NAIA 2003 Artists’ Survey Results

We received 172 surveys back, approximately one third of the number sent out, and almost the same number that we received last year. On five issues more than 80% of the respondents agreed. These were: The NAIA has helped increase the level of communication between artists and shows, The NAIA should focus most of its efforts on improving art fairs, The NAIA newsletter keeps me informed of NAIA activities and initiatives, The published results of the annual NAIA survey are interesting, informative, and valuable, and The information in the annual NAIA show rankings is useful to me.

Of those artists who signed their name to the survey, almost all who agreed with the first statement that “There are enough high quality art fairs in the United States” were artists doing 3 dimensional work. Many of these artists exhibit at indoor craft shows as well as outdoor art festivals. Those who signed their name and disagreed with the statement were primarily artists doing 2 dimensional work. According to past surveys the average number of shows done by artists responding was 9. Since four of the top nine shows in quality of exhibition are craft shows, only open to artists exhibiting 3 dimensional work, this may indicate a difference in perception of opportunities available to those doing 3 Dimensional and 2 Dimensional work.

The responses to the question “What is the single most important thing the NAIA should be working on?” mostly focused on show issues and communication. There were many good ideas among the answers in addition to some rants and raves. There seemed to be more disillusionment with the art show business than in past years, evidenced by an interest in new and different marketing venues.

In the show ranking part of the survey overall sales scores were lower than in past years, reflecting a continuing weakness in the market. Only one show got a perfect 10 from everyone ranking it in a specific category - and that was Smoky Hill River Festival in Salina, Kansas for Hospitality. Cain Park was only off by .08 of a point in this category with a 9.92. These were the two shows with the highest scores in any of the criteria we ranked. Overall scores were high for Communication, Hospitality, Promotion and Security. These criteria are influenced by shows dedicated to artist amenities.

Thanks to all the members who contributed their responses to the survey and we hope that in future years even more will join in. Kathleen Eaton, Data Central
NAIA MISSION STATEMENT
The mission of the NAIA is the professional and economic success of its membership.

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NAIA Board Meeting Update
by Cynthia Davis, NAIA Board Chair

The current NAIA Board of Directors is committed to keeping the membership more informed about our organization’s activities. To that end, this is my informal synopsis of the Board of Directors meeting that was held on January 19, 2003. The meeting was held at the Regency Suites Hotel in Atlanta the day after the inaugural NAIA Artist Conference.

Board minutes were approved and various staff and board committee written reports were received and approved.

The Legal Committee also gave an oral report. This committee has been working extensively on a revision of the NAIA bylaws and a rough draft was presented to the board. Recommendations were made by the board and the committee will have a final review by legal counsel at the Georgia Lawyers for the Arts. The Legal Committee is also beginning a revision of the Governance Policy Manual.

President/CEO Larry Oliverson gave a report of his activities over the past two and one half months. Much of his work involved preparation for the first NAIA Artist Conference. The overall feeling was that this conference was a huge success and that the board wished to continue sponsoring Artist Conferences. We discussed possibilities and improvements for future conferences.

The board discussed a proposal by NAIA Benefits Subcommittee Chair, Gordon, ‘Rick’ Bruno. The subject of the proposal was a plan to research the possibility of a NAIA sponsored or co-sponsored art festival. The board voted that this was not something that we wished to pursue at this time.

The board began a review of board established ‘ends’ and the planning for long-range and short-range goals for the NAIA.

The next board meeting will be August 6th in Minneapolis following the Director Conference on August 4th and 5th, which follows the Metris Uptown Art Fair, August 1-3.

I continue to be proud of the board’s steadfast dedication to the membership. If you have any specific concerns, any NAIA board member may be contacted through the NAIA web site.

NAIA Board Nominations

Greetings NAIA Member! The NAIA is looking for a few good people! The Nominating Committee is currently accepting names of individuals who are interested in serving on the NAIA Board of Directors.

If you are personally interested in serving on the NAIA Board of Directors or you would like to recommend or nominate another individual, please contact any member of the Nominating Committee listed below. Committee members will also provide you with a list of duties and responsibilities of Board Members.

The Nominating Committee would like to thank you for your continued support of the NAIA and its efforts. We can and are making a difference!

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NAIA Survey Results

The statements circled indicate agreement by more than 80% of the respondents. The results are followed by comments received pertaining to the questions.

1. There are enough high quality art fairs in the United States.
   6% Strongly agree
   28% Somewhat agree
   8% Neutral
   38% Somewhat disagree
   20% Strongly disagree

Comments: Since they're so hard to get in to. Bad question. Art? Sales? Treatment? In certain areas of the country there are too many, in others I'm sure they are lacking. There are no "art" shows - either craft or crap. No. There are scads of crumb bun ones. Not on the west coast. Craft!! Need more art.

2. There is excellent communication between artists and directors at most shows.
   2% Strongly agree
   34% Somewhat agree
   22% Neutral
   33% Somewhat disagree
   9% Strongly disagree

Comments: Some shows.

3. The NAIA has helped increase the level of communication between artists and shows.
   49% Strongly agree
   39% Somewhat agree
   7% Neutral
   4% Somewhat disagree
   1% Strongly disagree

Comments: I have no idea. Some shows. At this point I haven't been aware of Director's familiarity with NAIA.

4. Most shows I apply to have applications that adequately inform me of everything I need to know about their event.
   18% Strongly agree
   54% Somewhat agree
   12% Neutral
   12% Somewhat disagree
   4% Strongly disagree

Comments: Peripheral activity (food vendors, noisy forms of entertainment) is not forecast. I wish.

5. I would like the NAIA to focus more efforts on informing me about venues other than art fairs.
   23% Strongly agree
   35% Somewhat agree
   24% Neutral
   11% Somewhat disagree
   7% Strongly disagree

Comment: Can't answer - would need specifics - what other venues?

6. The NAIA should focus most of its efforts on improving art fairs.
   47% Strongly agree
   34% Somewhat agree
   12% Neutral
   5% Somewhat disagree
   2% Strongly disagree

Comments: Marketing! Buy Art. Show off member work. Depends on what you mean by "improving". For now. I would agree, except I think it's too late. Art shows have self-destructed. I really can't answer this - some art fairs should not exist and new shows need to be developed and I can't determine if NAIA wants to see new shows get developed or just work with existing shows??

7. I feel confident in my ability to run the business side of my career.
   33% Strongly agree
   41% Somewhat agree
   12% Neutral
   12% Somewhat disagree
   2% Strongly disagree

Comment: We've been running it for 25 years and one of our kids is an MBA and the other a lawyer - lots of help.

8. The NAIA provides me with help in developing my business skills.
   8% Strongly agree
   26% Somewhat agree
   42% Neutral
   16% Somewhat disagree
   8% Strongly disagree
9. The NAIA should increase its efforts to help me develop my business skills.

17% Strongly agree
40% Somewhat agree
26% Neutral
12% Somewhat disagree
5% Strongly disagree

10. The NAIA provides me with opportunities to communicate and network in person with colleagues.

37% Strongly agree
38% Somewhat agree
17% Neutral
5% Somewhat disagree
3% Strongly disagree

Comment: Only because I occasionally do high level shows where NAIA meetings are held. Those opportunities are only for those who happen to get into Ann Arbor, Cherry Creek, Coconut Grove - where most of the directors manage to get in.

11. The NAIA on-line member forum is useful for communicating and networking with other members.

47% Strongly agree
22% Somewhat agree
27% Neutral
1% Somewhat disagree
3% Strongly disagree

Comments: Have not checked it out. But I will! Should be, but I don't use it much. No computer.

12. The NAIA has helped increase the public's positive perception of artists who exhibit at outdoor art fairs.

11% Strongly agree
38% Somewhat agree
36% Neutral
7% Somewhat disagree
8% Strongly disagree

Comments: I don't know. I do not know how this could be determined. We receive horrible “attitude” from other artists who don't do shows.

13. The NAIA newsletter keeps me informed of NAIA activities and initiatives.

50% Strongly agree
39% Somewhat agree
8% Neutral
3% Somewhat disagree
0% Strongly disagree

Comments: We keep up on line, but enjoy the in depth reporting in the newsletter. Not current enough. This is the first mailing we received since signing up a few months ago.

14. The recent startup of periodic NAIA e-mail communications helps keep me better informed of NAIA activities and initiatives.

49% Strongly agree
30% Somewhat agree
17% Neutral
2% Somewhat disagree
2% Strongly disagree

Comments: Can be used to prod, nag, remind. I like it. None received yet. What e-mail? Haven't received any e-mails. Haven't received any. I don't deal with email. Hadn't noticed. No computer. [Do we have your correct email address? If we don't you will not receive any email communication from us. Send your exact email address to MichaelHamilton@naia-artists.org --ed.]

15. The published results of the annual NAIA survey are interesting, informative, and valuable.

54% Strongly agree
36% Somewhat agree
7% Neutral
1% Somewhat disagree
2% Strongly disagree

16. The information in the annual NAIA show rankings is useful to me.

46% Strongly agree
36% Somewhat agree
10% Neutral
5% Somewhat disagree
3% Strongly disagree

Comment: If and when I apply to the big league shows. But not ultimately helpful.
17. The various NAIA group buying discounts are helpful.

28% Strongly agree
32% Somewhat agree
31% Neutral
8% Somewhat disagree
1% Strongly disagree

Comment: Have been using the Comfort Inn this winter.

So tell us, what is the single most important thing the NAIA should be working on?

The following responses were grouped according to issues. Identical suggestions were represented by one statement or grouped together. As with the Show Comments section of the survey, some spelling and/or syntax errors may be encountered, and we removed a couple of personal attacks.

Communications between artists and shows (20 total)

The NAIA needs to publish a manual of suggested guidelines for art shows and craft festivals. We have been collecting information for the past 8 years and as of yet it has not been assembled into an easily accessible form to present to shows. I believe this would help greatly with reaching out to shows with our policies.

The NAIA should take a more assertive stand when its own member shows continue to have policies that are counter to the artist members’ wishes. Shows often continue the same policy year after year without even knowing why. A simple phone call from an official NAIA spokesperson could go a long way towards enlightening the show about the issue.

Helping show organizers understand the artist point of view, essentially to be the lobbyist or spokesperson for artist’s rights...examples: 1.Consistent labeling of slides  2.Not asking for money commitments before acceptance  3.Making sure environment is safe and secure  4.Charging reasonable fees/ getting group hotel rates/ parking, etc.

Continue to bridge communication with artists and promoters/ directors. I have been involved in a number of unjust situations as an exhibitor, and still do not feel that I can express my concerns and issues with directors without being black listed or retaliated against. It’s as if many of us suffer in silence and put up with near abuse just to plug along and try to make a living at our art. Directors need better understanding of the life we lead: long travel hours, fatigue, health limitations on impossible set ups at certain shows.

Identifying festivals with bad policies (like always keeping your slides so you can’t use them again or like Old Town Chicago--banning or suspending artists from their fair when you’ve canceled because of van accident).

What exactly is the type of work a show is seeking. If they say fine crafts, does that really mean nonfunctional crafts. Is it asking too much to know this before I apply?

I would like to see shows set limits on how many artists they invite in a specific category in order to achieve a more balanced representation of all media. This could be done by establishing set limits: no more than say 10, 15% per category. I am a jeweler, and invariably see my media over represented: i.e.: Baltimore ACC--over 30%
Smithsonian: 20%
Evanston: over 20%
Crafts at the castle: 20%
This trend is not fair to the artists being over presented or to the general public.

Keep the promoters from adding so many booths that the buying force is completely diluted. Bigger shows are NOT better shows. Especially in a cramped space like Shain Park in Birmingham, MI; or Cherry Creek in Denver. Up the quality, not the quantity.

We participate in five or six well-regarded outdoor art shows in a year. In applying to these shows, we agree to certain guidelines (be present at the show, exhibit only original work that is consistent with submitted slides, etc.). In return, the shows invariably provide an excellent environment where art may be viewed and purchased. There are occasional lapses in the usually well-coordinated aspects of these art shows. This year at Coconut Grove, ice cream wagons near artist booths were using portable generators, which produced an unacceptable din. The problem was remedied promptly after artists appealed to understanding volunteers. At the Winter Park show, artists at the north end of the park were subjected to intolerable noise levels from the entertainment stage. Numerous artist appeals on Friday and Saturday went unheeded (Sunday was a rain-out), as volunteers at the information booth spoke vaguely of conveying our pleas to
some higher authority. Many artists were literally unable to converse with would-be collectors, who were disinclined to linger in the unpleasant cacophony. There was no recourse. Perhaps the NAIA can join with show directors to draft guidelines for an art show’s basic responsibilities. Many shows masterfully balance various activities around the focal point of art, and could share their experiences and insight. These guidelines would not necessarily be a constraint, but could actually assist show directors organize their peripheral activities in a more harmonious way.

**Improve Existing Art Fairs (Quality vs. Carnival) (7 total)**

Improving existing shows--there are not enough quality shows--or else guide someone to start some new and better venues.

I believe quality at art fairs to be the most important issue to me. Specifically, informed and qualified jurors and standards committees at the festivals.

Getting show coordinators aware that food vendors must be in a designated food court. Most vendors do not maintain a clean food booth - waste water runs in the street - the odor of the food being cooked - the hawking of the food, etc. etc, does not compliment a fine art show and the artist with fine art trying to entice the crowd with beautiful work is next to grilled sausage, etc. It is something that needs to be firmly discussed and a no compromise stance from the board. Is this a fine art show or is this a street fair - no art - just concession stands. Thanks.

**Show Applications (15 total)**

Helping show promoters to standardize their applications. I appreciate what you’ve done already to create a standard for marking slides (red dot) Keep up the good work--share ideas that work among promoters--help them see that if we know exactly how to fill out their application we’ll make it easier for them also. e.g.- slide descriptions-I’m never quite sure what exactly that means: aside from title dimensions, price and medium--what is the elusive sentence that helps them understand my process?

Simplifying the show application process; show date and DL on outside of application; basic information organized and easily seen; mail to, checks payable to; notification date; refund date; only jury fee due with application; booth fee on acceptance. Uniformity in slide marking. No social security numbers.

I would like to see the NAIA better facilitate communication between artists and show directors... particularly in the area of the application process. So many of the top shows are locked up with the same exhibitors year after year. I would gladly give up my slot in certain shows for an opportunity to exhibit in other comparable shows in other cities. I refer to shows such as: Philadelphia Craft Show, Evanston, Long’s Park, Smithsonian and others.

(The booth slide) Why is it used? Why do we advocate for this? Explain in show “call for entry” what the purpose of the booth slide is among the various shows. Try to get some consistency of purpose or eliminate it all together.

**Show Fees (11 total)**

Show fees: Rising show fees are eating up more and more of my small profits and in the current economic climate they often amount to 100% of my income basically causing me to volunteer at shows for their profits. A couple of shows offer alternative booth fee choices such as a much smaller fee coupled with a sales percentage. Such choice could prevent the disappearance of cutting edge non main street art from the show circuit, which in my opinion is the dividing factor between fine art/fine craft shows and what people refer to as flea market like craft events.

Entry (or booth) fee due only if accepted.

**Jury (7 total)**

I would like to see the NAIA develop the quality art fair as a legitimate form of the art world in it’s own right. Shows seem to need jurors from the gallery business or the academic world to legitimize their credibility. That practice is symptomatic of a continuing lack of respect and of underestimating what is involved in competing at the national level of quality fairs. I’m very tired of being labeled a lower class of artist for working hard to bring my studio into people’s communities. Use more peer jurors - period.

Disclosure of jurying process and available results or scoring of substitutions. It would be nice to know the jurying criteria and where one falls short when not accepted into a show.
More Top Shows (7 total)

Helping get us more top quality, non-reproduction festivals in places like Atlanta, Dallas, Houston, Nashville, Raleigh, Morgantown, Buffalo, Albany, Syracuse, Philadelphia, etc. If there were 100 festivals of the caliber of Denver-St. Louis I’d have no financial problems. I could surely jury into 10 per year. This year I made it into only one top show.

I would like to see the NAIA start communication with museums throughout the country to work to develop high quality museum shows. Along the lines of the Philadelphia Craft Show and Smithsonian. I would like these venues to include fine art as well as craft.

Respect (4 total)

Improving understanding between those who run art fairs and those who exhibit at art fairs. Neither will prosper without the other. In my opinion, from application to load-out, an attitude that reflects respect and the notion that we’re in the same boat and can help everyone by rowing together, helps all of us involved feel and be more successful, (KRASL seems to me to be an outstanding example). The NAIA is making major contributions in this area. Congratulations, and thanks.

Strengthening the number of and relationships with directors. They are our audience and the direct proponents of positive change in shows.

Rules Enforcement (13 total)

NAIA should be concentrating on the quality and rules enforcement at fairs. Quality means no reproductions of any kind. Rules enforcement means keeping the artists within their allocated booth perimeter. No sculptures, bins, whatchamacallits, or fat rears should be blocking their neighbors booth. There should be no biased awards at shows. No carnival atmosphere from, music, beer, pop or kid booths. All artists should be promoted equally and money spent on promotion should only go to the art being shown.

The NAIA has made a good start in getting show organizers to have clear policies regarding the artwork they choose to allow at festivals (in particular with policies concerning reproductions) - now the organizers need to understand the importance of enforcing their chosen policies.

Would like to get back to the essence of what we do. The true creation of art! I’m tired of the buy/sell, the gimmicks; the commercialism; the production and the general deceit as practiced by some artists. Every effort should be made to clean this up and eliminate it.

Rate Shows by Same Category (2 total)

I’d like to see shows broken down into the various areas (painting, fiber, ceramics, etc.) and rated on that basis.

Indoor Shows (4 total)

I would like to see more indoor show venues vs. outdoor. I am getting beat up emotionally and physically by storm systems, unbearable heat, flash floods, high winds - more expensive, but well worth it for a roof over my head that won’t blow away. Also, you get to dress up a bit.

Having shows indoors. Being at the mercy of the elements (not to mention same-day setups) makes everything harder and stressful. Of course, inclement weather doesn’t help sales. Another discouraging factor having a carnival type of atmosphere--a negative effect on atmosphere and therefore sales, especially on higher end items, is the amplified rock type of music, turkey on a stick, etc. Another non art distraction. This ends up drawing huge crowds of strollers and keeping away art buyers.

Member Benefits (3 total)

Developing a members only high quality art show. Preferably in or around a museum. For 2-D and 3-D artists. Whether by jury or raffle. If the show is successful, it could encourage people to join. Another member benefit.

Group buying discounts.

Networking (3 total)

Networking - continuing to expand opportunities for members to discuss important issues among themselves and with show directors and to help educate the public. Conference, on-line forum very valuable tools for this. Mostly just lurk at the forum, but have profited enormously from eavesdropping on conversations and advice proffered by veterans of the show circuit. Thank you! (This was our first year doing shows.)

Really hope to attend conference next year, if you have it again.
Attracting and working with all independent artists of all genres to create a network of valuable resources and information. The work NAIA has done to get promoters and artists working on the same page has been invaluable, imagine what other influences we could have in other arenas of the marketplace.

**Reproductions (5 total)**

For me, it’s the old story of I only do shows with original work only. These shows are few and hard to jury into - which makes for a tenuous lifestyle. I would hope to encourage these few good shows to continue. Low end can sell in many more markets - which there are already many of. What if we all looked at “marginal shows” that have potential (many don’t) and tried to elevate those, just to expand the show possibilities for both original only show and reproduction show.

Establishing equality between photographers selling unlimited prints and 2-D artists being able to sell limited edition prints in art festivals.

The NAIA should be promoting all artists including those who sell offset lithographic reproductions. NAIA should be working to repeal show rules that prohibit reproductions. Let's stop this unfair discrimination. Judge the work on it’s individual merit. Let's have free trade.

**Insurance (11 total)**

Health Insurance as a group available to members - along with other insurance programs (property loss or damage, etc.)

**PR/Advertising (“Buy Art” Campaign) (13 total)**

I wonder if the general public could be better informed of the unique opportunity a good show offers. To buy top quality art at the best prices and have a choice comparable to visiting a hundred galleries in one or two days. We need the country to want more art, and more shows.

I think the NAIA has done an exemplary job in aiding individual artists to be recognized as professionals with art show personnel. When I read question #12 I think that is a direction I would like to see the NAIA go towards. Advertising in national art magazines, maybe an add in the local newspapers the week before a big art show. We need to reach the public & teach them that the artists at outdoor shows have the same credibility as those in galleries, in fact many of us do both. It would be great to have photos of our work and our information put in publications under the umbrella of the NAIA. We could each pay for some of the cost. It might be more reasonable than individual advertising.

Helping to create a respectable platform in the outdoor art arena, in which artists and the fairs become a more viable way for the consumer to purchase art. Why shouldn't art festivals have the same respect the commercial galleries have?

NAIA has accomplished much and should continue working on its stated advocacies, but I believe it’s time to focus on obtaining grant funding to institute a “Buy Art” or “Enrich you Life with Art” campaign. The membership is a treasure trove of intelligent and creative people who have the ability to research and develop a proposal for such an undertaking. How about a call for ideas? Funding could pay a director to keep the campaign moving forward. (After all more sales are what we all want.)

**Business End (4 total)**

Helping member artists with the business of art: time management, bookkeeping, inventory control, marketing, public relations, etc

**More Members (4 total)**

Keep doing what you are doing. However, I think many artists are unaware of NAIA. I think a brochure should be created. A nice, full color; similar to high end art fair applications and sent out to art show mailing lists so perhaps those who don’t get into shows could join and it should be included in artists packets at smaller shows. Most artists in big shows already know about NAIA but most or many in smaller regional shows are clueless.

Helping artists develop additional venues for sales beyond fairs and shows. Wholesale, running their own shops and galleries, running their own shows - all these are in the mix of making a living as an artist. Most artists have to (or should) work in more than one venue to spread income risk.
Other/Miscellaneous

The NAIA needs to work on dispelling the prevalent negative view that artists may have about the organization. The more we can unify, the more effective we will be.

I don’t know how you can do this, because it would be telling show directors to trim/abandon their jobs, but basically I feel there are too many shows in the same areas, and that by continuing to add shows (Baltimore is a prime example—I got two forms for brand new shows in the convention center; one in September, one in November, in addition to the ACC’s addition of a summer show) show promoters will kill the market—or dilute it to a point that it can’t be profitable for anyone. Get them to show restraint and not see each profitable location as an opportunity for them to get rich. P.S. It’s nice that you use such nice stock for the newsletter and survey, but is this a necessary expense for NAIA.

My main concern is the rumored changes at ACC. I feel it is important to keep peer jury. Baltimore is becoming too big and commercial.

The core issue as stated in the member application.

Safety. I am a jeweler and am constantly uneasy about being outdoors alone at a show. Many jewelers have been robbed or had attempts. I will not do a show if I have heard of problems. I wish more promoters would have more police or security walk the show and make their presence known. Some shows should close earlier if it is an area with problems such as Coconut Grove should close at 5:00 on Monday instead of 6:00 if it is dark and risky. If they would only close 1 hour sooner it would make a safer environment.

3 Things.
1) Show fees/entry fees continue to climb making shows less and less profitable - hurting artists
2) This organization in conjunction with shows has squeezed out art in favor of craft - has done very much to confuse public as to what art is.
3) Seems NAIA is really about maintaining the status quo - keeping certain people in the best shows and keeping others out. Consequently there is no progress, innovation or real help of any kind - simply more of the same old BS “Art Discrimination.”

NAIA needs to work with young upcoming artists some way. They are our investment in the future. If one suggests he should have an answer and I don’t have that.

Photography needs to be separated from digital image technology.

Creating a level playing field: if painters can show only originals - photographers should only be allowed to show originals - not one single print allowed!! As I see it, photographers are making a grand living at shows and the rest of us are squeaking by.

Forget about ranking shows - leave that to the AFSB & others. Focus more on increased communication between shows & artists. Events like the Artists Conference are a credible and effective way to establish new directions, gain new members and make money for the association. I see these areas as our strongest points and think it’s important to continue working in those areas. A second, not totally related thought, would be to continue assisting communities to develop new quality shows or improve existing shows.

Grants should be applied for to raise money so that a full or part time person can be employed to help Larry & the board.

The uncertainty of acceptance into major fests is the bane of our existence. I would love to have more fests invite back a small percentage of top exhibitors in addition to the awardees.

Maybe an article or two on taking your own slides - film/lighting, indoor/outdoor, etc. Also some ideas about a good booth slide. I’ve got the work, I don’t always have the slides.

It would be helpful if NAIA had a paragraph stating goals, principles and purpose that would be posted before all writings and meetings... that way a bigger picture is kept in mind while we spend precious time talking about “better gas stations on the road” or “how many people showed up to Atlanta meeting.”

What is the bigger picture? What is the point of uniting? Better hotel rates?

NAIA should continue the course that has been set to enhance and facilitate the art show venue for those artists who choose to earn their living from the sale of their art. I am especially glad NAIA has been here in my seven years of doing shows. I would be at a greater disadvantage without NAIA’s existence. Keep doing what you’re doing.

Well, you are doing the best for artists and promoters. I’m glad I joined! This is a minor thing that bugs me: Why can’t shows provide parking for artists who travel in a (small) RV, or close by parking? I travel by RV
to 90% of my shows, as do other artists I know. But promoters never mention if RV parking is available. It’s a drag to hunt for overnight parking in an unfamiliar place. Thanks!

NAIA = National Association of Independent Carpetbagging commercial business people with no knowledge, concern or interest in art. Your org is hurting art - There is not one “real” art show in this country. You don’t see that your direction continually lowers the bar and the end results are shows with people selling spices, doggie hats, olives and shit on a stick. Either advocate what art is about or find yourself polishing garlic cloves. NAIA seems to be set up to protect the status quo, to protect flatulent work and keep art out. Thought it was for promoting art - what a joke---. People have forgotten what art is about. Shows are a collection mostly of commercial slick work so removed from art it’s unbelievable. Photography does not belong at art shows. They are killing 2D and their ability to make mints is an affront to anyone working in one of a kind arts.

We are a fickle and demanding group! I would like to hear about the demands of show directors. How many needs do they need to satisfy? How do they keep the balance so that festivals do not become a dog and pony show? Many festivals lose that focus that they are an art show. How can we prevent that as artists? Please help us find other avenues to sell our work. Many of us have websites that do not yield sales. (It’s like a great hotel with no roads to reach it) How can we make the site work?

Honesty within: show prospectus, juries and jury procedures, exhibitor’s work and what they exhibit, NAIA and other organizations, show ratings.

Helping to bring awareness of copyright laws.

Encouraging promoters of shows to enforce their jury rules and take seriously complaints of copyright infringements. There needs to be a better understanding of how important it can be for show promoters to take a stand. Their actions and enforcement of show rules are precedents for legal actions to protect copyrights between artists. An artist can use the actions of a show to strengthen their claims against other artists or designers who steal or misrepresent their work. Show promoters should not fear legal consequence for taking a stand. There should be a role for NAIA to keep promoters in fear for inaction when their rules for jury are broken. This is a role for an organization since individuals won’t bite the hand that feeds them.

Keeping us prosperous, happy and healthy. Are shows dying with the rough economy? Something to consider. How can we change that? Can we?

New venues for artists. Another conference - in Florida, between shows. I’d like to see a website that would have info for the patrons seeking out art fairs to attend across the country with links to art fairs. Maybe a rating system eventually, with ratings by artists and patrons, links to NAIA members. My customers often ask me for show recommendations. Search could be done by calendar, regions, type of show, ads for website in show programs. Artist postcards could indicate link.

Standardization of applications to shows. Also formulate opinion or policy on work donations to shows. Are these suggested donations affecting our ability to get back into shows, based on whether we give or not. Should the artists receive a portion of the auction price? Most shows do ask for work now, and as a painter low-end price point is $475. Large sacrifice repeatedly.
Member News:

Joe Hoynik had an extensive portfolio of 17 images published in LensWork issue #45, Feb-Mar 2003, entitled “A Solitary Existence”. These photographs are a personal portrayal of his grandmother in Croatia.

Furniture maker Diane Stanton reports she is recovering from a serious illness last October, and got married in May! Congrats, Diane!

H.C. Porter was recently an honored guest at the CD release party for the new compilation entitled “Church Songs of Soul and Inspiration”. The event, held at the House of Blues on Sunset Blvd in Los Angeles, featured CD artists Patti LaBelle, Patti Austin, Chaka Khan, Ann Nesby, and others. H.C. created the cover art for this amazing CD which returns a diverse cast of brilliant African-American singers to the matrix of their art.

The 82nd Annual Exhibition of the National Watercolor Society featured a painting by Aletha Jones. Aletha's piece was then selected for the Beverly Green Memorial Collection Purchase Award.

Printmaker Mitch Lyons will be leading a Clay Printing Workshop at the Taos Institute of Art, in Taos, NM, August 11-15, 2003. Their phone number is 800-822-7183.

Juan Andres Robinson Franco was awarded Second Place, Professional Category, in Art & Antiques Magazine 2003 Photo Competition. The results are published in the June, 2003 issue of the magazine.

Ceramicist Toni Mann has gone to the dogs! She is exhibiting in a group museum show at the Musee de Civilization in Quebec. For the Art of Dog show, Toni made a crematory urn called “Dog Gone Urn”. The show runs through October.

James Eaton is currently working on a large architectural installation for the Children's Medical Center in Akron, Ohio. The projects are to be installed in two atriums of the building now under construction. They will consist of animated sculptures, one of which will travel six stories up and down, with peripheral figures involved in the mechanization.

Charles “Tim” Timken reports he has recently been accepted as a Signature Member in the Pastel Society of America.

Claudette & Paul Gerhold were featured at the “For the Office” show at the Katie Gingriss Gallery in Milwaukee, WI from April 25 thru June 6th.

New members Bill Ruth and Susan Mahlstedt (welcome!) have a four page article about their work in the current issue of ORNAMENT MAGAZINE (vol. 26 #2), a publication about “The Art and Craft of Personal Adornment.” The article was written by Glen Brown, Associate Professor of Art History at Kansas State University.

Wireless Credit Card Equipment Update:

We received the following information from Mobile Artisans. If you are considering buying for the first time, or upgrading your wireless credit card service, make sure your chosen provider is up to speed on the latest technology changes and trends.

The Mobile Artisans and Crafters National Co-Op would like the NAIA's help advising artisans about AT&T withdrawing their support from the CDPD Network as soon as March, 2004. They are building GSM/GPRS, a data technology network of their own.

MISSION: Get the word out not to buy any CDPD Wireless Terminals without researching the way CDPD area maps will look after the withdrawal of AT&T. Before any Artisan buys a wireless terminal they need to examine new alternatives emerging.

RECOMMENDATION: We are posting information <www.mobileartisans.com> about the new cellular data technology, and doubled the number of different network service area maps to help you make an informed decision about the future of wireless terminals as we at Mobile Artisans know them today.

We are negotiating with Lipman and Artema for the cost to replace CDPD modems with Radio modems. We have a good working relationship with both Lipman and Artema and are confident we will negotiate some concession.

OPINION: With new technology, new products, and new service area maps, sorting it all out and making decisions is more difficult than ever. Digital Interfaces with magnetic card readers with Motorola phones on the AMPS Network, or perhaps on the Nextel Network are currently the most cost effective solutions to processing wireless bankcard transactions. BUT, again there is no perfect solution yet, just more alternatives.

NOTE: We built our reputation as fellow artisans with an altruistic approach toward providing information, service, and support to our Artisan friends. We are always concerned that we are not perceived as solicitous in our rare needs to broadcast significantly important information to you and your members.

Sincerely,
Frank Berman, JD, CPA, retired
National Director
Mobile Artisans and Crafters National Co-Op
www.mobileartisans.com
2002 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 2002. 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 personal experiences at the shows in which they participated.

Although we received rankings on over 300 shows, only 57 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. Shows not appearing in our rankings are invited and encouraged to request the scores they received.

We have separated out indoor shows into their own ranking. Beyond that, rather than bestow recognition nationally for all 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.
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<thead>
<tr>
<th>CATEGORY</th>
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<th>CENTRAL</th>
<th>EAST</th>
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<td>Sausalito</td>
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<td><strong>QUALITY OF EXHIBITION</strong></td>
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<td>How good was the work overall?</td>
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<td>Milwaukee Lakefront Festival</td>
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<td>Arts Beats &amp; Eats</td>
<td>Artigras</td>
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<td>How much?</td>
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<td>Cain Park Art Festival</td>
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<td>Was it evident before and after show hours? Your van?</td>
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<td>Memphis Arts Festival</td>
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<td>Smoky Hill River Festival</td>
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<td>Lots of friendly volunteers?</td>
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<td>Cain Park Art Festival</td>
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<td>Artists’ rest areas? Amenities? Good party?</td>
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<td>KRASL - St. Joseph MI</td>
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<td>Milwaukee Lakefront Festival</td>
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<td><strong>FOOD</strong></td>
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<td>B'ham MI Art in the Park</td>
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<td>Who might it attract? Was it good? Upscale? Easy to get?</td>
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<td>Cain Park Art Festival</td>
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<td><strong>COMMUNICATION</strong></td>
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<td>Central PA Fest. of Arts</td>
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<td>Consider the prospectus? Other info?</td>
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<td><strong>ACCESS</strong></td>
<td>Cherry Creek</td>
<td>Central PA Fest. of Arts</td>
<td>Cain Park Art Festival</td>
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<td>Load-in, load-out, parking, early set-up?</td>
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<td>Arts Beats &amp; Eats</td>
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### 2002 NAIA Artists’ Show Rankings:

#### Show Scores by Category

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.

<table>
<thead>
<tr>
<th>Quality of Exhibition</th>
<th>Sales</th>
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<td><strong>90th percentile</strong></td>
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<td><strong>60th percentile</strong></td>
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<td>Festival of Masters - Disney</td>
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<td>Gasparilla - Tampa</td>
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<td><strong>70th percentile</strong></td>
<td><strong>57th Street - Chicago</strong></td>
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**NATIONAL ASSOCIATION OF INDEPENDENT ARTISTS**

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**QUALITY OF EXHIBITION**

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<tr>
<th>SHOW RANKINGS</th>
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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.

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2002 Show Comments:

Below are your comments. The good, the bad, and the pretty darn ugly. As an artist, you should evaluate these comments carefully. You are reading a VERY few thoughts from a very few individuals. By no means is the entire picture of any show revealed here. Read the comments, but use them only as one part of your research into the show. Some grammar and/or syntax errors may be encountered. We also removed a couple of personal attacks. Note: The numbers in parentheses indicate the number of artists that had the same or similar comments.

The shows are indexed according to the names that artists commonly call them with their official names in parentheses if that name is different.

57th Street Art Fair - Chicago

American Craft Exposition - Evanston
Always a total pleasure to do. Best sales. Women’s committee is wonderful.

Ann Arbor National Art Fair - Fall
Fantastic quality - thrilled each time I get in. Well run indoor show-on way up. Hope sales pick up - new show though - has potential. Excellent quality, fairly new show hurt by economy. If they are ever able to get the crowds, this will be perfect. Wish this show would soar. They are trying real hard but sales just are not up there yet. Getting the word out with press is needed! More people than spring, still not enough. Make this a once a year fall show. Needs much heavier promotion. Will never do it again. Nobody comes.

Ann Arbor Street Art Fair
The mother of all shows - always great sales. The best all around quality fair that I do. A pleasure to do. Consistently well organized and promoted show. Promoters interact with exhibitors very well. Always tops. I’ve had poor shows, but will always go back. Down to half the usual sales along with much lower attendance. Not re-invited. Bad economy hurt show. Very difficult all the way around. Fees much too high. The times they are a’changin. Too much stuff in too small area, only going to get worse. Very hot and weird vibe due to S. University merchants feud. Too many bad artists - takes away quality sales. Carnival atmosphere.

Ann Arbor Summer Art Fair
Losing momentum. Slowly sliding down of sales. This show is becoming more risky to do as the years go on. Way too hot.

Armonk Outdoor Art Show
Pleasant park-like atmosphere. Director and staff are wonderful! One of my favorites. Very well run show, consider - Jewish holidays with dates of show. Same crowd, but a quality crowd! Very well run show with skimpy sales. It’s very well attended-income should have been better. Potential - affected by economy. New dates 2004 - unknown influence. Need to allow late set-up. Security is ridiculously tight so exhibitors can’t set up night before show.

Artigras
Brandy and Co. put the artists first. Nice show, poor sales. Well organized. Bring bike to avoid artist shuttle. Strange new settlement location but OK sales. This show is dead unless major changes, i.e. location.

Ann Arbor State Street Area Art Fair
Still a good show. Nice hospitality. Sales continue to be good but quality of exhibition is getting poorer each year. Show is showing it’s age. Quality of exhibition seems out of control and get the feeling the show doesn’t care. Downhill slide for the quality of this show. Fifth year of doing show - won’t be back. Tight streets - rude gentleman answers phone inquiries. Not an artist friendly show. Going downhill fast, Ann Arbor may be done! Streets dirty, smelly, uninterested crowds on Liberty. What a mess (2). Setup is always a hassle...expected! Show is cluttered, is scattered. (Down sales last year). I would not apply again if you paid me.

Arts & Apples Festival
Quality show, good sales, easy setup. Good show for fall - weather is unstable. Some do bad here. Oversaturated area, attendance way down. Competing with downtown merchants affects this show now. Getting too big (too many artists) Way too hot. Not artist friendly. Sales dropping. Bathrooms are far and scarce. Needs to reduce size of show. Poor mapping & layout lead to blocked off dead areas.
Arts Beats & Eats (Chrysler Arts, Beats & Eats)
Well attended, exceptionally well run art fair holding it’s own in a larger festival event. Like most of my big city, big attendance shows, this one died with the economy. Show has grown too large (no. of visitors, not exhibitors). Focus not on art. Might be becoming too big a party time. Needs focus on arts. Overwhelmed by eats and beats. Food hard to get.

Atlanta ACC
Great location in GA Dome. Atlanta ACC show brings in people (buyers) from several states. Impressive work. Very poor sales for me.

Atlanta Dogwood Festival
Gets better quality each year - big crowds even in the rain one day. Southern hospitality at its best - even police are nice. Keeps getting better. Weather - rain. Focus of show not fine art, has “circus-like” atmosphere.

Austin Fine Arts Festival
Is a good show. Good show, easy to do - didn’t like auction going on during the show - glad it’s over. Has potential. Miss the old show. I thought I did badly but as other bad shows dried up this one was actually OK. If I had money I could have bought lots of art cheap at the auction. Sales down from previous years. Got a bad location, sales dropped 60% from 2001.

Birmingham (MI) Fine Art Festival - May
Not bad sales/ parking okay/ weather always a problem/ rain or cold or... Weather really hurt this show, quality okay. Rained 2 days, cold too. Added booths this year, too big. Bad weather, too large, too sad. Weather always a negative. Felt pressure at donating an auction piece - feel as if I’d be blacklisted otherwise. Weather bad-cold...rain.

Boca Raton Museum of Art Outdoor Juried Art Festival
Lots of improvements - Nice site, better date. Quality could be better. Great new location. Sales few and far between. Okay, I guess. Poor communication - nice site - low sales. What a waste! Their only problem is the clientele - incorrigible! Terrible - complete waste of time.

Boston Mills Artfest
Terrific show - well run - fun. Artist friendly. My most consistent show. I like their system of judging. A metal piece of my booth broke at the weld and a staff member repaired it for me. Show too long but sales good. Well run, why not better food available? Hot & dusty, but spacious layout w/potential. Difficult set-up but they have volunteers to help you carry in, after that, it’s great. This show would do well to focus more on original art, one day less would be nice! Disappointing. Ripped off. Show needs a turn over!

Brookside Art Annual
Better sales than ever. Director tries to work with artists. Good sales potential/staff hard to find. Added too many artists. Like a mini-plaza - same type crowd, very congested. Difficult logistics, tight layout, narrow isles. Not enough electric offered. Artists parking problem--dangerous area. A tent event with far too limited access for both artists and customers.

Cain Park Arts Festival
Wonderful show. Our very favorite show. They should write a book and sell it to prospective promoters - they do it all and do it well. Gracious directors - good show. Great show, terrible local economy for high end. Incredibly well organized. So easy to do this show because of the way it’s run. My most reliable show and its fun to do as well. Low end sales, but so easy and pleasant. Expensive hotels, excellent volunteer staff.

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Central Pennsylvania Festival of the Arts
Great run show! Hard to judge - good sales. Quality of exhibition has been dropping. Still incidents of vandalism - for a northern city, very hospitable. Poor security, too big. Too many artists - not enough buyers. Terrible attitude - predatory cops. Friend had $4,000 in rugs stolen. Campus better quality work harder set up. Four long days with no reason. Hours until 8:00 p.m.??!!! Why? Very disappointing. Went from our best show in 2000 to our worst in 02. Stolen item. Difficult mall set up. Too many students!
Charlotte ACC
Steady show, not much growth, this year possibly due to .com layoffs. Ice storm hit one week before show.

Cherry Creek Arts Festival
Top notch all the way. 5 stars out of 4!! Best example of a well run and well advertised show in USA. It was my best show of the year. Still great. Still the best by far. Denver was more than twice as good as any other show in 2002. Perfection. Solid . On and off show for me (2-D). Do not like layout. Nice crowd/ my location easy access parking close/ artists’ dinner awful. Show was dampered due to the HUGE forest fire burning around Denver. Hospitality has been cut quite a bit. Lots of unemployment in Denver. A lot of production craft this year. Disappointed in staff’s dis-interest in dealing with copyright and slide misrepresentation between artists. Last year there were two obvious copyright violations and promoters refused to intervene despite violations of their own jury rules and petition from over 50 artists at show. Very embarrassing for top rated show. [Cherry Creek, when contacted, explained this complaint was a complex issue they took very seriously, and investigated thoroughly using their existing complaint process. Ed.]

Cincinnatti Summerfair (Summerfair Cincinnati)
Holding up well, sales wise. Great local following. I’ve had an excellent run that’s come to an end. I must give this show a rest. Soon regional fair.

Coconut Grove (Washington Mutual Coconut Grove Arts Festival)
Best outdoor art show. Excellent relations between artists and staff. Still a good show! Class Act. Well taken care of. Sales in 2002 better than 2001. Quality of exhibition is dropping but still the best show for sales in Florida. Great show, but it suffers from circus-like food vendors too close to art. If this show were held at any other time of the year you wouldn’t see the fine quality of exhibition!! Atmosphere is improving - site wise sales can be on again/off again. Show was up 30% for me, and the audience seemed more enthusiastic than last year. Parking free at Convention Center. Food until you burst!! Monday break down in dark. Love going down to Florida in the winter but has zero sales this year. Declining in sales every year. Demographics of crowd changing...PR focused on “cheap buys.” Sales were way down this year. Just not the same crowd. Love the show, but too much of the commercial exhibits mingled in with the art. Sales slipping every year... becoming a very dirty show. Need street cleaning! Did not honor booth requests. Sooo much info - overkill on preliminary stuff sent. Award system is terrible. Overrated. The most obnoxious, rude, unhelpful police in the nation. NAIA should try to do something about the poor police/artist relations at the Grove. Some excellent artists won’t apply because of it. Police are chasing away business in Miami. Even a customer complained. Ask around - some artists may be afraid to give their opinions. Grove has a lot of greasy, unhealthy food.

Columbus Arts Festival
Excellent staff, very good show - crappy, fattening food. Like most of my big city, big attendance shows, this one died with the economy. Long hours - wish they would shorten the hours & do it in 3 days. Getting to be more of a food fest, than an art fair. A little long (is Thursday really necessary?), also could end earlier on Sunday - maybe 5 PM. Parking far/ jeweler almost robbed! Late hours - physically exhausting. The only show I’ve ever done that was too cold, too hot, rainy and windy in 1 weekend.

Des Moines Arts Festival
No other festival tries harder to be the best. Worth all the miles it takes to get there. Most responsive show director on the planet. Has really built an audience. Mo Dana is a great director.(2) Mo and staff do an outstanding job. Most outstanding director, security. Pleasant but sales slow for expensive items. Sales were flat, however, it is a very conservative market. Beautifully run-dismal sales too many photographers with double booths. Makes the reproduction issue a farce. Hot this year, weather is rough here. Hot and sunny, crowd not too educated in art fields.

Festival of the Masters - Disney
Did not advertise this in 2002. Did not tell public of the location change. I thought I had the worst of many bad locations but actually had OK sale and got a big award. It’s the worst setup though. The move to a new location was bad for the artists. New location needs better promotion. Moved the show - big problems! Customers couldn’t find the show. Change in location in 2002 ruined the show.

Gasparilla Sidewalk Arts Festival
In spite of wet and windy conditions - sales were good. Weather is usually an issue. Way too windy. This show always has low sales!
Great Gulfcoast Art Festival
Intimate setting makes this show good to do. Good sales, great party. Was a filler show. Next time I’ll just go to the beach. Some rude staff.

Kansas City Plaza Art Fair
Excellent show, all around! Top notch all the way. 5 stars out of 4! Very strong show, easy to do, excellent art, well run. This was a great year. The plaza - my favorite for 2002. First time exhibitor - great sales, great weather. Classical good show. Very glad I got into this show. Great all round, sales were less than we had hoped. Expensive hotels, loved the volunteers at set up, helpful, friendly. Sales off 50% this year in spite of good crowds. Long hours - too much alcohol. Security not visible in evening, drunken people out in evening, food courts selling lots of booze.

KRASL Art Fair
One to look forward to. A real surprise in sales to me. Box lunch served to artists. Fabulous artist party. Lots of people from Chicago. Its location ‘On the Bluff’ is a dream on a sunny and windless day -and a disaster when the storms come across the lake. The site is really long ---about a mile and a half --- and, should someone desire your work, it is a mighty trek back to see it. Bad sales for me, I’m going to try again. Conservative market. Sales seem to be toward lower price range

Lakefront Festival of Arts (Milwaukee)
A most pleasant show, gracious staff, knowledgeable customers. Nice show, new location will improve all aspects of this show. Even in the rain they come and buy, hail even. New location may help all around. Nice but muddy. Sales below normal. Close parking for loading out! Rain storm. Muddy - not good for sales/ strong hospitality. Bad weather. They are moving it out of the mud pit! Mud - but no more! Hard to sell anything in a swamp! Muddy. My first time here. Don’t know what the big deal is. Mud Fest II, must deal with mud.

Long’s Park Art & Crafts Festival
Best run show we do, year in year out. Nice show. Great food and location. They take care of exhibitors! Pleasant show, attractive setting, good rep. Hospitality unsurpassed, educated crowd. Easy, but long (4 day) show. Very friendly staff. Tough weather, but nice audience. No awards - great hospitality. Four days too long/ pleasant artists dinner/ good sales - parking not far. Rain!!! Lots of it. 4 days is too long a show for only moderate sales. It’s too expensive to do in relation to income. Dismal for me. Every sale was like pulling teeth.

Madison (Art Fair on the Square)
Best fair in Wisconsin. My favorite Perfect weather. The Madison shoppers are so nice. I just like this town. Fantastic!! Some booths very questionable. Set up evening is tricky. Too many artists.

Magic City Arts Connection
Nice, easy show to do. Consistent. Nice show quality. Medium number of people. Mostly lookers this year. Nice artist dinner. Director really cares about the artists. Overall good show. What’s up with the tie-dye t-shirts? Off year for me, good for others. Kind of disorganized, causes trouble.

Main St. Fort Worth Arts Festival
Still good despite loud evening birds and my guitar got stolen. Fancy-looking show with strange mixture of food vendors (turkey legs, etc.) Big crowds, long wait in between sales. Loud music. Too much food, loud music, thousands of strollers. Too circus-y, too much noise, carnival atmosphere, but people buy.

Memphis Arts Festival (Arts in the Park)
Nice people but low end sells better. Good new location if we can drive in- sales down - economy. Move to new location should help. Tough setup. Nice location and as usual relative to other bad shows -OK sales. Wretched $10 entry fee.

Naples National Art Festival
Well run, could have amenities. Easy to do. Poor weather, but people still came. Rainy Saturday was best for sales. Weak sales. Not all it’s hyped up to be. Worst load-out ever (in park, not street). Disorganized, patronizing, hassle!

Northern Virginia Fine Arts Festival (Reston)
Sophisticated audience, wonderful show to do. Nice clientele and location. Excellent location - good sales. My best every year - very consistent. Slightly lower sales. Pleasant crowd, parking okay. Nice show, bad weather. Weather made it a one day show. Didn’t get my info ‘till a week before, but otherwise, well run show. New organizers confused. Weather was bad. Wretched weather 2002/ cold and rain. Cold weather & wind! With all that space why put people in ugly parking lot?
Old Town Art Fair - Chicago
Great crowd. Quality great. Wonder who gets the deals when auction is not over at end of show? Difficult set-up but sales are worth it. It’s a pain to set up, but safe environment. I do the show alone. Seem more interested in promoting beer sales than art sales. Saw no security. Too difficult to do! Load-in was difficult. Logistics (load in/out, parking) almost impossible. Too much partying on Sat. Upscale crowd - lots of young beer drinkers. Too much behind the scenes manipulation of the jury process. Erratic. Need to allow Friday nite set-up!!!! Not re-invited. Old Town is Old Town, get up at 4:30 AM to set up. “Hospitality” food paltry too quickly gone. Setup hell! Sales down. Booth pissed on overnight. Most stressful show, stop beer sales.

One of a Kind Show and Sale Chicago
Easy to do. Good promotion. Sales really good last year, not so good this year. I wanted so much to do well here, but no sales. Cute art does well. Focus of this show too scattered, would like to see more fine art, less production-like work. I don’t see this as a fine arts show. More of a home/gift show. Gourmet soup mix? Cookies? Is a real loser in terms of show fee to sales. To much a gift venue.

Paradise City East - Marlboro, MA
Marlboro 2002, gets a 10 in sales. Good March show in NE. Nice folks. An expensive, but pleasant alternative to doing Florida shows in March. Improving.

Paradise City Arts Festival Fall Northampton
Tried to do all the right things (bad weather). Not a good year. Terrible weather.(2) Too big, quality slipping. Rain all 3 days affected sales considerably. Show expanded too large. Show has gotten too big. May have maxed out the location 2x per year. Good promoters. Rain, too many more booths, raised booth fee. Terrible weather; venues poorly protected from runoff, despite big top tent venue.

Philadelphia Museum of Art Craft Show
Best show ever! My best show. Always great quality work and sales. Low end sold well.

Port Clinton - Highland Park, IL
Beautiful Show! Great two day show. Quality show, big crowds, great potential. Great crowd numbers - great sales. Wonderful quality work. Nicely run, nice party, good customers. Very difficult set up. Sales are down from previous years. Well organized. The expense of participating in this show is almost prohibitive for me now. The quality of this show is quickly slipping. Disappointing (weather? economy?) Fee too high, quality is dropping!!!

Sarasota ACC
Among the better ACC shows. Rain in Florida soaked the tent. Bummed out artists and shoppers. Tents are nasty - too much air-conditioning blowing loudly. Security guards rude.

Sausalito Art Festival
Great show - great artists’ party. A lot of politics and $$ from artists, but still good business. Booth fees are way too high!!! Communications before the show were a nightmare.

Smithsonian Craft Show
The best! The most beautiful show I’ve done.

Smoky Hill River Festival
Community pours a lot into this show. Part of a larger festival that starts a day or two earlier. Best music of any show I’d ever been to. Lots of volunteers and support from the community. Part of big yearly event in Salina. Wrestling team helps with load in and out. Sweet little gem of a show - only 95 artists. Can do well. Lots of friendly helpers. Good artist amenities. VERY accessible show director. Good music (part of music festival), attendance fabulous, draws from large area, everything great except sales. Dusty - had to wipe down the work frequently.

St. James Court Louisville
Big and fun. People love to come to the show. Beautiful area, good sales. Worth it in spite of the access hassle. Needs anonymous exhibitor survey. New pre-registration system before set up-long lines. Three days too long/ break down a nightmare/ every year not pleasant/ stressful. A nightmare, as a first time exhibitor, I had an inside court space. It was AWFUL! Not making the call to close the show on Friday due to the hurricane was such a muddy, wet waste of time.

St. Louis Art Fair
Best run show of the year. Wonderful 1st time for me. Outstanding. Excellent all around. A great educated audience. The best artist hospitality in any show I’ve done. Easy set up & take down. Most pleasant! Great sales. Night time a little scary walking to car alone. Great market, set up and tear down were torturous at best. Weather can be an issue. Organization has declined.
St. Paul ACC
1st year for me - good show. Sold one piece to another artist.

Sun Valley Center Arts & Crafts Festival
Good communicators! I love this little show. More of crafts fair, has problems, good depending on style or your work.

Uptown Art Fair - MN (Metris Uptown Art Fair)
Great show - well run. Consistently good for us. Good, interested audience. Well deserved achievement by hard working staff. Director working hard to improve show. A chore to do but great sales. Needs stricter jury, but moving in the right direction. Sales spotty, but overall very good. Great experience. Strong sales. Want 10-6 PM hours. Show improves each year. I returned after leaving the show for 4 years. Like most of my big city, big attendance shows, this one died with the economy. Hot/severe thunderstorms - not warned/far parking. Need electricity. Disappointing. Too many artists; main staff act very important.

Washington Craft Show
Best show. A+++++ in all respects. Best show presentation. Excellent marketing. Re-arrangement of booth grid made load-out more difficult.

Winter Park Sidewalk Art Festival
Great Show! Excellent. Dependable, consistent. The street is the place to be. Original work only is the reason I keep going-not many of those shows left. Good event - ambient setting. Still a top quality event. If this show were held at any other time of the year you wouldn't see the fine quality of exhibition!! Low stress show. Got a bad location, sales dropped by 40% from 2001. Difficult in park set up. No direction at show, and difficult to find, insufficient maps. Overrated.

Shows Worth Mentioning
The following 2 shows did not have enough responses to include them in our rankings but had such good comments and high scores we thought they should receive some recognition.

Geneva (IL) Arts Fair
This one could be a winner! Great First year show! A new small show, nicely run, a small gem.

Wrentham Art Festival, Wrentham MA
This show should be a model. Artists organize and run it smoothly. Top notch. The Wrentham show, in comparison to the others here in the Northeast that I have done, certainly does everything right. The quality of the work is good, the treatment that artists receive is excellent and the committee...dedicated and do all that they can to make that weekend warm and wonderful. There are no bad spots to this show with spaces that measure 15 feet by 15 feet, drive in and out and day before set up. All the sites are level. Their logo says it all “Artist’s Vision Artist’s Voice.”
Aside from being blamed for bringing the cold weather -- it got down to 20 degrees at night, which makes Atlantians dream of eiderdown and Eskimos -- this Midwesterner declares the first NAIA Artist Conference a colossal success.

You might say it was a success because the discussion topics were current and scintillating, the meeting room intimate, the speakers thought provoking and inspirational, and our Regency Suites Hotel convenient to great restaurants and museums. All true. But what really made me glad to be there was the sense of something much larger than all the aesthetics and logistics. If you’ve ever been to one of the NAIA Town Hall Meetings, held several times throughout the year at shows all over the country, you might have an inkling of what the Artist Conference was like.

What took place in Atlanta on January 17-18 was nothing short of groundbreaking. The artists attending were a diverse group -- forty some 30 to 60 year olds with artistic interests covering the spectrum: the 4 P’s (Printmaking, Painting, Photography, Pastels), Jewelry, Fiber, Sculpture, Glass, Clay, 2D and 3D Mixed Media, and some who still aren’t quite certain where they fit in. It was amazing to see all those non-sweaty faces! No sunglasses, no bare knees… not a credit card machine or bungee in sight. Next time I think I’ll bring a roll of duct tape for each table to prevent any identity crises. Directors and staff from 13 different shows were also present: from Tina Lutz of the picturesque Gumtree Festival in Tupelo MS, to Lisa Konikow of the urban Chrysler Arts Beats and Eats, to Wendy Rosen of The Rosen Group.

The 2003 NAIA Artist Conference

by Wendy Hill
Photos by Don Ament, Cynthia Davis, Fred Fischer, and Jon Hecker

The room was small enough there was no need for a microphone, and there was no seating chart; on Friday I sat next to Tara Brickell from Cherry Creek, across the table from Shary “Ann Arbor Street Art Fair” Brown, adjacent to a photographer from Wisconsin, and in front of an artist I had just met from somewhere back East. And yet we were all there for one purpose: to gather information that might help us improve our livelihood and our profession.

The first speaker, Lisa Kincheloe of Georgia Lawyers for the Arts, was a dynamic beginning to the conference. She talked about everything from copyright law, to licensing, to gallery contracts, and provided comprehensive handouts including sample contracts and registration forms. Best of all, she knew what the heck she was talking about. As you can imagine, nearly everyone had a “what if, fer instance…” and she was able to field all of our questions with humor and clarity.

James Dillehay’s first presentation came next; he’s a soft-spoken fiber artist who knows his way around a press release. Many of his practical marketing suggestions are things we all know, but are either unsure how to make them work for us or don’t know where or how to begin.

Mr. Dillehay recognized something we sometimes forget: as artists we are much more interesting to the public than we suppose. To us, creativity might be mundane – we live with it in our homes, see it in our friends, and use it in our professions. But to others we are living the American Dream: making a living doing something we love. The rest of the morning was
spent in discussion about various ways to keep art and artists in the public eye.

Next came one of the most valuable components of the conference: LUNCH. Yes, the food was great, healthy and delicious, but what I’m referring to is the networking between attendees. All strata of fair folk munching and discussing the morning’s topics... it became so obvious this interaction was amazing and important that on the second day of the conference, lunch tables were assigned specific themes. For instance, “digital slides” was the topic-du-jour at one table, “home shows” at another, and the directors were available for conversation at a third.

Sure, many of us eat dinner together throughout the art fair season, but this was different... instead of being exhausted, we felt energized. Instead of whining to a show director about the parking situation or an organizer exhorting the umpteenth artist to read their packets, the barriers (perceived or actual) between directors and artists were gone and we were able to focus on the concerns we all have in this unpredictable profession.

After lunch on this first day, Mr. Dillehay presented us with ideas on how to make money outside of, or in conjunction with, the art fair business. For example, developing a program and speaking to groups like ours! One subject that sparked oodles of discussion was the licensing and sale of art and design. He recognized that his suggestions won’t work for everyone, but both directors and artists alike jotted more than one of his ideas down.

Next on the agenda: the mock slide jury, which was of enormous interest to all. Don Ament (illustrious editor) and Jon Hecker (venerable board member) organized and orchestrated the event by gathering slides from all who remembered to bring them, filling 5 slide projectors, scrambling to rearrange the room when they realized there was a permanent cabinet attached to the most convenient wall, recruiting Bob Briscoe (emeritus board member) to read the slide information statements with the proper slides, distributing score sheets and instructions, removing people from their comfy seats, and generally allowing us to present an oft overlooked attribute shared by all successful citizens of Art Fair Land: cooperation. I think we will forever have greater respect for what it takes to produce a smooth slide jury session.

During the first half of the mock jury, we were allowed 45 seconds to score each set of slides; we were given longer than usual so that we might add brief, and hopefully useful, commentary to the scoresheet. The written comments and scores would later be collated and returned to each participant.

Aside from being certain that this would be the best looking slide show on the planet (modesty was not on the agenda), of enormous value was seeing what worked (and what didn’t). After a short break, Bob Briscoe demonstrated his nifty slide arrangement tool he uses with an overhead projector. He’s made templates to correspond with the different ways shows project slides, allowing him to arrange and view his slides just as the show views them. This once again illustrates that the...
more we know about how our slides are viewed, the stronger our presentation can be.

After Bob’s presentation we continued with the mock jury, which slid into the scheduled Open Agenda. We decided to use that time to go through once more and discuss openly what we liked and what needed improvement with each set of slides.

I have previously been on one jury and have observed others. At no time in those jury sessions were we allowed to discuss individual slides other than to ask for clarification of a specific point (like “what the heck am I lookin’ at?”). What an amazing phenomenon to now be encouraged to ask questions! All the comments were graciously given and accepted, and more than once there was the distinct feeling of Oh! Now I get it!

The directors’ perspectives were so helpful, and it’s safe to say one very significant point we all took away from this event is the IMPORTANCE OF THE BOOTH SLIDE! I’m redoing ours as soon as I get home!

There was quite an NAIA contingent at the High Museum that Friday night, as many of us took advantage of the deal arranged for us by Toni Mann (thanks, Toni!) to see the exhibits. “Paris” was the highlight; we walked from room to room with our headsets on, stopping now and then to learn what the narrator had to say about Paris through the eyes of the artists. The High is quite a happening place! We ate a fine meal, listened to a boisterous jazz ensemble, and rubbed elbows with an intoxicatingly varied group of people. It was great to be immersed in the cultural and multi-cultural spirit of Atlanta, and walking the exhibits with artist friends was a brilliant way to end a long day.

Day Two of the conference found us all in a groove. Many folks stayed right at the Regency Suites, joining others for breakfast, and then launching right into “Alternative Marketing and Promotional Ideas”, which began with presentations by our own Dale Rayburn and Bob Briscoe. They both have participated in and organized successful studio tours, and chatted about what has worked in the past and considerations for the future. Several artists shared their experiences with home shows, open houses, the importance of maintaining a current mailing list, and other strategies like Don Ament’s “Cool Mystery Image” (see fall 2002 newsletter). Jeweler Ricky Frank discussed his extremely successful online sale in conjunction with a home sale.

We next embarked on an enlightening discussion about the future of digital show applications. NAIA’s industrious President/CEO Larry Oliverson has been working with WESTAF (“Western States Arts Federation” – a not-for-profit organization in the forefront of developing new technologies in the arts) to create a digital jurying program with input from both show directors and artists. A digital jury program would likely simplify the application process, avoid the problems that come with physical slides and slide projectors, and reduce postage costs.

I could sense a wee bit of anxiety in the room: do I have to become an expert in a whole new and foreign language? Will I need lots of fancy expensive equipment? How can I be sure of image quality and equitable jury practices? We do need to educate ourselves. I find it especially exciting that artists, and the NAIA in particular, are involved in the equation. Our inclusion will help ensure that artist’s concerns, such as image quality, will be addressed.
Resident digital expert Ken Huff wrote a paper on jurying with digital slides, which includes a lot of practical information for both artists and shows on how to prepare images for digital jurying, http://naia-artists.org/work/digital_slides_jurying.pdf. Look for Ken's article on our website and embrace the tide – it’s coming, and we should be prepared.

It was during the next break I realized how many of the women artists present were just 5 feet tall (more or less); Board Chair Cynthia Davis (from the Land of the Giants… or at least the Average) took pictures to document our “little” group! We had our own “Munchkin Convention” – watch for us on the next conference agenda. Let’s see, a presentation on “Booth Display for the Vertically Challenged” sounds most appropriate!

While the show directors’ panel, next on the agenda, did not reach the heights of the Munchkin Convention, it was nevertheless engaging. Wendy Rosen spoke passionately on the issue of “buy-sell” and imported merchandise at shows. She urged other directors and artists to police their shows carefully, and we discussed the importance of shows developing policy with regard to rules violations. Connie Mettler, from the Chrysler Arts Beats and Eats show, revealed she is involved in the development of a new show in the Toledo area, and Ardath Prendergast spoke eloquently of her experience with two former Atlanta shows. Shary Brown talked about the new location for the Ann Arbor Street Art Fair. It was very informative to hear her talk directly and personally about the obstacles, triumphs, and necessary factors required to produce this phenomenal event.

The breakout discussion groups during lunch were a big success. Haven’t you ever wondered how many dpi’s or ppi’s constitute a good digital slide, or deliberated what show directors talk about while they’re eating chicken salad? Burning questions, all, and good food besides. The Millennium Market Café that catered this affair was cooperative and friendly. They even covered the leftover desserts and kept them fresh for us to have at our next break.

The last official speaker for the conference was Milon Townsend. He creates his own beautifully sculptured glass art pieces for galleries, and supervises a team of artisans who produce pieces for distribution to more than 200 galleries around the world. He’s a very straightforward and dynamic speaker. He engaged the entire room, making it clear he knows his business practices may not be for everyone, yet much of what he said can be applied to those of us interested in directly selling our own work.
Milon knows how to promote himself as an artist, and had specific and practical suggestions on how we can better promote our work and ourselves. He made available “The Marketing Companion Workbook” for us to use as a reference during his talk, and brought along several examples of his own promotional tools – brochures, pamphlets, and postcards. He encouraged us all to keep the “Six Building Blocks of a Working Artist” current: images of the work, images of the artist(s), resume, biography, artist statement, and description of technique. I was thoroughly amazed at the number of projects he has going – I’m going to need a lot more than ginkgo (which Milon advocates) to be any kind of contender.

The last session of the conference was a final Open Agenda, where we once again discussed what seems to be The Favored Topic: The Jury Process. Slide juries, peer juries, onsite peer juries, instructions to jurors, the time commitment of a peer juror, should exhibiting artists be jurors, jury professionalism, and so on and so forth. The jury is never a dull topic; it is one of the pylons upon which the fine art festival stands. It intrigues us; we want to understand it, or at least facilitate show directors’ appreciation of our concerns. In the end, however, we must embrace it because the fact remains the jury system is necessary to the way we make a living.

Artists made the best of this last official segment of the conference by asking the show directors specific questions pertaining to their own work and show policies. Information flowed freely, and I think everyone came away satisfied. This type of communication is incredibly valuable; anyone who did not attend should speak with those of us who were there, and better yet start thinking about what you would like to see happen at the next Artist Conference, and join us.

I think two days of listening and talking had removed everybody’s inhibitions, and as the conference closed the room was fairly humming with compatriotism. The Artist Conference was an event none of us will soon forget. Special thanks goes out to Larry Oliverson, NAIA President and Moderator Extraordinaire, and the staff who all pulled together to make it happen. Katie Lucas, director of the Columbus Arts Festival
Benefactor
Contributor

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P. O. Box 1352
Ann Arbor MI 48106
734-994-5260
staff@artfair.org
www.artfair.org
July 16 -19, 2003

Art Colony Association
Lynette Wallace, Executive Director
Bayou City Art Festival
P. O. Box 66650
Houston TX 77266
713-521-0133
bayoucityartfest@msn.com
www.bayoucityartfestival.com
October 10 -11, 2003

Bill Charney
Bill Charney & Associates
135 Eudora St.
Denver CO 80220
303-321-3190
bcharn@aol.com

Mo Dana
Des Moines Arts Festival
400 Locust St, Ste.255
Des Moines IA 50309
515-282-8236 Ext. 202
June 27-28, 2003

Linda & Geoffrey Post
Paradise City Arts Festival
66 Northampton St.
Easthampton MA 01027
413-527-8994
www.paradise-city.com
July 16-19, 2003

C. L. ‘Kip’ Holloway, Director
Red River Revel Arts Festival
100 Millam St.
Shreveport LA 71101
318-424-4000
kip@redriverrevel.com
October 1 -7, 2003
October. 4 -5, 2003

Wendy Rosen
The Rosen Group & American Style Magazine
3000 Chestnut Ave. Ste. 300
Baltimore MD 21211
410-889-2933 x 222
wendyr@rosengrp.com
www.americancraft.com
February 13-16, 2004
July 16-19, 2003

Generous
Contributor

American Craft Council
21 Ellings Corner Rd
Highland, NY 12528
212-274-0630
council@craftcouncil.org
www.craftcouncil.org

ACC Craft Shows (Open to the Public)
Atlanta
March. 20-21, 2004
St. Paul
April 16-18, 2004
Chicago
April 24-25, 2004
Baltimore
July 11 -13, 2003
San Francisco
August. 8 -10, 2003
Sarasota
December. 5 - 7, 2003
Charlotte
December. 12 -14, 2003

ACC Markets (To the Trade)
Baltimore- whole sale
Feb. 27-29, 2004
San Francisco- whole sale
August. 6 - 7, 2003

Julie Johnston
Atlant Dogwood Festival
20 Executive Park Drive Ste. 2019
Atlanta, GA 30329
404-329-0501
manager@dogwood.org
www.dogwood.org
April 11 -13, 2003

Barry Witt
Bonita Springs National Art Festivals
P O Box 58
Bonita Springs FL 34133
239-992-1213
artfest@artinusa.com
wwwartinusa.com/bonita
Jan. 17-18, 2004
Mar. 13-14, 2004

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 9 - 13, 2003

LaTrece Coombs
1130 Haynes Creek Drive N E
Conyers, GA 30012
myboy@bellsouth.net

Mary Strope
George Little Management
10 Bank St.
White Plains, NY 10606
mary_strope@glmshows.com
www.glmshows.com

(Shows too numerous to list - see web page)

David Glenn
Minnesota Crafts Council
Minnesota Crafts Festival
528 Hennepin Ave. Suite 216
Minneapolis MN 55403
612-333-7789

October 4 -5, 2003
mncraft@mtn.org
www.mncraft.org

Ligaya Pierson
Portland Arts Festival
220 NW Second Ave.
Portland OR 97209
503-227-2681
ligayap@rosefestival.org
rosefestival.org

Cynthia Prost
Saint Louis Art Fair
7818 Forsyth Blvd. Ste. 210
St. Louis MO 63105
314-863-0278
cprost@saintlouisartfair.com
www.saintlouisartfair.com
September. 5 - 7, 2003

Susan C. Coleman
Saint James Court Art Show
P.O. Box 3804
Louisville KY 40201
502-635-1842
scoleman@stjamescourtartshow.com
stjamescourtartshow.com
October 3 -5, 2003

Tina Fish Lutz
Tupelo Gumtree Festival
P O Box 786
Tupelo MS 38802
662-844-2787
tina@gumtreemuseumofart.com
May 8-9, 2004

Cindy Fitzpatrick
Uptown Art Fair
1406 West Lake Street, Ste. 202
Minneapolis MN 55408
612-823-4581
cindy@uptownminneapolis.com
uptownminneapolis.com/artfair.html
August. 1 – 3, 2003

Carol Romine
Washington Mutual Coconut Grove Arts Festival
3427 Main Highway
Miami FL 33133
305-447-0401
carol@coconutgroveartsfest.com
www.coconutgroveartsfest.com
February 14-f6, 2004
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703-878-9080
ambpromotions@comcast.net
Sept. 19-21

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Ann Arbor Summer Art Fair
118 N. 4th Ave.
Ann Arbor, MI 48104
734-662-3382
guild@michiganguild.org
www.michiganguild.org
July 16 - 19, 2003
November 1 -2, 2003

Judith Cusack
Appleton Art Center
Art in the Park
111 W. College Ave.
Appleton WI 54911
920-733-4089
appleart@execpc.com
www.appletonartcenter.com
July 27, 2003

Stacey Jarit
Artrider Productions, Inc.
P. O. Box 28
Woodstock, NY 12498
914-679-7277
crafts@artrider.com
www.artrider.com
(too numerous to list - see web site)

Kirstie Warren
Bellevue Art Museum Fair
510 Bellevue Way N E
Bellevue WA 98004
425-519-0770
artfair@bellevueart.org
www.bellevueart.org
July 25-27, 2003

Carolyn Bird
647 N. Interlachen Avenue
Winter Park FL 32789
chird2@cflrr.com

Indianapolis Art Center
Broad Ripple Art Fair
820 East 67th St
Indianapolis IN 46220
317-295-2464
exhibs@indpласtartcenter.org
May 22-23, 2004

Terry Adams
Cherry Creek Arts Festival
2 Steels St., Ste. B-100
Denver, CO 80206
303-355-2787
terryadams@cherryarts.org
www.cherryarts.org
July 4-6, 2003

Paul Henry
Christmas Jubilee
3350 SW Idaho St.
Portland OR 97239
503-293-1884
pherry@christmasjubilee.com
www.christmasjubilee.com
Dec. 12-14, 2003

Lisa Konikow/ Connie Mettler
Chrysler Arts, Beats & Eats
30 N. Saginaw, Suite 400
Pontiac MI 48342
248-334-4600
artdirector@artsbeatseats.com
www.artsbeatseats.com
August 29- September 1, 2003

Katie Lucas
Columbia Art Festival
55 East State Street
Columbus OH 43215
614-224-2606
festival@gcac.org
www.gcac.org
June 5 - 8, 2003
Family Service of Greater Boston
Crafts at the Castle
31 Heath Street
Jamaica Plain MA 02130
www.artfulgift.com/catc
December. 4-7, 2003

Patricia Burling
Fiber Artists Collective
37 Wells Road
Monroe, CT 06468
203-268-4794
willowweav@aol.com
www.fiberartists.org

Fine Eye Gallery
P. O. Box 1494
Sutter Creek, CA 95685

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Frederick Festival of the Arts
P O Box 3080
Frederick MD 21705
301-694-9632
festarts@fred.net
www.frederickarts.org
June 7-8, 2003

Erin Melloy
Geneva Chamber of Commerce
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Geneva, IL 60134
630-222-0600
chamberinfo@genevachamber.com
www.genevachamber.com
July 26 - 27, 2003

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Irvignton Guild of Artists
58 North Kenmore Road
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rhillin866@aol.com
August 10 -12, 2003

Cassie Neustrom
Kansas City Plaza Art Fair
310 Ward Parkway
Kansas City MO 64112
816-753-0100
cassie@unicorn.net
www.countryclubplaza.com/artfair.html
September 19 - 21, 2003

Sara Shambauger
KRA SL Art Fair
707 Lake Blvd.
St. Joseph MI 49085
616-983-0271
info@kraSL.org
www.krasl.org/
July 12 - 13, 2003

Lynette Santorou-Au
City of Upper Arlington
Labor Day Arts Festival
3600 Tremont Rd.
Upper Arlington OH 43221
614-583-5312
lsantorou@uaoh.net
www.ua-oh.net
September 1, 2003

Beth Hoffman
Milwaukee Art Museum
Lakefront Festival of Arts
700 N. Art Museum Drive
Milwaukee, WI 53202
414-224-3850
hoffman@mam.org
www.mam.org
June 20 -22, 2003

Joe Shipes
Leesburg Center for the Arts
P. O. Box 490043
Leesburg, FL 34749
352-787-0000
leesburgcenter@arts@earthlink.net
www.leesburgartfestival.com
March 27-28, 2004

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MLA Productions
1384 Weston Rd.
Scotts Valley, CA 95066
831-438-4751
mlatkins@mlaproductions.com
www.mlaproductions.com

Danville Fine Arts Fair
June 14 -15, 2003
Connoisseur's Marketplace
July 19 - 20, 2003
Palo Alto Festival of the Arts
Aug. 23 - 24, 2003
Half Moon Bay Art and Pumpkin Festival
Oct. 18 - 19, 2003
Danville Fall Crafts Festival
Oct. 25 - 26, 2003

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1128 Glen View Rd.
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205-595-5556
findart@bham.rr.com
magiccityart.com
April 23-25, 2004
MAIN ST. Fort Worth Arts Festival
777 Taylor Street, Ste. 100
Fort Worth TX 76102
817-336-2787
festivalinfo@dfwi.org
www.msfwaf.org
April 24 - 27, 2002

Mountain Artists Rendezvous
P. O. Box 1248
Jackson Hole, WY 83001
(307) 733-8792
elisa@artassociation.org
www.artassociation.org
July 18 -20, 2003
Aug.15 -17, 2003

Martha Landrum/Arts Council
New Orleans Fresh Art Festival
225 Baronne Street Ste. 1712
New Orleans, LA  70112
504-522-4786
mlandrum@artscouncilofneworleans.org
www.artscouncilofneworleans.org
Oct.. 18 -19, 2003

Christine (kena) Bradford/ Laura Grunfeld
New Orleans Jazz & Heritage Festival
1205 N. Rampart St
New Orleans, LA  70112
504-522-4786
dancers@mindspring.com
Stacey McMurphy
Naperville Art League
Riverwalk Art Fair
413 Flock Ave.
Naperville, IL 60565
630-427-5966
smc@napervilleartleague.org
September 20 -21, 2003

Kim Armstrong
Peoria Art Guild Fine Art Fair
203 Harrison St.
Peoria IL 61602
309-637-2787
pag@peoriaartguild.com
September, 27-28, 2003

Gretchen Keyworth
Point of View
110 W. Concord Street #2
Boston MA 02118
617-266-8918
keyworth@bellatlantic.net

Powers' Crossroads Country Fair and Art Festival
4766 W. Highway 34
Newnan GA 30264
770-253-2011
cowetafestivals@charter.net
Aug.30 - Sept. 1, 2003

Arath Prendergast
215 Piedmont Ave. NE #1109
Atlanta GA 30308
404-586-9001
dancers@mindspring.com
Stacey McMurphy
Naperville Art League
Riverwalk Art Fair
413 Flock Ave.
Naperville, IL 60565
630-355-2530
stacey26mc@aol.com
September 20 -21, 2003

Karla Prickett
Smoky Hill River Festival
Fine Art/Fine Craft Show
P.O. Box 2181
Salina KS 67402
785-309-5770
sahe@salina.org
www.riverfestival.com
June 12-14, 2003

Beth Ann Gerstein
The Society of Arts & Crafts
175 Newbury Street
Boston MA 02116
617-266-1810
bggerstein@societyofcrafts.org
www.societyofcrafts.org
May 16 -18, 2003

Ann Rosen
Suburban Fine Arts Center
Festival of Fine Crafts
1913 Sheridan Rd.
Highland Park IL 60035
847-432-1888
June 21 - 22, 2003

Robyn Nelson
Utah Arts Festival
331 W. Pierpoint Ave.
Salt Lake City UT 84101
801-322-2428
utartsfest@msn.com
www.uaf.org
June 19 - 22, 2003

Rhonda Durrett
Village Place Fine Art Village/ Best of Art and Craft
14811 Landmark Drive
Louisville KY 40245
(502) 244-1030
rhondape@bellsouth.net
May 1 -3, 2003

SunFest of Palm Beach County
525 Clematis Street
West Palm Beach, FL 33402
April 30 – May 4, 2003

Alice C. Merritt
Tennessee Association of Craft Artists TACA
P O Box 120066
Nashville TN 37212
615-665-0502
Tennessee Craft Fair- Nashville
May 2 - 4, 2003
TACA Fall Craft Fair- Nashville
Sept.. 26 - 28, 2003
Celebration of Fine Crafts-Chattanooga
Oct. 4 - 5, 2003

Leslie Lupo
Wyandotte Street Art Fair
3131 Biddle Ave.
Wyandotte MI 48122
734-324-4506
cityinfo@wandotte.net
www.wyandotte.net
July 9 - 12, 2003

Carolyn Williams
Ohio Designer Craftsmen
1665 West 5th Ave.
Columbus OH 43212
614-486-7119
info@ohiocraft.org
www.ohiocraft.org

Art Studio Clearance Sale
Feb. 1 - 2, 2003
Craft fair at Hathaway Brown
June 20 - 22, 2003
Indianapolis Winterfair
Nov. 22 - 23, 2003
Cincinnati Winterfair
Nov. 28 - 29, 2003
Columbus Winterfair
Dec. 4 - 7, 2003
odcenterprises@iwaynet.net
www.odcenterprises.org
Southwest Center Arts & Craft Fair
P. O. Box 656
Sun Valley ID 83353
208-726-9491 Ext. 19
hcrocker@sunvalleycenter.org
twww.sunvalleycenter.org
August. 8 - 10, 2003
Attention Show Directors!

The next NAIA Director Conference will be held
Monday - Tuesday, August 4 - 5, 2003
in Minneapolis, MN, immediately following the Metris Uptown Art Festival

Your question: How good is the conference?
Our answer: Here is a sampling of comments from last year's attendees

“Very informative. Only time to get together and share ideas. Like the small settings and intimate discussion.”
Cindy Fitzpatrick, Metris Uptown Art Festival

“Giving show directors the opportunity to exchange ideas and solutions, as well as a forum to bring issues to directors that affect the whole art industry, will positively impact us all for the future.”
Lynette Wallace, Bayou City Arts Festival

“Very open dialogue - great networking. The number of artists/directors is excellent- the ability to get to know each other.”
Katie Lucas, Columbus Arts Festival

“I thought all sessions on first day were excellent. I’ll be back.”
Kip Holm, Red River Revel Festival

“Everyone seemed comfortable to share any information. Non-intimidating. Great give and take!”
Karla Prickett, Smoky Hill River Festival

“Excellent! I’ve not been this energized about being a show director in my eight year tenure.”
Susan Coleman, St James Court Art Fair

“The informal reception was perfect.”
Lynette Santoro-Au, Upper Arlington Art Festival

“I appreciate NAIA and what you are doing for and with this industry.”
Sara Shambarger, Krasal Art Fair

“This has been so interesting. I had sort of planned to slip out and see New Orleans, but here I am glued to my seat. You get better at this every year.”
Connie Mettler, Chrysler Arts, Beats, and Eats

“This time together reinforces my desire to continue to improve our product and the impact we make together. Keep up the great work!”
Terry Adams, Cherry Creek Arts Festival

“The NAIA Director Conference was very informative, and I learned a lot of valuable information. I strongly recommend every art show director attend the next opportunity.”
Mo Dana, Des Moines Arts Festival

Your question: How do I sign up?
Our answer: Complete conference details are on the NAIA website
The NAIA welcomes the following artists as new members.

Linette Arakawa  
Karen Bell  
Dixie Biggs  
Carol Boucher  
Michael J. Brown  
Dick Codding  
Kathy Coons  
Eric Cooper  
Trudi Cooper  
Pamela Cosner  
Edward J. Cothey  
James Carrey  
James Dillehay  
Douglas Durkee  
Shari Erickson  
Connie Forneris  
Robinson Franco  
Ricky Frank  
Sylvette Frazier  
Chas Gerding  
Sharon Grimshaw  
Della Hardy  
Mary Alice Hegarty  
Brandi Immel  
Cindy Jones  
Chuck Kaiser  
Lynn Kendall  
Walt Kendall  
Susan Mahlstead  
Desta Marbury  
Cheryl Marsden  
Patricia Mullins  
Janet Parke  
Juan Andres  
Linda Rothschilder  
Rocky Rothschilder  
Bill Ruth  
Janet Samuels  
Bill Starke  
Mel Thompson  
Charles B ( Tim ) Timken  
Lawrence Tuber  
Narda Upton  
Barber  
James Veenstra  
Kathryn Wilson  
Leslie Wright

The NAIA appreciates the membership renewals of the following artists.

Adrienne Adam  
Keith R. Allen  
Erika Allison  
Tony Allison  
Diane Aronoff  
Carl J. Bandy  
Christine Bartling  
Maija Baynes  
Lawrence Berman  
Robert Bridenbaugh  
Mary Brodhagen  
Dana Brown  
Barbara Buckingham  
Brenna Busse  
Eddie Corkery  
Sara Corkery  
Ellie Diez - Massaro  
Margaret Dyer  
Foust  
Carol Fugmann  
Suzanne Gentes  
La Des Glanzer  
Tom Haney  
Jan Havens  
Jon Hecker  
Patricia Hecker  
Susan Fox Hirschmann  
Sharon Johnston  
Aletha Jones  
Lee A. Kimball  
Duke Klassen  
Kim Koch  
Rick Loudermilk  
Michael Martell  
Charleen Martin  
Sharon Matusiak  
Elisabeth Maultland  
Duncan McClellan  
Dana McDill  
Bruce Meyer  
Stephanie Nadolski  
David Nagel  
Harold Pickern  
Clare Pousson  
Mark Reynolds  
Sabra Richards  
Jackie Modesitt  
Schindehette  
Jackie Smith  
Fulton Toub  
Don Townsend  
Bill Turner  
Jane Webb  
Michael Weber  
Jeff Weiss  
Dave Yungner  
Claudia Zeber-Martell

Free Classified Ads to Members

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

Classifieds

Judy Leach recently put up a web site for her artwork, and she is also setting up galleries to display the work of other artists. The first 10 artists to submit artwork for display will have a gallery set up free of charge. There is no commission for artwork sold, and a link to an existing web site can be included. The web site URL is http://www.art-expressions.com

For Free: Large van top rack - good condition - I just need to get rid of it, Chicago area. Will send photo to anyone interested. Kathleen Eaton 847-426-8532 or eatonart@earthlink.net.

Silk Painting Stretchers in various widths and lengths, French design, allows for fast stretching and releasing, with stainless steel Picot (needles). New these run $200 each. Mine are well used but in good working condition for $50 plus shipping. Call Jan Mayer at 801-944-4370 or email: janmayer@earthlink.net

Larry Evans has about one and one half bushels of 100% rag paper scraps for giveaway. He can’t seem to throw them away so he will ship to anyone who wants them for free. Call Larry at 540-463-2255 or larimar@rockbridge.net

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: MaryEverett@naia-artists.org or NAIA, 2785 Stark Rd., Harris MN 55032