, 2002

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www.kansascityplaza.com/artfair.html
Sept. 20 - 22, 2002

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Kentuck Festival
503 Main Ave.
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kentuck@dbtech.net
Kentuck.org
Oct. 19 - 20, 2002
Oct. 18 - 19, 2003

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July 12 - 13, 2002

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P.O. Box 1553
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info@longspark.org
Aug. 30 - Sept. 2, 2002

Mary Lou Atkins
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1384 Weston Rd.
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Danville Fine Arts Faire
Aug. 24 - 25, 2002
Aug. 23 - 24, 2003
Half Moon Bay Art and Pumpkin Festival
Oct. 19 - 20, 2002
Oct. 18 - 19, 2003
Danville Fall Crafts Festival
Oct. 26 - 27, 2002
Oct. 25 - 26, 2003
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Memphis Arts Festival
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Memphis TN 38111
901-761-1278
maf@memphisartsfestival.org
www.memphisartsfestival.org
Oct. 11 - 13, 2002

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cindy@uptownminneapolis.com
uptownminneapolis.com/artfair.html
Aug. 2 - 4, 2002

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Lakefront Festival of Arts  
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June 14 - 16, 2002

Naples Invitational Art Fest  
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Shirley Trusty  
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Oct. 20 - 22, 2002  
Oct. 17 -19, 2003

Christine Bradford  
New Orleans Jazz & Heritage Festival  
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New Orleans LA 70116  
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www.odcenterprises.org  
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Art Studio Clearance Sale  
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Indianapolis Winterfair  
Nov. 23 - 24, 2002  
Nov. 22 - 23, 2003

Cincinnati Winterfair  
Nov. 29 - Dec. 1, 2002  
Nov. 28 - 29, 2003

Columbus Winterfair  
Dec. 5 - 8, 2002  
Dec. 4 - 7, 2003  
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October 26 - 27, 2002

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fair@tacef.org  
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May 24 - 27, 2002  
May 23 - 26, 2003

Karla Prickett  
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June 8 - 9, 2002

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June 22 - 23, 2002

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Aug. 8 - 10, 2003

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Tennessee Craft Fair- Nashville  
May 3 - 5, 2002  
May 2 - 4, 2003

TACA Fall Craft Fair- Nashville  
Sept. 27 - 29, 2002  

Celebration of Fine Crafts-Chattanooga  
Oct. 5 - 6, 2002  
Oct. 4 - 5, 2003

Three Rivers Arts Festival  
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July 10 - 13, 2002  
July 9 - 12, 2003
The NAIA Mission Statement: Focus on Purpose

by Bill Charney

Bill Charney is well regarded in the arts industry as the founder and former CEO of Denver’s Cherry Creek Arts Festival, and as the consultant who strategically assisted many other top venues, such as St. Louis, Des Moines, Reston, Austin and Portland. Bill is also recognized as one of the nation’s most respected governance consultants, helping nonprofit, governmental and corporate boards of directors maximize their effectiveness and accountability. For more information about Bill: www.bcharney.com; bill@bcharney.com; 303-321-3190.

THE MISSION OF THE NAIA IS THE PROFESSIONAL AND ECONOMIC SUCCESS OF ITS MEMBERSHIP. This is the mission statement adopted by the NAIA Board of Directors.

Some members have raised questions about this statement. Is it compelling? Does it describe what NAIA does? What’s so special about it?

In my work with governing boards of all types (trade associations, festivals, cultural organizations, school boards, etc.), I’ve become aware of the fact that, while virtually everyone views the concept of “mission” as vitally important, there is not a common understanding of what a mission statement is. Simply put, the concept is poorly defined. The purpose of this article is to provide insights into the reasoning behind NAIA’s mission statement.

The most popular approach to mission is to try to summarize how an organization aspires to be, and to be seen. These words can be and are often useful, and even inspiring. For example: “Our mission is to enhance the public’s perception of our industry and to serve our members by providing advocacy, top quality educational programs and networking opportunities.”

A statement like this can certainly help people understand what an association does. It can play an appropriate role in a membership brochure. But, while it may depict what an organization does, it does not describe what the organization is for. It describes activities. It doesn’t drive them. It states the types of efforts the organization is engaged in, but not the intended results of those efforts!

The approach to mission used by the NAIA board is consistent with the principles of board leadership called Policy Governance. Fully described in the bestselling book Boards That Make a Difference, by John Carver, Policy Governance is widely acclaimed as the state-of-the-art framework for effective board leadership. Using this approach, your board emphasizes the outcomes NAIA’s efforts are intended to produce. In other words, rather than focusing on “how do we get from here to there?”, the NAIA board’s first priority is identifying “where is there?” This approach to mission is that the board, rather than addressing marketing language or a slogan, is focused on the bottom line. As currently stated, NAIA’s bottom line is the membership’s “professional and economic success.”

Think of the power of this approach! Rather than dwelling philosophically on the value of a program or service, with no criteria in place for evaluation, the NAIA board and CEO can simply start with “will this idea lead to the professional and/or economic success of NAIA’s members?” If the answer is no, then the idea may have value --- for some other association. If the answer is yes, then it’s a matter of how to prioritize it within NAIA’s (still rather limited) resources.

NAIA’s board has further defined its mission by establishing four areas of priorities, still focused on the intended outcomes of any and all NAIA efforts. These are:

1. There Are Viable Art Markets. 2. Artists Have the Knowledge and Resources Necessary for Success. 3. The Public Benefits from Direct Contact with Art and the Artists Who Create It. 4. Members Receive Exclusive Benefits.

When you consider this approach, note that NAIA’s statement is not a statement about what NAIA does or how it wants to be or be seen, but a statement of how the lives of members will be different due to NAIA’s existence. In other words, a good mission statement is not about the organization. It’s about those it serves.

I’ve found that this approach is much more relevant to organizational success than dwelling on rhetorical snappiness. A board, especially a board committed to representing and serving the interests of members, should be much more concerned with outcomes than with language that would be a good bumper sticker.

While subject to review, I urge the NAIA board, and members, to consider the following:

1. Does the statement describe NAIA’s purpose, rather than activities? 2. Does it summarize, at the most global level, what it would look like if all of the activities are successful? 3. Is it a good litmus test to consider whether NAIA should embark on an activity (e.g. “will it serve the professional and economic success of our membership?”)
The founding members of the NAIA were a group of people with strong personalities, selfless commitment to this community, optimistic vision and high achievement in their individual artistic endeavors. Many of us, myself included, joined the organization simply on the strength of their names on the masthead. As these founders intended, the organization that they had conceived and nurtured would be turned over in its entirety to new board members evolving out of the general membership.

Last year for the first time in the short life of the NAIA there were no founding members on the Board of Directors. This was, to my thinking, a pivotal moment in the life of the organization. Our confidence to act did not come immediately. Only after hours of discussion in the board room and general casting about for direction did the new board finally realize that the legacy for future leadership had been provided, not by the individual personalities of the founders, but by their commitment to following the will of the membership itself. The structures: Newsletter, Forum, and Annual Survey, were all in place to provide input and direction from the membership. Now it was up to the board to discover the next questions to ask, and to convey the importance of continual input from the membership.

It was also clear that the board needed to better articulate not just the MEANS (the organizational practices, methods, and activities used to accomplish ENDS) that had been identified and refined over the years but the ENDS of the organizational Mission Statement as well. “The professional and economic success of its membership” is to be achieved by addressing the four currently identified ENDS of the NAIA: Vital Art Markets, Education, Public Benefits and Member Benefits.

Under the NAIA method of governance, the board continues to set evolving goals and desired outcomes based on direct input from the membership. These ENDS have to meet seven qualifications:

1. Is it within NAIA’s span of control to achieve?
2. Is it needed? / Is it an unmet need?
3. Is it realistic? Is it achievable given existing (obtainable) resources?
4. Is any outcome measurable? (Even if you now don’t know how to measure it.)
5. Is it a “what benefit”, not a “how” statement?
6. Will the potential end be desirable/acceptable to the owners (membership)?
7. Should this be a Board concern?

Under Vital Art Markets we are currently engaged with Quality Art Shows and Alternative Venues. Quality Art Shows remain our priority at this time. It is our intention to promote cooperation and collaboration between art fairs and artists (members). It is imperative that show directors are aware of and sensitive to artist needs and are aware of how shows’ actions affect artists, both those artists in a given show and those applying to the show. We will continue to encourage high standards, including jurying and application procedures as well as refund and waiting list procedures. We encourage consistent and enlightened
rule enforcement. We will continue to assist where we can with logistical issues such as the overall aesthetic environment of a show and the mechanics of load in and load out. We have also charged our CEO to explore Alternative Venues such as the encouragement of more indoor venues, especially ones that provide for the inclusion of 2D artists. We hope to develop the resources to also explore the opportunities represented by museum and gallery shows, workshops, open studio sales and trunk shows, Internet sales and individual direct marketing strategies.

**Education** is our commitment to members having the knowledge and resources necessary for success. We will continue to provide information regarding professional practices and business acumen, jurying and application practices and procedures, exhibiting practices and show mechanics as well as new artist education in tangible and intangible aspects of selling their own work. We will continue, via our show ranking surveys, to identify the most appropriate and best quality show venues and to provide access to networking between professional colleagues via our Member Forum. As an extension of our Directors’ Conferences we will continue to provide directors the opportunity to privately exchange ideas via the Directors’ Forum.

Our involvement with **Public Benefits** includes the education and understanding of the public regarding the value of direct contact with art and the artist who created it. Direct contact with the artist provides an opportunity for the greater understanding of media and methods. It is also our commitment to reinforce the legitimacy of the Festival/Exhibition venue and the validity of purchasing work directly from the artist.

We have a responsibility to provide our members with exclusive **Member Benefits**. One priority is communication from the Membership such as surveys and web site access, including the Member Forum. Another priority is communication to the Membership such as the Newsletter, interim communications, survey results, and web site content. We provide access to a member web page at a very nominal cost and continue to seek and identify discounts on products and services for the exclusive use of our membership. We have just recently re-established our primary means of immediate communication, the NAIA Member Forum as an exclusive benefit of membership. The Member Forum remains accessible to the general web audience for reading but only members have the privilege of posting. (Author’s Note: The most frequently requested member benefit is group health insurance. We have not been able to establish a relationship with a health care insurance program but continue to explore this vital need. From an insurance perspective our group is small and securing a reasonable health care program is, sadly, not an optimistic prospect. In the meantime, we will attempt to develop the resources that will allow us to make information available, through our web site, of health care plans available to artists from other organizations and local governmental entities.)

Often unspoken, but at the heart of every intention of the NAIA, is the Pursuit of Excellence. Many of our members are individuals and organizations who are never quite satisfied or placated by past accomplishments. The Board has repeatedly attempted to identify excellence as an END but has never done so because excellence is subjective and not a quality that an organization can control. Excellence is, however, something an organization can foster and encourage and that is exactly what the NAIA will continue to do. The continual Pursuit of Excellence will always be central to the identity of the NAIA.
The New NAIA Board Members

Deborah Mae Broad

I have admired the NAIA so much that it is quite an honor for me to be a board member. My background is in the world of education as well as art fairs. I went to my first art fair in 1981, the same year I began my teaching career on the university level. I received an MFA in Printmaking from the University of Tennessee in Knoxville in 1980, so I was glad to find a teaching job right away. I taught at Slippery Rock State University in Slippery Rock, Pennsylvania for a year. Two artists on the faculty took their work to the Ann Arbor Street Art Fair and encouraged me to enter, which I did. I have been going to art fairs ever since. They are a wonderful way to talk to people, learn, meet other artists, travel, and teach people about art. It was a revelation to me that so many artists make their living doing what they love to do.

As a printmaker, I see the education of process is an important part of the art fairs. As an NAIA board member the issue of category definitions is of great interest to me. I also would like to help whenever possible in the area of education and communication about being an artist. I am now at a crossroad in my life, as I am planning my retirement from teaching to be a full time artist. Though I love both worlds, it has been difficult to balance the demands of teaching and being in the studio with enough concentration to be the best artist I can be. Time is an issue, but concentration is what I miss the most.

The artists who are being so visible out in the world with their work are providing great examples of possibilities for young people. I never had those role models as a child. Art was an impractical dream to my family. The business of art was never talked about in school. I always found that so odd. If we were in school to learn about being artists, why was making money from our work such a taboo subject? Everything I know about the practical side of being an artist was learned at art fairs from other artists. To be here working as an artist with so many dedicated and intelligent people who are helping the community of artists is so very satisfying.

Jon Hecker

It is my pleasure to be serving on the board of directors for the NAIA. Having participated in art festivals of just about every kind for the past sixteen years, I am thrilled to serve in this capacity and help refine and nurture the industry that has provided me with such great joy and diversity.

My work is in 2d mixed media. Together, with my wife and soul mate, we create dimensional, colorful abstract constructions for the wall. It’s a very gratifying collaboration, which I came to by way of the graphic arts, then signage and trade show displays and now fine art.

Since its inception, I have heartily supported the NAIA and its mission. Before the NAIA’s presence, the various aspects of applying to and participating in art festivals were wide ranging. Essential aspects such as ease of application, jury procedure, rule enforcement, fair policies and professional relations between artists and event directors were issues not often heard of let alone openly discussed. The world of art festivals is wide and varied. While there is every type of festival imaginable under the sun, fine art and craft festivals are where the NAIA and its members concentrate their efforts toward a more enjoyable and mutually beneficial environment.
Through the years, I have been asked upon occasion to contribute in certain areas. I assisted in the development of the ideal prospectus and have contributed to the newsletter on various topics such as fair booth fee refund policies and fair value tax deductions for donations of artwork.

Now, as I serve on the board of directors, I am honored and thrilled to be working with such a dynamic team. In just five short years this organization has grown into a nationwide resource for artists, event directors and patrons. As the newly appointed chairman of the Professional Relations committee, it is my goal to increase the NAIA’s presence in the areas we already serve, and to conquer new territories by announcing our organization and its mission to the arts-related areas of trade publications, educational facilities and arts organizations. Being able to assist established art festivals and help new festivals get up and running is one aspect of our professional relations. We all benefit by helping to ensure fine art and craft festivals as a viable means of showcasing our talents, deriving our livelihood and providing the patrons with the opportunity to meet with the artists. Now that the NAIA has helped to foster this environment, I feel we all benefit from standardized applications, open dialog with event directors and the ability to network with each other on a regular basis via the Member Forum on the NAIA web site.

Over the next few years, I would like to see the NAIA continue to foster economic growth to its members and all those who participate in this industry. The development of new festivals and the enhancement of current festivals are areas I see as paramount to building strength in our ability to have a variety of venues for the sale of our work. Art enriches lives. It connects with people on so many different levels. The impact a quality art festival has on a community is measurable on many levels. To have quality venues for the exhibition and sale of our work is of utmost importance.

I am always available for your input, comments or questions. Please feel free to send an e-mail to me or look for me at an art festival.

Rick Nugent

I have been doing art festivals since the ’70’s. My first shows were as a woodworker, doing turnings and Krenov inspired wood cabinets. I experimented with leaded glass doors for the cabinets, and soon found myself framing panels. Now, woodworking is relegated to making the doors for my leaded glass entryways. I bought my first beveling machine over twenty years ago; three shoulder operations and I’m still grinding glass, just not as much as I used to. Taking Thoreau’s admonition to “simplify, simplify, simplify”, I have my display pared down to three or four pieces.

I suspect that very few of us came to street festivals with a certain knowledge of where we were going or how we got here. (My degree in philosophy, probably more than most subjects, may have led inexorably in this direction.) I feel extremely fortunate to have had the chance to make a living in such a direct way, producer to consumer, (artist to patron if you want to put a ribbon on it.) It is the uniqueness of our venue, the “coming to a town near you”, the rolling art show aspect that still amazes me. Part cultural event, part circus, sometimes educational, but always a place where some people come to be customers; friendships, with both customers and fellow exhibitors which are renewed annually—it really is a different life.

As a new board member, I have only been to one board meeting, but I can assure everyone the experience is both long and intense. In fact, we spent a fair amount of time just learning the ins and outs of how to be a better board. Words are parsed, definitions examined, boundaries drawn, all with an eye to what has been laid down by our predecessors, as well as members input, both formal and informal. But the overwhelming impression is how much volunteer work has gone into this thing, the time and money to put this together. The groundwork that has been done to establish a cooperative working relationship with shows and show directors, the forum, the newsletter; all of these the result of a lot of volunteers. Look at an NAIA application and check out the advocacies. If you have something you think should be addressed, and it’s not there, look me up. And, if I’m at a show, I promise to put the book down.
On January 23, 2002, the NAIA Open Forum reverted to the NAIA Members’ Forum <http://www.naia-artists.org/resources/forum>, following the Board of Directors original 1996 vision for the exchange of ideas by members of the NAIA. This change was a result of discussion at the December 2001 Board of Directors meeting and a subsequent unanimous vote by the Board to reserve participation in the Forum to members only. NAIA Members are now able to log-on with their name and password, and may both read and post comments on the Forum. Additional changes permit nonmembers to still access and read the Forum posts, but they may not post comments. Should a visitor feel inclined to comment on issues being discussed on the Forum, he or she may address views directly to the Board via a link on the NAIA website.

This was a big change for the Forum and for the NAIA. When the Forum was first created in 1996, it was designed and named the NAIA Members’ Forum; the intention was to provide a communication resource for NAIA members. Over the years, the URL became freely circulated both by word of mouth, and by simply emailing Michael Hamilton, webmaster at NAIA’s website. Because of a widely held concern that easy access to the Forum could generate a glut of commercial and off-subject posts by nonaffiliated persons and/or businesses, the URL was never published directly anywhere on the NAIA website. Participation in the Forum grew as members and nonmembers alike began to express their views and give feedback on issues being addressed. In the spirit of openness and respect for the opinions of all artists, the name was changed from the Members’ Forum to the Open Forum.

It is no surprise that issues of import to individual artists often foster controversy. On the Open Forum, both members and nonmembers were presented with a platform for expressing their views. Most of the lively discussions centered on issues that affect all art fair artists, but since the Forum was so visible and accessible, the opinions posted, many of which had been written by nonmember artists, became increasingly confused with official NAIA positions. It became increasingly clear that visitors to the Forum site were confused as to the origin of views expressed. Although the Forum was defined as a message board for the posting of the opinions of individual artists, visitors often presumed that posts expressed official NAIA positions or, at the very least, opinion of NAIA individual members. There was no clear delineation between the postings of NAIA members and the postings of visitors to the site. In an effort to clarify the situation to the public as well as to the membership! contributors to the Forum were occasionally informally asked to identify themselves and their affiliation. In spite of these efforts the Forum began to serve less as a resource and exchange for NAIA members, and more as a platform for anyone wishing to express their opinions with regard to art, art shows, and the organization in general. The resulting exchanges were at times argumentative, at times enlightening, and often confusing to visitors and members alike.

With limited resources and a real desire to serve its membership, the NAIA Board decided to give members an undiluted environment by recreating the Members’ Forum. Although nonmember artists are welcome to direct their own feedback to the NAIA Board via a link on the website, the Forum is now accessible for posting only to NAIA members. This change was conceived as a way to provide individual members with more direct access to one another and to their Board of Directors. It became increasingly clear that NAIA could not afford to host an open forum at the expense of providing the membership it’s own voice. Because the web presence, which includes the Forum, accounts for approximately one fifth of the NAIA annual budget, many believe that such a significant expense should benefit the membership more directly than it has in recent years.
Join or Renew Your Membership Online!

Joining the NAIA or renewing your NAIA membership has just gotten easier! Webmaster, Michael Hamilton has set up a secure online membership application/renewal form at http://naia-artists.org/join/. So when your membership comes up for renewal, remember you can charge it to your MasterCard or Visa online!

Since the Forum was being restored to its original purpose, the board made the decision to announce the change only after it had been implemented. One should not be surprised that, in an organization comprised of independent artists and minds, opinions regarding the change to the Forum varied widely among the membership. Consequently, the announcement was met with reactions ranging from praise to shock. Some felt that this was the kind of decision that should have been decided by a vote of the membership. Others felt that silencing nonmembers would remove valuable objectivity and limit constructive criticism. Many, however, felt that the dwindling participation from those who are financially invested in the NAIA outweighed the loss of input by nonmembers. Webmaster Michael Hamilton stated that the overriding reason for his support of the change was the number of e-mails he received from members asking to "unsubscribe" from the optional service that directs all Forum postings to a member’s e-mail account. Many of these requests were because of the sometimes-adversarial tenor of the Open Forum exchanges and the increasing volume of posts.

The NAIA runs on a Board-driven model that is used by numerous organizations nationwide because of its efficiency. Member input gathered through surveys, the Member Forum, and direct individual contact guides the organization. More input from the membership at large has always been a goal. The forum changeover is a step in this direction and it is hoped that the change will encourage more productive communication among members, contributors, and show directors. There is wide agreement that the web presence is one of the NAIA’s most valuable resources.

The simple fact is that NAIA’s board must be most concerned with its obligation to the membership. The Board, as well as the general membership, will continue to evaluate the results of this change. Hopefully, the new Members’ Forum will provide a more productive resource for our NAIA membership.

The Booth Slide Is More Important Than You Think!

By Margaret Dyer

My reason for writing this article is to share with you what I learned from my recent experience, and possibly help you increase your chances of gaining entrance to the highly coveted top shows. This article was originally written for the NAIA newsletter, but was also published as “Juror’s Comments” on the Cherry Creek Art Festival web site (www.cherryarts.org). After its publication, I received quite a few emails with interesting questions and comments. Some of them are paraphrased and printed at the end with my responses.

As one of the award winners of the 2001 Cherry Creek Art Festival, I recently had the honor of being selected to be one of 5 jurors to help jury the 2002 Cherry Creek Art Festival. Our objective: put together a balanced show of original, excellent work with diverse styles, techniques, and pricing. Our task was both challenging and daunting: whittle 2,088 applicants down to 185 in 3 days. So for three days, eight hours a day, four other jurors and I sat in a dark room in front of 5 projection screens as each artist tried to sell himself (or herself) to us. I was overwhelmed by the multitude of competent artists vying for a place in the show. How was I to choose one painter, one printmaker, one jeweler over another, or over 20 others for that matter, all of equal talent and skill? More often than not, for me, the booth slide was the deciding factor. It turns out it was the same for the other jurors.

If I’ve come away from this experience with anything, it’s a new awareness of the role the booth slide plays. The purpose of the booth slide, I have learned, is not simply to show the jury the structure in which you will be exhibiting your work. Its purpose is to show the jury you are able to bring to the show an entire body of work consistent with the 4 sample slides you provided. I was saddened for those hundreds of artists who came so close to getting into the show, who may have even momentarily been in the show, until a juror reconsidered the booth slide. The booth slide, many times, exposed an inconsistency. While the four art slides may have shown strong and compelling work, the booth showed an entirely different body of work. The juror was faced with a dilemma: do I allow this artist into the show based on these strong samples, only to find her exhibiting something entirely different at the show? How can I choose this artist above another who proves his consistency and professional presentation? When eliminating 1900 applicants is the objective, the juror has very little else to help him make that decision.

Remember, it is the jurors’ responsibility to create the look of the show. When they choose a particular artist because of his art slides, that is the look the jurors will expect to see at the
show. When the booth slide suggests that is not actually what the show will be getting, the juror will think twice about the artist. To illustrate what we were dealing with, some examples of the work that the jurors liked but were deterred from selecting because of booth inconsistencies were:

- A photographer’s 4 slides were of high contrast, black and white, distinctly graphic images, which the jurors liked very much. The booth slide, however, displayed soft-toned landscape photography. If this artist was to be accepted, what could the show expect the artist to bring?
- The jurors liked an architectural sculptor. The booth slide, however, contained mostly little trinkets, or large wall pieces, inconsistent with the sculpture.
- Unique sculptural woven straw hats were inconsistent with a booth full of wide-rimmed straw hats with large flowers
- Stylized ceramic sculptural vessels were inconsistent with a booth containing coffee cups and functional pottery
- One artist’s 4 images dealt with an emotionally charged issue, which immediately roused the jurors to unanimously vote the artist in. But when the jurors reconsidered the contents of the artist’s booth, the artist was eliminated. All the art in the booth depicted something more decorative, less confrontational. The jurors felt manipulated.

There were other distracting things in the booth slide that may not have caused the elimination of the artist, but detracted from the artist’s presentation, and may have somewhat lessened the artist’s chances. Here are some suggestions to improve your slide:

- Don’t photograph yourself in your booth. Photos of the artist in his or her environment are meant for self-promotion, not blind jurying. Jurors do not want to be prejudiced by knowing anything about the artist, whether the artist is male, female, black, Asian, white, fat, skinny, handicapped, or what the artist’s mother looks like. Jurors only look for excellence of work.
- Do not exhibit your award ribbons in the booth slide. While I’m sure no artist was eliminated because of this, it was disconcerting to me.
- Try to make the booth look as much like a gallery presentation as possible—clean and simple, not overloaded with mismatched work.
- Consistency in framing looked more professional than an array of different frame types.
- If it’s a high-end show you’re applying to, don’t have low-end work in the booth slide.

Finally, should you be accepted into a high-end show, be sure to bring work of comparable quality and style to the slides you submitted. You could find yourself in a very embarrassing situation if the show committee confronts you at the show for using one body of work to gain entrance, and another body of work to sell.

It is my hope that those of you, who are frustrated in your attempts to get into the top shows, will reconsider your booth slide. If you determine there may be inconsistencies or a less than professional presentation, try again with a new presentation. If you find success with this new strategy, please let me know.

Margaret Dyer
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And some responses to my article...

Artist Comment: ...I know that my work is better than some of the work chosen for the show. I have a hard time believing quality is the only thing the jurors were concerned with. How much influence did the Cherry Creek staff have over the final results?

Response: Your work probably was exceptional, like that of many others. Remember, there were 5 jurors. Two of us were working artists, three were from a more academic background, ie., curators, gallery owners, etc. The initial rounds of voting were done silently and anonymously on paper. When an artist had finally made it through several rounds of voting, and was not eliminated, the final vote to get the artist into the show only required 3 of the 5 juror votes, by raising a hand. That would give us an opportunity to argue for an artist we might like. Many times a juror changed his mind at that time, and the artist was voted in. Often I noticed the other artist juror and I voted for the same applicant, while the three academics voted against...or vice-versa. While quality of work was the utmost concern, many times the final vote was simply a matter of personal taste. I can see now that having working artists on the jury really helped round out the show. I think the "look" of the show would have been a lot less diversified without the range of juror backgrounds.

There was absolutely no input from the Cherry Creek staff. Absolutely nobody was allowed to speak during the entire jurying process, except the jurors when discussing the work, or a volunteer, who might be asked to read from the artist’s statement. I was completely impressed with how anonymous the applicants were, how invisible the Cherry Creek staff was, and how thorough and unbiased the jurors were in trying to agree on the best work. I wish I could convey to you how professionally it was conducted, how earnestly the jurors tried to make a well-rounded show of excellent work, and how impartial the Cherry Creek staff was.

I left feeling very sad for the hundreds of excellent artists who did not make it in. There were some who made it through several rounds of voting, and I’d realize at the final round that they were not there anymore. Somewhere along the way, they received three negative votes. No one knew which of the jurors voted which way until the final round. That’s why I wrote the article. The booth slide was not the only reason artists were voted out, but it was significant. The other main reason, I think, was purely subjective on the part of the jurors. I don’t think there’s any way around that.
Artist Comment: Omygosh!! I just found out you were a juror at Cherry Creek. If I had known, I would have done my best to bribe you, like maybe a hoity-toity dinner, a shopping spree, lavish gifts....

Response: I took my role very seriously, as did all the other jurors. I really tried to be unbiased. If there was an artist who was a close friend, I did not want it to even look like I was favoring that artist, so whenever possible, I withheld my vote until a deciding vote by another juror was cast. In all cases, I applied the same criteria of evaluation, whether or not I knew the artist -- the quality of the work.

Artist Comment: I have never done any outdoor festivals, so I didn’t have a real booth shot. Instead, I photographed a grouping of my work on a wall. I assume that didn’t go over well. I’m doing the ACC show soon, would a slide of that booth be better?

Response: Actually, your booth shot of a grouping of like-pieces may have been much better than an actual booth shot with work inconsistent with the 4 sample slides. I don’t think any of the judges was put off by your sort of slide. But what might have cost you was so much competition. There were so many artists in your category with very similar work. Sometimes the judges went back and forth between several artists’ work trying to pick one over another because the work was similar. If you think that’s the case, try making your work really stand out in a unique way.

Although I don’t think your booth slide hurt you, a booth shot at the ACC will do well for you. Several artists did the same thing and it looked very professional.

Artist Comment: I have never been in a booth show. So I made my booth slide by simply placing 10 paintings on a light background. All ten paintings were available for the show. The slide was built digitally. Is this a setup to be rejected by the jurors? Should one set up an actual booth and photograph the art in it?

Response: I think I remember your slide. It just looked like a wall of paintings on a backlit background. It never occurred to me that it was a digital composite. But no, I don’t think it hurt you. It was still better than showing a real booth with work in it that did not reflect the work in the 4 sample slides. However, a real booth showing your actual presentation is most desirable.

Artist Comment: How do I know you even saw my slides? How do I know they didn’t cash my check, then put my slides directly into an envelope with a rejection notice? How do I know I’m not black-listed? I used to get into Cherry Creek all the time, but haven’t gotten in since Bill Charney left. I think something else is going on here. Too many of these shows are getting more and more political over the years and now that the big joke photographers club NAIA is in progress the politics have gotten even nastier.

Response: I think your aluminum foil helmet needs readjusting; you seem to be picking up extraterrestrial signals....

NAIA Dues Increase

After much deliberation, the NAIA Board of Directors recently voted in a dues increase. Single artist and contributor memberships are now $55 and a joint membership of two artists at the same address is now $75. A new option is a discount for signing up for two years: $100 for two years for a single artist or contributor and $135 for two years for a joint membership.

The NAIA has been dedicated to keeping dues as low as possible and has not raised them since 1997. However, as outlined in the article “What Are We Doing Now” (see page 23), the NAIA Board wants to accomplish much more for its members. Current dues levels are barely allowing a break-even point. The increased amount (about the cost of two movie tickets) will enable us to serve you better.

The NAIA Board of Directors looks forward to a long term relationship with its members and contributors and is committed to their professional and economic success.
An encouraging fifty to sixty people attended including arts organizations, galleries, businesses, artists, and other civic minded individuals. In April another meeting is scheduled to further explore the feasibility of the event and possibly the formation of a board. Although everything is in the exploratory stage at this point, it is encouraging that Nashville is considering the possibilities. Andree LeQuire and Butler Steltemeier are credit ed with spearheading the initiative. The NAIA will continue to offer assistance as the exploration develops.

Atlanta ArtScape
Central Atlanta Progress, Inc., the organizers of ArtScape, have decided to put the event on hiatus for 2002. After months of discussion with state, county and city officials, corporate sponsors and downtown property owners it was determined that, although there is great interest, there does not appear to be adequate financial support to continue the event in its current configuration. ArtScape 2001 drew 20,000 people. It cost $330,000. It ran a significant deficit, even with corporate contributions. They will continue to examine the feasibility of a restructured arts event.

Ann Arbor National Art Shows
John Long and Ron Beahn have developed an indoor show that includes a strong 2D presence. They feel that most indoor shows are lacking in their inclusion of 2D, and since they are both 2D artists, felt it was a natural direction to go. John’s vision is to have a show that he likes to call cutting edge that would be more than just the usual run of the mill shows. John asked Ron to come on board and handle the mechanics and nuts and bolts of the show since he has had over 18 years experience running Boston Mills Artfest in Ohio.

Due to the past history of art shows in the University of Michigan indoor track building, they felt that this was a very viable venue and that it was time to revive an art show there. They have received a tremendous amount of positive feedback (both patron and artist) regarding their approach at the first show in November, and are looking forward to the Spring Show in April. They are presently negotiating the date for this year’s November show and are confident of a long and healthy future.

The layout of the show will stay primarily the same from show to show and will be able to accommodate 150 to 170 artists very comfortably, depending on need. There will always be storage behind each booth along with electricity for each artist. The isles will stay in the 10 to 13 foot range which provides plenty of room for the patrons to view the work. They plan to continue to provide an upscale menu of food and always keep the focus of the show on the art and it’s sales.

The dates for this year’s Spring Show is Sat.April 27 (10 a.m to 6 p.m.), and Sun., April 28 (10 a.m. to 5 p.m.). More info at: www.artprollc.com

Paradise City, Fort Lauderdale
The Paradise City show in Ft. Lauderdale last December was the first extension of this family of shows beyond the Massachusetts border. The show promoters, Linda and Geoffrey Post, selected that location because it is so centrally located. The promoters felt that there was an untapped market for a high-end show among people who had the interest and the financial means, but weren’t at all interested in attending street shows. Since this is the only indoor juried show of fine art and craft in Southeast Florida, it definitely entails an extensive educational process for the public.

Geoffrey and Linda have been doing shows themselves since 1974. The Post’s general philosophy, when making a decision about a show policy, really reflects back to their many years as exhibitors. They try not to do anything that they wouldn’t have felt, as exhibitors, was fair or productive.

More info at: www.paradisecityarts.com

Board Nominations
The NAIA is accepting nominations for a position to serve on the Board of Directors. If you are personally interested or know someone that you would like to nominate, please contact Toni Mann (T.Mann@naia-artists.org or 561-586-0764) or Rick Nugent (R.Nugent@naia-artists.org or 319-964-2428). If you have any questions, they will be happy to talk with you about the opportunity to serve.

Classifieds

For Sale: Trans 420 credit card terminal with bag phone and battery charger. Excellent condition. $250. Call Laurie at (904) 388-1165 or email lcoppedge@aol.com

For Sale: Art display panels. Six panels 40” x 78”, and two panels 28” x 78”. Professionally built mahogany frames with wire inserts and removable fabric covers. Very layout flexible and portable. I have used them to display my watercolors for nine years. Excellent condition. Call for details. $1200. All braces and hardware included. Also, Art display panels. Nine panels 38” x 72”. Metal Tubular frame with wire. Removable fabric covers. All hardware and braces included. $200. Contact: Randy Eckard P.O. Box 854 Blue Hill, ME 04614 (207) 374-2510

Address Change?

New address? New email? New phone number? Let us know so we don’t lose touch with you. Send your updated contact info to: K.Eaton@naia-artists.org or NAIA, PO Box 334, Dundee IL 60118

FREE CLASSIFIED ADS TO MEMBERS

Mail to P.O. Box 334, Dundee, IL 60118 or Fax (847) 426-3639 or email: K.Eaton@naia-artists.org