Act Of God Becomes A Random Act Of Kindness
Written by Carroll Swayne

Weather and art shows go along hand in hand and it is probably the one single thing that makes us the gamblers we all are. You can apply to the best show in the country, you can be accepted into the best show in the country, you can spend four months making artwork to sell in the best show in the country, you can drive thousands of miles to get to the best show in the country. But the one thing you have absolutely NO control over is the weather at the Best Show in the Country!

It's the weather that is the one variable that can make or break any show for us in this insane journey we call a traveling artists life. It is the one and only thing that we cannot control in any way. We can watch it, we can pray, we can dream about it and we can all become junior meteorologists, but in truth it is the one thing we can never control. Just because we are all very positive thinking people doesn't mean anything. We can't control the weather!

I can't think of one show prospectus that does not have the words "Act of God" in it, referring to the shows lack of responsibility for returning show fees in case of bad weather. It is an "act of God," no one can truly predict it and no one ever wants to take responsibility for it. The year the giant storm ravaged Columbus, that was an "act of God." The year it rained all weekend in the Winter Park Fall Art Festival and nobody made a dime, that was an "act of God"; the year the mud and rain came down the mountain and filled the tents at Boston Mills, that was an "act of God." Trust me, no one got a refund at any of those shows.

It happened again this year at a usually well attended show in the northeast put on by Rose Squared Productions at the Westfield Armory in Westfield, New Jersey. The show was slated for November 10-11, 2012 when an "act of God" ravaged the north east coast by the name of Hurricane Sandy, followed by a second nor'easter which really put everything on hold.

They called it Tropical Storm Sandy as it came through the Caribbean, then Hurricane Sandy as it skirted the east coast, then Frankenstorm Sandy as it came ashore in New Jersey on October 29, 2012. As CNN described the storm: "Though no longer a hurricane, "post Tropical" Superstorm Sandy packed a hurricane-sized punch as it slammed into the Jersey Shore on Monday, killing at least 11 people from West Virginia to North Carolina and Connecticut. Sandy whipped torrents of water over the streets of Atlantic City, stretching for blocks inland and ripping up part of the vacation spot's famed boardwalk. The storm surge set records in Lower Manhattan, where flooded substations caused a widespread power outage. It swamped beachfronts on both sides of Long Island Sound and delivered hurricane-force winds from Virginia to Cape Cod."

This storm was one of the worst weather events in the history of the northeast. Everyone was affected. People lost their homes, their livelihoods and their power. Everyone was talking about it, everyone was watching the devastation on TV and everyone was worried.

Two people who were especially worried, were Howard and Janet Rose, the two people who make up the entire staff of Rose Squared Productions, Inc. These two people weren't just worried about their own homes and their families, they were also very worried about their artist family as well because they had to make a decision about whether their show at the Westfield Armory was going to happen or not. Then had to figure out what to do. Howard and Janet Rose live in New Jersey. Their home was hit hard by Superstorm Sandy. They had no power at their home for over 11 days. They had to go and live with other family members who also had been hit by the storm, two of their family members had lost half their homes completely. Add to that the fact that Howard's mother passed away the night before the storm hit.

Along with the problems the art show presented, they had to somehow figure out how to deal with a death in the family as well. You have to start wondering how much these people could really take. Everything was in place for their show when they heard that Sandy was coming their way. All the signs and billboards had been put up so rather than lose them all, Howard and Janet went out and took them all down. Then after Sandy came through they went out and put all the signs back up, thinking that they had been spared somewhat. That's when they decided that the gate fee they would collect at the show would be donated to the Red Cross Relief fund for the storm victims. Then on Monday, only a few days before the show was scheduled to happen, they were informed by the National Guard that they Armory was needed for the relief effort and the art show was canceled.

It was brought to my attention on an artist-only Facebook site that something amazing had happened. A show promoter had not only canceled their show because of a storm but they were sending ALL the artists fees back. That is unheard of in our industry so I decided to investigate the story.

One of my jobs at the NAIA is that of Communications Chairperson. Not only do I oversee the production of the Independent Artist Newspaper but I am also in charge of its distribution after it is printed. For this reason I had spoken to the Roses on two occasions when I had sent them the IA for the artists in their shows. They had recently joined the NAIA as supporting members as well, so I did a little research on my own to give myself a base for the article and then I called them.

Howard and Janet Rose were not always show promoters. Janet was a high school English teacher for 26 years and Howard was a vocational graphics teacher for 27 years before they both retired in 2000. They both became professional potters while teaching and started doing art shows to add a second income to their teaching salaries. They participated in shows for 6 years during which time they started volunteering at their local Temple show, Janet recalls one incident when they were working hard to help set up the show when she told Howard that "Anyone who did this for a living had to be crazy, its just too much work." 25 years later and guess what, they are show promoters. After 6 years of participating in art shows they decided to form Rose Squared Productions Inc. to bring quality, juried art events to Essex County, New Jersey.

Howard and Janet
2013 CALL FOR ARTISTS
Applications will be accepted after the deadlines for space or mailing list consideration.

17th Annual
Mountain View A La Carte Art | May 4-5
Centre Street • Downtown Mountain View
225 Artists & Craftpeople • 65,000 Visitors • Stage Entertainment
Food, Beer & Wine • Kids Area
Deadline: February 4, 2013

30th Annual
California Strawberry Festival | May 18-19
Strawberry Meadows of College Park • Oxnard, CA
520 Artists & Craftpeople • 65,000 Visitors • Stage Entertainment
Food, Beer & Wine • Kids Area
Deadline: February 4, 2013

34th Annual
Los Altos Arts & Wine Festival | July 13-14
Mark & Suite Stevenson • Downtown Los Altos
300 Artists & Craftpeople • 65,000 Visitors • Stage Entertainment
Food, Beer & Wine • Kids Area
Deadline: March 4, 2013

27th Annual
Connoisseurs’ Marketplace | July 20-21
Santa Cruz Avenue • Menlo Park, CA
230 Artists & Craftpeople • 50,000 Visitors • Stage Entertainment
Food, Beer & Wine • Kids Area
Deadline: June 7, 2013

23rd Annual
San Carlos Art & Wine Fair | October 12-13
San Carlos Avenue & Laurel Street • San Carlos, CA
290 Artists & Craftpeople • 65,000 Visitors • Stage Entertainment
Food, Beer & Wine • Kids Area
Deadline: June 7, 2013

Applications available at pacificfairworks.com for more information and application contest: PACIFIC FAIRWORKS FESTIVALS PO Box 293, Pine Glen, CA 58000 • 203/257-4534 • fax 203/257-4395 pacificfairworks.com • pacificfairworks.com APPLICATIONS WILL BE ACCEPTED AFTER THE DEADLINES FOR SPACE OR MAILING LIST CONSIDERATION

FINE DESIGNER CRAFTS SHOW
presented by Carolina Designer Craftsman Guild
Call for Entries
Application deadline is June 1
Apply at www.zapplication.org

Thanksgiving Weekend
NC State Fairground’s Exposition Center, Raleigh, NC
One of North Carolina’s Premier Fine Craft Events For Contemporary and Traditional Artisans

• Friday night Gala Preview Party
• Affluent regional Triangle market
• 42-year Thanksgiving tradition
• Indoor venue
• Merit awards
• Easy Load-in

For more information:
www.CarolinaDesignerCraftsmen.com
info@carolinadesignerartists.com or 919-450-1551

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October

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$225,000 INVESTED IN ADVERTISING AND MARKETING

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Introducing “Barter-For-Boot”
• Show Your Work in the Heart of Manhattan’s Theater District:
• Participate in a Top East Coast Art Festival
• Pay No Booth Fee

We will eliminate your booth fees entirely and give you an amazing exposure in our flagship American Craftsman Collec
tion at 50th & 7th Avenue in Manhattan.
This exposure is accrued every week for more than 6,000 visitors and over 200 potential customers passing by our windows every week. Our partners are both local & international and we have had the pleasure of traveling from Chicago, to San Francisco, and to New York... and everywhere in between. We have had the pleasure of providing the best to the best in the business.

For more information about the Barter-For-Boot program, please visit our website at AmericanCraftman.com

Contemporary Art Fair • American Craft Show CT
SOMO Field House | Woonsocket, RI | April 27-29
We will introduce our au
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countries in the world.
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Berkshires Arts Festival Tanglewood
Tanglewood | Lenox, MA | June 14-16
Tanglewood is an international world-class music venue in Lenox, MA and the Boston Symphony Orchestra’s summer home since 1932. Enjoy the best of contemporary art.

Art Walls | Lighting provided for the Contemporary Art Fair section.

Berkshires Arts Festival | 12th Year
Great Barrington, MA | July 4-6-7- & 12-13-14
www.berkshiresartsfestival.com

Applications: AmericanArtMarketing.com
Some artists and show directors don’t know of the National Association of Independent Artists. You may not. The NAIA is a trade organization founded so that artists could collectively have a voice in the art show industry.

The founders of the organization spent years talking with show directors and working to put together a standard for art shows – one which began to promote high ideals and practices within the art show industry.

Those who founded NAIA did a huge amount of work and succeeded in making art shows an environment in which artistic integrity and creativity was showcased and in which artists could find economic success.

Since those early days, NAIA has continued to work to serve as advocates for the artist. The industry and the economy has seen a huge downturn in recent years and we have all seen practices emerge which have changed the face of many art shows.

NAIA remains dedicated to preserving the integrity of shows. One of the most unique experiences the public has at a show is the ability to talk with the artist, to learn how a piece was created and what inspired it. There is a one-on-one relationship developed between the artist and the buyer.

We want the public to know that when they see an art show, they will continue to experience the unique artwork created by those they see in the booths.

As you can see from the article in this issue, we are now working with shows and artists to strengthen the prospectus so that artists can know what to expect from a show. We also completed a more complicated survey at the first of the year on Effective Jurying, submitted by art show directors, to learn what kinds of juries the shows employed and why. The types of juries included awards juries and compliance juries in addition to those who select artists for a show. This survey was more of an “essay” type which allowed directors to write why they conduct juries as they do.

While the Prospectus survey was quantitative and more easily analyzed, the Effective Jurying survey was not. It’s taking us more time to quantify the responses, though once done, we’ll have a more clear understanding of how directors/administrators view their responsibilities to their shows and the artists.

There are many groups and forum in which many are able to take part in art show related discussions. There is only one site and forum that takes that discussion a step further and takes actions when they are necessary – those are the ones associated with the NAIA.

We monitor forums closely to learn the problems or what is done right at a show. From there we take action, whether it’s to promote the effective steps taken by a show (such as emergency policies) or encourage members to utilize our Action Line to resolve issues.
Art Show Spotlight

Written By: Carroll Swayze

The NAIA show spotlight gives credit where credit is due to Art Shows, Fairs and Festivals who deserve mention for their high standards of excellence, their inventive new ideas, the many ways they contribute to their communities and for the innovative ways they help exhibiting artists showcase their work. Fabulous ideas and outstanding facets of these shows will be highlighted so that other art festivals and their organizations will see what is being done elsewhere and possibly incorporate some of these great ideas into their events.

Show Spotlight: The 29th Annual Melbourne Art Festival

The Annual Melbourne Art Festival is a favorite of both Florida artists and out of state artists who have the luck to get in and the stamina to stay in Florida long enough to add it to their schedules. The Art Festival is held at the end of the Florida spring season, always the last weekend in April, in historic Downtown Melbourne on the east coast of Florida. It is south of Cocoa Beach and north of Vero Beach in a coastal town with a good demographic for selling art. It is held in a vital little downtown area with interesting cafés and thriving restaurants, clubs, shops and boutiques. The street is closed for the entire weekend and you can drive to your booth for an easy set-up.

Organized by an all volunteer committee, the Melbourne Art Festival features a juried art show, continuous live entertainment, a 5K run, Kidsworld, a student art venue, a food court and a free concert on Saturday night. It is well attended by an energetic, young in spirit art buying crowd who flock to the streets to see what the artists have brought with them each year and to enjoy the rest of the festivities that the weekend has to offer. The entertainment stage is set at one end of the festival site, well away from artist’s booths so there is no noise pollution when trying to sell your work. The children’s art area is always busy with local kids creating all kinds of great arts and crafts, and each year 10 exhibiting artists are invited to demonstrate and share their talents with children of all ages, teaching them to make art. The show provides all the art supplies and a booth sitter for the artists who participate.

If the Artists in the show choose to donate a piece for the Melbourne Art Festival’s Annual Art Auction, be it known that the money raised from that auction goes to art scholarships for local high school and college students and for art supplies in all the local middle and high schools. The Art Auction is held off site about six months after the festival so it does not compete with the artists at the show selling their work. The show has one of the best Patron Purchasing Programs in the country with tens of thousands of dollars committed to art sales every year assuring that most artists will go home with a check. The artist dinner is held early Saturday night before the main concert and it is a full chicken and pork dinner with free beer so nobody goes home hungry. In general The Melbourne Art Festival is always a good experience, it’s fun, it’s easy and it’s lucrative.

The 29th Annual Melbourne Art Festival is put together by an all volunteer organization headed this year by President, Elise Vaughn who has been involved since the beginning. Lori Emly, Vice President of the organization, is also the Artist’s Co-Chair, a job she shares with Penny Sallinger.

Lori Emly is an artist and an art teacher who heads the Art Department of the Brevard Achievement Center in Rockledge, Florida, a non-profit organization that provides services for the vocational and social needs of adults with disabilities. As Vice President of the Melbourne Art Festival, Lori works closely with the President, handling the relationships with the downtown merchants and also running the committee meetings when the President is out. As Artist Co-Chair, she manages everything to do with the artists, from the applications, to booth requests and assignments, to issues that may arise during the weekend making sure they take good care of their artists.

I asked Lori Emly to tell us about the Melbourne Art Festival in her own words:

How would you describe the demographics of your show?

We are an all volunteer event; we have no paid positions in our organization. We have 250 spaces total, with 34 allocated to last years award winners, which leaves 216 spaces available for our applying artists. We receive 400-500 applications for those spaces each year. We started in Indialantic 34 years ago. This is our 29th year in Melbourne and we have a great patron program!

What kind of a jury do you use?

We have a blind jury of 12 people with diverse backgrounds, both professionals and artists. No one knows whose work they are looking at unless the artist happens to have their name in the image. We want the jury to be blind.

We use a projected jury, with all four images displayed on 2 screens for our jurors. Two of our committee members are on monitors during the jury as well, keeping track of everything.

How do you like the ZAPP system?

We like the system; we have used it for 7 years now. We were one of the first to use it – there were some issues in the beginning with how they handled the data, but they are good at listening to ideas for changes and upgrades. It has made our job much easier. Our jury process runs more smoothly and it is a much better presentation.
It's Just A Great Little Art Show...

(Melbourne, continued from page 4)

for the artists' images. We can upload the artist info and do not have to enter each artist separately, we can monitor artist validity, by checking to assure they are exhibiting what they juried in with and we can notify artists of booth numbers and information easily by being able to send out mass emails. It helps assure that I do not assign booths to more than one person.

Does your show raise money for a cause?

We are lucky to have generous artists who donate artwork for our biannual auction. We provide scholarships for local students to take art classes at local venues to enhance their art education, plus at this time we are helping 3 college students with college costs.

We donate money each year to every junior and senior high school visual art teacher in our county.

Do you partner with others in the community to put the Festival together?

We have over 600 weekend volunteers that come from many companies and schools in our community and with that many volunteers we rely heavily on our community. We have about 50 committee members that start working on the event in September.

Tell me about your Patron Purchase Award System. What does it cost? What do the patrons get for their money?

We started our patron program to help ensure that money is already available for the artists in the show before they even get there.

Patrons pay $350 – $225 is allocated for them to purchase art.

The remaining $125 provides the following: A big Patron Party two days before the show with an open bar, delicious food and a live band; Close Parking for the event; Access to our Private Patron Stage which is a raised platform in front of the entertainment stage with free beverages; free entry for their children and a champagne brunch on Sunday to be the first to view the award winning artwork on display. In 2012 we had $35,000 committed in pre-paid art sales.

What else would you like to say?

I have been involved with this show for 13 years. I have done many jobs: student art competition, student art workshops, scholarships; president for 4 years and artist chair for 7 years... I love working with the artists...

I believe we are working hard to get rid of the buy/sell and the scam artists – we rely on you artists to help us do this, we need your help, you are out there all the time we are only involved for a weekend...

Please do not be afraid to approach us if you believe that we have allowed an artist in our show that is not showing their work!

We will remove them as soon as we know!!

We do not allow them to stay in our show no matter what – we do not blacklist artists who approach us with concerns or problems; we understand how hard you all work and we want our show to be a good weekend for all of the artists involved!

Melbourne Art Festival Award Winning Ideas:

Art Auction:

Donating is strictly the artist's choice. No one will bother you about it, they simply ask nicely. The auction is held off site months after the show so the artist does not have to compete with their own work at the show for sales.

Artist Demonstrations:

There are 10 teaching opportunities, 5 per day, for artists to demonstrate and teach student workshops which are 45 minutes long. The artists who participate choose their media and can either send a supply list to the show for them to purchase or they can bring the supplies with them and be reimbursed.

They have a good work space and ample volunteers to help the artist handle their teaching group and clean up afterward.

They provide an educated booth sitter for each artist while they are away from their booths, who will talk about the artists work and make sales while they are doing their demonstration. It's easy, it's always full and who better to educate about art than children.

Patron Purchase Program:

The Melbourne Art Festival has one of the best Patron Purchase Programs in the country. There are so many ribbons floating around all the artists’ booth that you wonder how they got all those people to participate until you do it yourself. It's just plain fun.

They provide ample information way ahead of time and explain everything to the fullest right from the beginning. They start attracting people to participate very early on and their numbers increase every year. They provide two ways to get your money for your awards.

They send runners around to collect your purchase certificates, add them up and write checks which are available at the end of the show. Or you can give them to the committee and they will promptly send you a check the next week. Either way works great.

Art & Music & Food Coexisting Together:

The music stage is placed at one end of the show far away from artists' booths so that the artists do not have to shout in their booth to speak with people about their work. The food court is near the stage and also well away from the artists so the artists don’t have grease and food smells in their booths with their artwork.

Artist Relations:

This is truly a show where an artist can speak their minds freely with the show directors and committee members because they listen and want everyone to be happy. As an all volunteer group, they appreciate it when artists talk to them and give them constructive criticism. They are very receptive to new ideas because it is for the good of their show.

APPLY TODAY!!

Melbourne Art Festival Facts:

Date: April 27-28, 2013
Hours: 9 am – 5 pm both days
Mission: To organize, promote, and encourage artistic endeavors, education and appreciation; To advocate and support the improvement and betterment of the quality of life in our community; To sponsor an annual art festival in furtherance of both these ideals.
Fees: $37.00 Application Fee / $265.00 Show Fee
Apply: Zapplication
Deadline: December 31, 2013
Awards: A total of $27,300. $3,000 Best of Show, $1,250. 1st in each category, $850. 2nd in each category, $600. 3rd in each category.
Contact: mafinfo melbournearts.org
(321) 722-1964 • www.melbournearts.org/
Dear Past and Present Rose Squared Exhibitor:

Where do we begin to thank so many of you for your support. We truly could not have gotten through these last ten days without the kind and understanding emails you have been sending. The offers to come help, the pride of being a part of what we promote, and the heartfelt condolences have touched us in a way we can't begin to express.

As all of you know, this past week in the Northeast has been hellish for many with the repercussions of superstorm Sandy. It left many homeless or with horrendous damage. Many, many communities will never be the same. It left us, our friends, and family in New Jersey and New York without power and with tree damage. Some of my family members on Long Island suffered the loss of the contents and walls of the lower floors of their homes. My sister remains without power and they have no idea when it will be restored.

We had quite the superstorm in our lives with Howard’s mom passing away October 30th, planning a funeral without power, keeping up with the necessary work on the show throughout this time, and ultimately getting word on Monday morning that the National Guard Colonel was canceling the show. I wish I had a photograph or video of the four Roses; us with our son, Jonathan, and daughter-in-law, Rachel, all in our PJs, sitting around my sister-in-law’s kitchen table Monday morning, brainstorming text and making lists of whom to contact and in what order to get the word out quickly and efficiently about the cancellation of the show.

What is so difficult to fathom is that a year’s worth of work was deflated by the four of us in two and a half hours. The opening paragraph of this “end of the year” email was supposed to be how fortunate we were that the weather universe was kind to all four of our Essex County outdoor events. We had hoped to add something similar about the Westfield weekend as well – the best laid plans of mice and men!!

We were fortunate that the number of participating exhibitors this year was higher than last year and the quality better than ever. The huge hit we are taking after refunding the funds we would have raised by donating the gate to the Red Cross. It is all a poignant reminder of the lack of control life presents. We have always chosen, and will continue to choose, to treat all of you with respect and concern. The relationships we have developed over thirty-one years in this business have sustained us through two very tough personal and professional weeks.

We will miss seeing our exhibitor family this weekend, but hopefully we will see some of you as we visit shows from now until the April Westfield show. If you think there is a show we shouldn’t miss, please drop us an email and let us know the location and date. As many of you know, we do travel to find quality exhibitors.

Stay warm, stay safe, and have a successful holiday season. Wishing the best to you and your family and hoping that 2013 brings a stronger economy and good health to one and all.

- Howard and Janet
We Are All Artists

By Rich Fizer, Glassblower

People always ask where I get the inspiration for my work and I usually come up with something short and off the cuff but when you really think about it, it is a very complex question. As individual art show artists we are very different in almost every way, except for the one common factor, we all travel across the country seeking our fortunes.

Do you remember your first art festival? I remember it like it was yesterday. It was 1989, I was in college and I had four months of glass blowing under my belt. The art show was in Allapaha, Georgia, the home of Hogzilla, and the money raised went to the preservation of a local train depot. I met a painter named Marshall Smith there, who happened to be in charge of the show.

Now Marshall Smith was no ordinary person. Marshall Smith was a graphic artist who became a painter, then an art philanthropist. While still in Grad School, Marshall Smith spent countless hours on anatomically correct drawings of the human body. A few years after his graduation, his drawings were chosen as the industry standard for the medical field at that time, and were published in student medical books, leaving him a lifetime of mailbox money at his fingertips which he used to buy art.

At that first show, with my newly found glassblowing talents, I made $1,800. In a small crowd of about 700 people, traded with a famous artist, Marshall Smith, and left with the knowledge that I had a career.

I learned a lot that first year. I learned that it was exciting to go to a town that you hadn't been to before. I was excited to show off my new work to a crowd of people who had never experienced it before and I learned that the outdoor art fair is an instant critique. People of all backgrounds, from all walks of life, would come into your booth and make comments about your work. Some comments were great and positive and sometimes, not so much. It was like getting an instant critique by thousands of people every year and I learned that in order to stay in the game, I would have to have a thick skin.

I learned that in order to stay in the game, I would have to have a thick skin. It was like getting an instant critique by thousands of people every year and we have of that person appreciating and buying art now or in the future. After all, the more we relate and educate people about art, the better chance we have up with something short and off the cuff but when you really think about it, it is a very complex question. As individual art show artists we are very different in almost every way, except for the one common factor, we all travel across the country seeking our fortunes.

I also learned that I could make a years tuition in one weekend.

People come to art shows for many reasons. They come to take a walk in a beautiful park, they come to get a corn dog, and they come to support their community. They come because they need social interaction, they come to hear live music, they come to get free wine, and a lot of the time they come to support their community. They come because they need social interaction, they come to hear live music, they come to get free wine, and a lot of the time they come to support their community.

One of the best things about being an art show artist is the opportunity to travel and meet new people all over the country. Everywhere you go, you see the people, the scenery and the experiences fuel your creativity. We are all grouped in the one category: Artist, but each of us experiences life differently, which in turn makes our art and style unique to us as individuals.

The average art show patron probably thinks we all travel in packs, moving from one show to another, living in vans and driving across the country like a band of crazy gypsies. While some of us do like to hang out in little micro groups (parking lot pirates, sushi eating gangs, late night bar hoppers, back lot music makers, and the tired, peanut butter sandwich eaters in the room grouped in the one category: Artist, but each of us experiences life differently, which in turn makes our art and style unique to us as individuals.

But the words that won the show and captivated my young audience were simple and to the truth.

But the words that won the show and captivated my young audience were simple and to the truth. I asked this group of first graders how many of them were artists, and every one of them raised their hand. They all believe they are artists and they all related to me because of that. Their faces were filled with excitement and joy as we talked about making art and it was a lot of fun for everyone involved.

Since that day everyone that I meet in the grocery store or in the park with my boys relates to me as the Glass Guy who came to their child's class. I feel a great sense of pride being an artist and being able to share my experience with everyone, both young and old.

After all, the more we relate and educate people about art, the better chance we have of that person appreciating and buying art now or in the future.
Become a Member!

What is the NAIA about?

"The mission of the NAIA is to strengthen, improve and promote the artistic, professional and economic success of artists who exhibit in art shows. We are committed to integrity, creativity, and the pursuit of excellence as we advocate for the highest ideals and practices within all aspects of the art show environment."

Who is the NAIA?

The NAIA is YOU! The NAIA is primarily a volunteer-based organization of artists just like yourself. The board directs the efforts through input from the membership while many other volunteers assist in providing the manpower to accomplish those goals.

What does the NAIA Do?

The NAIA provides a forum for artists to communicate with one another and with other people in the arts community with the goal of improving our industry. We help existing shows in their efforts to provide a viable market for selling art and crafts. In addition, we work with communities to establish high-quality new shows. The NAIA works toward reducing threats such as imports and buy/sell. Our Artist and Director Conferences provide an opportunity for education and communication for artists and show directors alike.

What are benefits of membership in the NAIA?

The NAIA communicates with the membership via periodic electronic communications and a membership newsletter. This newspaper that you are reading, The Independent Artist, is also a NAIA publication and is mailed to all members.

The NAIA Web site (www.naia-artists.org) contains a wealth of important information. We are currently undergoing a major redesign of the site to make it more user friendly and easier to find important information. We will continue to have a Member Roster with links to members’ own web sites as well as to art shows and other industry businesses that support the NAIA through their membership.

Most valued by our members is the password-protected Member Forum, where artists hold a dialog about their concerns, ideas, inspiration, and the nitty-gritty of doing shows.

The NAIA Advocacy Action Line is a newly developed service available to NAIA Artist Members. Through the Advocacy Action Line, the NAIA assists artists in resolving specific issues or problems related to the NAIA’s official list of advocacy positions that the artist member may be experiencing with an art show.

Does the NAIA offer discounts on business services?

Yes! Over 15 arts-related businesses offer NAIA members at least a 10% discount—and we are working to provide our members with even more. Some of the businesses currently offering discounts include credit card processing companies, photographic services, web design services, hotels and motels, car rental, and canopy companies. Using these benefits will more than offset the cost of your membership.

Why should I become a member of the NAIA?

Because the NAIA needs you NOW! There are important issues such as buy/sell, imports, and a sagging economy that are threatening the art show industry and artists’ ability to make a living at what they love. We have listed many benefits and discounts above, but the most important reason to become a member of the NAIA is to add your personal voice to the collective efforts of the NAIA. Your financial support is integral to the success of these efforts. If you can volunteer in these efforts, even better! We welcome you to the NAIA!

How do I become a member of the NAIA?

It’s easy! Simply log onto the NAIA web site at http://naia-artists.org/join/index.htm. You can join online or print out a membership form to mail in. The NAIA Membership Committee looks forward to welcoming you as a member! ♦

Survey Results: The Importance Of Prospectus

October, 2012

In July, 2012, we sent out a survey to over 500 to artists and show directors/ producers. Of those 500, we received 151 surveys back, responses from 135 artists and 16 shows. The purpose of the survey was to gather information from those who do shows about how important they thought certain information was to include in a show’s prospectus. In addition, we asked artists to not only assess the importance of having certain information about a show in the prospectus, but how critical the information was to them in making a decision on whether or not to do a show.

The responses from shows and artists were quite similar, as you can see. There were a few results that raised eyebrows slightly, but not many. The results of this survey will be used by the NAIA to make suggestions to help shows improve their prospectus’. Remember, as artists trying to make a living, it’s important to read the prospectus completely to know what we’re signing up for. The following are excerpts from the survey. To view it in its entirety, please go to www.naia-artists.org/faq.php and click on “Surveys”.

Please Note: If you are a member of the NAIA you should be receiving monthly updates and other important communications from us via email. If you are not receiving these, please contact Membership@NAIA-artists.org to make sure that we have your email address correct. Also, please make sure that your email program is set to receive email from the NAIA.
Survey Results, continued from p. 8

**Dates of the Event**

- Critical: 80%
- Somewhat Important: 15%
- Neutral: 5%
- Somewhat Unimportant: 2%
- Not Important: 0%

**Waitlist Policy**

- Critical: 20%
- Somewhat Important: 50%
- Neutral: 20%
- Somewhat Unimportant: 10%
- Not Important: 0%

**Type of show (original, fine craft, etc)**

- Critical: 90%
- Somewhat Important: 5%
- Neutral: 2%
- Somewhat Unimportant: 0%
- Not Important: 0%

**Reproduction Policy**

- Critical: 40%
- Somewhat Important: 30%
- Neutral: 10%
- Somewhat Unimportant: 10%
- Not Important: 10%

**Description of each medium**

- Critical: 70%
- Somewhat Important: 20%
- Neutral: 5%
- Somewhat Unimportant: 5%
- Not Important: 0%

**A well-defined & clearly stated policy regarding artist presence**

- Critical: 90%
- Somewhat Important: 5%
- Neutral: 5%
- Somewhat Unimportant: 0%
- Not Important: 0%

**Knowing placement of artist booths in relation to vendors or activities**

- Critical: 80%
- Somewhat Important: 15%
- Neutral: 5%
- Somewhat Unimportant: 0%
- Not Important: 0%
Survey Results, continued from p.8

Knowing the Media Outreach plan

A well-defined & clearly stated collaboration policy

Knowing the show has a compassion policy for cancellations

Knowing if the show has a mandatory gate fee and the amount

Knowing if the show has a donation gate fee and the suggested amount
Hot Works Fine Art & Craft Events
Upcoming Show Schedule:

January 5 & 6, 2013 - 11th Bi-Annual Estero Fine Art Show™
Miromar Outlets, Estero, FL (outdoors, near Naples/Fort Myers)
January 19 & 20, 2013 - 4th Annual Boca Raton Fine Art Show™
Downtown Boca Raton, FL (outdoors, new & improved location!)
May 10-12, 2013 - 5th Charlotte Fine Art Show™
Charlotte Convention Center, Charlotte, NC (indoors, “Uptown” downtown)
July 26-28, 2013 - 11th Annual Orchard Lake Fine Art Show™
Heart of West Bloomfield, MI (outdoors)
Fall, 2013 - 12th Bi-Annual Estero Fine Art Show™
Miromar Outlets, Estero, FL (outdoors, near Naples/Fort Myers)
Fall, 2013 – 2nd Evansville Fine Art Show™
The Centre, downtown Evansville, IN (indoors)

Applications Accepted via Zapplication.org or “Manual” at HotWorks.org
Late applications accepted for some disciplines
For more information, please contact Patty Narozny at 248.684.2613 or Patty@HotWorks.org

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Artists Only Questions: How important is the following to your decision to apply to a show?

<table>
<thead>
<tr>
<th>Will NOT apply without it</th>
<th>Somewhat Important</th>
<th>Neutral</th>
<th>Somewhat unimportant</th>
<th>Not Important</th>
</tr>
</thead>
<tbody>
<tr>
<td>A well-defined &amp; clearly stated Waitlist Policy</td>
<td>9.6%</td>
<td>55.3%</td>
<td>29.8%</td>
<td>0.9%</td>
</tr>
<tr>
<td>Description of each medium</td>
<td>23.5%</td>
<td>52.2%</td>
<td>22.6%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Exclusion of reproductions</td>
<td>18.4%</td>
<td>29.8%</td>
<td>40.4%</td>
<td>3.5%</td>
</tr>
<tr>
<td>Inclusion of reproductions</td>
<td>11.4%</td>
<td>21.1%</td>
<td>46.5%</td>
<td>4.4%</td>
</tr>
<tr>
<td>A well-defined &amp; clearly stated Reproduction Policy</td>
<td>32.8%</td>
<td>38.8%</td>
<td>23.3%</td>
<td>0.9%</td>
</tr>
<tr>
<td>Artist presence at the show</td>
<td>61.2%</td>
<td>28.4%</td>
<td>7.8%</td>
<td>0.9%</td>
</tr>
<tr>
<td>Knowing the proceeds beneficiary</td>
<td>8.8%</td>
<td>39.5%</td>
<td>43.9%</td>
<td>2.6%</td>
</tr>
<tr>
<td>Knowing placement of the artist booths in relation to any other vendor booth or activity</td>
<td>26.7%</td>
<td>59.5%</td>
<td>11.2%</td>
<td>0.9%</td>
</tr>
<tr>
<td>If the show is reliant on sponsors</td>
<td>3.4%</td>
<td>49.1%</td>
<td>47.2%</td>
<td>2.6%</td>
</tr>
<tr>
<td>The show’s media outreach plan</td>
<td>24.1%</td>
<td>53.4%</td>
<td>20.7%</td>
<td>0.9%</td>
</tr>
<tr>
<td>If all collaborators have to be present at the show</td>
<td>23.7%</td>
<td>27.2%</td>
<td>35.1%</td>
<td>4.4%</td>
</tr>
<tr>
<td>If the show has a compassion policy allowing for cancellations and exceptions based on last-minute unforeseen circumstances</td>
<td>22.4%</td>
<td>50.0%</td>
<td>22.4%</td>
<td>3.4%</td>
</tr>
<tr>
<td>Knowing that the show has a well-defined &amp; clearly stated Refund Policy</td>
<td>36.2%</td>
<td>48.3%</td>
<td>12.9%</td>
<td>1.7%</td>
</tr>
<tr>
<td>Knowing who the jurors are (make-up of panel)</td>
<td>12.9%</td>
<td>51.7%</td>
<td>29.3%</td>
<td>3.4%</td>
</tr>
<tr>
<td>Well-defined costs associated with applying and exhibiting</td>
<td>73.3%</td>
<td>20.7%</td>
<td>4.3%</td>
<td>0.0%</td>
</tr>
</tbody>
</table>

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