

The 2000 NAIA Artists Survey Results

This year again we received an increased number of surveys returned over the past years. Two hundred eighty two surveys were returned, about half our membership of 570, compared with two hundred forty two last year. This year's survey was an attempt to get a more comprehensive understanding about the nature of our membership, especially in regards to artist's economics, so much so that one respondent was prompted to comment that it seemed "more like an AARP survey than an artists' survey." Again this year a little over 10% did not fill in the show rankings part of the survey.

The results show that our membership is mostly middle aged and most have fairly moderate incomes. Most responses had both gross and net incomes but approximately 20% more answered the question about the gross income only. Therefore the numbers for the net don't represent all the responses, even though they may be more informative because the gross income would cover costs that we did not explore. The large majority (76%) obtained 75-100% of their annual income from the sale of their art. Solid majorities (82%) save for retirement and have health insurance (87%). Only 56% have business insurance.

Computer ownership and internet access predominates with 91% of the membership having both (up from last year's figures of 82% for internet access). Slightly less than half have web sites with little income reported from these. The Open Forum is utilized to some degree by 42% of the respondents while 39% rarely or never check in. The remaining 19% did not have a computer, or were not familiar with the forum. The main reason for not using the forum was "I don't have enough time."

The responses about increasing NAIA membership fees from the current price of \$40 were mixed between acceptance and

resistance. The amounts of increase suggested, if any, were mostly moderate. A variety of alternative income generating ideas were also suggested.

The largest category of number of shows done in a typical year was the 7-12 range. In an early, less formal survey, the average number was 9, so this seems to be a fairly steady range. Most respondents expect to do the same number of shows in the next 5 years. A large majority prefer to have their entire body of work judged at shows instead of an individual piece. An even larger majority prefer to have the same booth space assigned as they had at last year's show.

Since we had an increased number of survey responses we have an increased number of shows that met the criteria to be included in our rankings. One thing I noticed while reading the surveys was that there was little correlation between artists' incomes and the types of shows they did. People who participated in what are generally ranked as the best shows in the country for sales often had only very modest incomes while artists who did shows that are rarely heard of, occasionally had very high incomes. There should be a cautionary note in interpreting especially 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.

Thanks to all who responded to help increase the understanding of our business and the artists who participate in it.

Kathleen Eaton

Observations

(We have had college students help with the data entry of our surveys from their beginnings. Alicia Simpkins graduated from Judson College in Elgin, IL with a BFA in 1997. She has been developing her own art work since then. This year she worked on our survey doing the data entry, calculations, and layout of the results. She had previously helped with the 1997 NAIA Artists' Survey.)

There are a few things that stick out in my mind as I entered the responses from the surveys. For one, I thought it was interesting that a large majority of respondents were over the age of 40. I kept hoping to see someone out there close to my age. If I remember right, I only entered one survey that had the 21-28 age bracket checked. As far as income and what people could afford, I wasn't surprised at the number of people that couldn't save for retirement, but was surprised at the amount (even though it was small) of people that couldn't afford health insurance. I know everyone's situation is different, but because of the many health problems in my family, that would be a necessity; so it was evident that some people are really struggling financially.

Artists' Survey Results:

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

What is your Age?

Under 20 - 0
21-28 - 1%
29-36 - 4.5%
37-44 - 14%
45-52 - 43%
53-60 - 31%
61-68 - 6%
69-76 - .5%
77+ - 0

What is your typical yearly gross income?

Less than \$10,000 - 8%
\$10,000-25,000 - 12%
\$25,000-45,000 - 18%
\$45,000-70,000 - 27%
\$70,000-100,000 - 16%
\$100,000-140,000 - 11%
\$140,000-200,000 - 4%
More than \$200,000 - 4%

As far as the issue of raising dues, there were many similar comments regarding how the NAIA should look for alternative ways to raise money, and/or didn't know why they needed more money and didn't know where it was going, etc. It seems to me that a lot of people don't give the NAIA enough credit for what they do. They don't appreciate them trying to improve the industry and obviously think a lot can be done with little or no money and man power. As I entered in all those negative comments, I just kept thinking, "you can't do anything without money; what do they expect?" As one person said, "do you want this to be more expensive than any other organization?" Well it seems like the NAIA has more benefits and produces more results than anyone else out there. It sounds like a fair trade to me. All negative comments aside however, it's evident there's some people out there who really could not afford to pay more in dues. Some sort of compromise must be reached. Finally, I was astonished at the people who said they did 20+ shows a year. I wondered how it was possible for them to do that many shows and still have time for their work!

I really enjoyed having the opportunity of entering in these responses. Thank you NAIA, for this learning experience....

Alicia Simpkins

As a side note, here are some lists of what media was attached to these brackets of gross income:

Less than \$10,000

2-D Mixed Media (4)
Ceramics (1)
Fiber-Decorative (2)
Jewelry (1)
Metal (1)
Painting (1)
Photography (4)
Sculpture (2)
Didn't indicate media, but grossed less than \$10,000 (5)

\$10,000-25,000

2-D Mixed Media (2)
Ceramics (7)
Fiber-Decorative (4)
Fiber-Wearable (3)
Graphics/Printmaking (5)
Metal (3)
Painting (6)
Photography (1)
Sculpture (1)
Didn't indicate media, but grossed \$10,000-25,000 (2)

\$25,000-40,000

- 2-D Mixed Media (2)
- 3-D Mixed Media (3)
- Ceramics (8)
- Fiber-Decorative (4)
- Fiber-Wearable (2)
- Glass (1)
- Graphics/Printmaking (3)
- Jewelry (5)
- Painting (5)
- Photography (6)
- Sculpture (2)
- Wood (1)
- Didn't indicate media, but grossed \$25,000-40,000 (8)

\$45,000-70,000

- 2-D Mixed Media (5)
- 3-D Mixed Media (1)
- Ceramics (14)
- Drawing/Pastels (2)
- Fiber-Decorative (4)
- Glass (4)
- Graphics/Printmaking (7)
- Jewelry (6)
- Metal (2)
- Other (1)
- Painting (6)
- Photography (7)
- Sculpture (1)
- Wood (3)
- Didn't indicate media, but grossed \$45,000-70,000

\$70,000-100,000

- 2-D Mixed Media (2)
- Ceramics (6)
- Drawing/Pastels (2)
- Fiber-Decorative (4)
- Glass (4)
- Jewelry (2)
- Painting (7)
- Photography (8)
- Sculpture (1)
- Wood (3)
- Didn't indicate media, but grossed \$70,000-100,000 (5)

\$100,000-140,000

- 3-D Mixed Media (1)
- Ceramics (5)
- Fiber-Decorative (2)
- Glass (1)
- Graphics/Printmaking (2)
- Jewelry (1)

- Metal (2)
- Painting (4)
- Photography (7)
- Wood (1)
- Didn't indicate media, but grossed \$100,000-140,000 (3)

\$140,000-200,000

- Ceramics (1)
- Fiber-Decorative (1)
- Jewelry (3)
- Painting (2)
- Sculpture (2)
- Didn't indicate media, but grossed \$140,000-200,000 (1)

More than \$200,000

- 2-D Mixed Media (1)
- Fiber-Decorative (1)
- Fiber-Wearable (1)
- Metal (1)
- Photography (3)
- Wood (2)
- Didn't indicate media but grossed more than \$200,000 (2)

What is your typical yearly net income?

For purposes of this question, treat Net as the amount of money you actually have in pocket at the end of a typical year. For example, if you are incorporated, Net would be your salary plus any other business income. (After reviewing these results we realize there may have been some misinterpretation of what 'net' meant.)

- Less than \$10,000 - 16%
- \$10,000-25,000 - 31%
- \$25,000-45,000 - 28%
- \$45,000-70,000 - 17%
- \$70,000-100,000 - 7.5%
- \$100,000-140,000 - 1%
- \$140,000-200,000 - 0
- More than \$200,000 - .5%

What percentage of your annual income is derived from the sale of your art?

- Less than 10% - 4%
- 10-25% - 4%
- 25-50% - 8%
- 50-75% - 8%
- 75-100% - 76%

If you have other income, is it from (check all that apply):

Listed in order of most frequently checked:

- Spouse or family support
- Investment income
- Real job, part or full-time (what?)

Teaching (13)
 Graphics (2)
 Landscaping
 Editing
 Full-time elec. contractor.
 Part-time-- work 3 months in a greenhouse
 Sheet metal worker
 Photography
 Studio manager
 Sales
 Auto parts.
 Ceramic supply business.
 Cleaning wench
 Millwright
 Art fair consulting

Other:

Real estate (9)
 Retirement/pension (4)
 Commission/freelance (2)
 SS Disability
 Awards, honoraria, grants
 Internet
 Sale of stock photography
 Galleries
 Inheritance
 Design firm consultant and social security
 Related business
 Alimony
 Guest artist events
 Art Fair guide books
 Estate gift
 Licensing of images

Do you save/ invest for retirement?

Yes - 82% No - 18%

Check all that apply:

Bank savings account - 41%
 CD's/ Money market account - 56%
 Mutual Funds (stocks, bonds, or mixture of both) - 76%
 Individual Stocks - 44%

Other (what):

IRA's (24)
 Insurance (5)
 Annuities (4)
 Real estate (16)
 Stocks/bonds (3)
 Art investments (4)
 401k (2)
 Pensions (2)

If you do save/ invest for retirement, what percentage of your annual income do you invest?

0-5% - 21%
 6-10% - 39%
 11-15% - 19%
 16-20% - 13%
 21-25% - 6%
 26-30% - 2%

Or, if you do not have a set percentage, how do you determine how much to invest?

"Depends on income per year/ whatever is left over." (42)
 "\$2,000 maximum deductible for IRA." (26)
 "0-20%" (10)
 "Unexpected income." (5)
 "As much as possible." (4)
 "Stocks" (3)
 "\$2-3,000" (3)
 "When I have some money, I put it in my brokerage account."
 "\$1000-2000 per person in IRA each year; add to CD's through interest and extra \$ and rollover."
 "SEP, simple & IRA limits plus company matching."
 "Minimum \$20,000 a year, or as much as is left over at end of year. More if possible."
 "Invest when we have \$5,000 in dividends accumulated- usually 2-3x per year."
 "25-35% I invest the entire 15% SEP deduction and then additional savings."
 "Small gallery commission checks go into savings each month".
 "Monthly set automatic withdrawals from bank account invested in funds (*dollar cost averaging*)."
 "Dollar/ cost average \$100 per month + \$800 year end investment".
 "I need to be more concerned with creating a budget and determining a percent- currently, I don't know."
 "Based on spousal income."
 "More in fall when sales are better for me."

How much of your retirement investments are in tax deferred accounts such as an IRA, or SEP-IRA?

Less than 10% - 22%
 10-25% - 13%
 25-50% - 13%
 50-75% - 14%
 75-100% - 38%

If you do not save/ invest for retirement, why not? (check all that apply):

Listed in order of most frequently checked:

- No plans to ever retire
- Too old to start now
- Too complicated to learn how to do it
- Too young to worry about it

Other -

- “Not enough money” (21)
- “No plans to retire.” (4)
- “I invest in myself/ my business.” (4)
- “Too far in debt.” (3)
- “Disorganized, procrastinating.” (3)
- “Just starting.” (2)
- “Not sure how much to put in.”
- “Not interested at this time.”
- “Retirement activity comes from spouses income only-no art income goes to retirement.”
- “Head in sand.”
- “Existing stock portfolio is substantial enough not to have to worry about it.”
- “I am currently saving for a house and studio. After I have walls I will save for aging.”
- “Have investments from previous employment life.”
- “What’s the best/ safest? I hope to have a giant garage sale of everything and move to Mexico and die living on the beach (Baja preferably).”
- “Will work until 80 then reassess.”
- “Working on establishing other returns on down the road.”
- “The high cost of education for our three children prevent us from saving.”
- “I waited too long to start. But I put away as much as I can now; no extra money in the beginning.”

Do you have Health Insurance?

Yes - 87% No - 13%

If yes, what is your approximate annual cost?

On an individual policy:

- \$1000 or under - 5%
- \$1001-1500 - 18%
- \$1501-2000 - 23%
- \$2001-2500 - 11.5%
- \$2501-3000 - 13%
- \$3001-5000 - 24.5%
- Over \$5000 - 5%

On a couple or family policy:

- \$1000 or under - 15%
- \$1001-1500 - 18%
- \$1501-2000 - 16%
- \$2001-2500 - 8%

- \$2501-3000 - 11%
- \$3001-5000 - 19%
- Over \$5000 - 12%

Part of an employee sponsored plan:

- \$1000 or under - 19%
- \$1001-2000 - 12%
- \$2001-3000 - 19%
- \$3001-5000 - 37.5%
- Over \$5000 - 12.5%

Part of another group plan:

- \$1000 or under - 5%
- \$1001-2000 - 18%
- \$2001-3000 - 28%
- \$3001-5000 - 28%
- Over \$5000 - 21%

If Group Plan, please describe:

- Spouse’s plan (24)
- Blue Cross/ Blue Shield (10)
- small business (8)
- Chamber of Commerce (6)
- HMO (4)
- state plan (4)
- Fortis small group (2)
- Trigon (Virginia) (2)
- Medical savings account (2)
- “Golden Rule - it stinks - \$2500 deductible for each member, plus the next \$1000 and after being sick (cancer) I can not change policies - no one would take me.”
- “SS disability”
- “Pacific Care”
- “Business Assoc.”
- “Small group.”
- “We would like to be on a group plan; we have \$5000 deductible per incident; no prescription coverage; no coverage for pre-existing conditions.”
- “Actually, it’s hospitalization insurance, with a large deductible.
- “We get state funded *Badger Care* Medicare.”
- “Leased employee PEO.”
- “Michigan Retailers Service”
- “Preferred Blue.”
- “University retirement program- funded.”
- “NASE”
- “Retired teacher group plan.”
- “For several years I’ve made IRA withdrawals to pay for medical insurance-- penalty free, but it is taxable.”
- “Employees of our own corporation.”
- “National Assoc. of Self-Employed.”
- “\$5,000 deductible.”
- “Kaiser Permenette”

"I pay annual dues to a union and get their group benefit."
"PPO"
"Insurance through *Health Awareness Association* group plan."

Do you have Business Insurance?

Yes - 56% No - 44%

If yes, what is your approximate annual cost?

\$500 or under - 50%
\$501-1000 - 23%
\$1001-2000 - 23%
\$2001-3000 - 3%
Over \$3000 - 1%

If yes, do you have (check all that apply):

Liability coverage - 86%
Studio/equipment coverage - 91%
Inventory coverage - 30%

Do you have Disability Insurance?

Yes - 11% No - 89%

If yes, what is your approximate annual cost?

\$500 or under - 45%
\$501-1000 - 30%
Over \$1000 - 25%

Do you own a computer?

Yes - 91% No - 9%

Do you have internet access?

Yes - 91% No - 9%

Do you have a web site for your business?

Yes - 47% No - 53%

If you have a web site, how much of your annual income is generated from your site?

Less than 10% - 88%
10-25% - 10.5%
25-50% - 1.5%
50-75% - 0
75-100% - 0

Are you aware of the NAIA Open Forum on the internet? (<http://www.naia-artists.org/resources/forum>) The Open Forum is a *Coffee House* of many ideas, stories, questions and conversations relating to our industry, written by your peers.

Typically, several posts appear daily. What is your current level of involvement with the Forum? (check one):

Read most/all posts, and often contribute my own - 8%
Read most/all posts, but rarely/never post my own - 22%
Check in occasionally/contribute occasionally - 12%
Rarely/never check in - 39%
Never heard of the Forum until now - 12%
No computer or internet access - 7%

If you check in a little or a lot, but rarely/never contribute your own posts, why not? (check all that apply):

The discussions rarely interest me - 5%
Feel intimidated, I'm not a good writer - 6%
The *tone* of the Forum is sometimes too nasty - 8%
I don't have enough time - 42%
Used to contribute more, but got bored with it - 2%
Not worth the effort, who reads it anyway? - 2%
Concern about retribution from artists or shows - 6%
I simply just like to observe/listen/learn - 25%

Other:

"Don't have good computer/ typing skills." (6)
"I think it's a great idea- just am too busy lately." (6)
"Really like it as a place to exchange info- an extension of face to face sharing." (3)
"It is a good forum, just not always salient to my interests." (2)
"Often someone says what I would have said." (2)
"Actually I have a lot of questions but feel kind of embarrassed about my lack of experience doing AF's and my newness in general as an artist." (2)
"It seems to me that a little *clique* has their private correspondence gig going on the NAIA forum... they don't include or speak to others- I've learned to delete those posts quickly and read the ones that voice opinions or observations for all- or offer meaty info. I gave up trying to be included after some caustic responses- or I respond off the forum to email addresses." (2)
"My inquiries tended to be more practical rather than philosophical and I rarely got replies. I really don't care about the definition of art or how it differs from craft. I just want to keep doing what I love to do, make a decent living and some times I need advice. Though sometimes I do indeed pick up pointers or good tips or ideas from the forum. Mostly it's entertaining fluff for me. Maybe there could be 2 forums: 1) practical info 2) philosophical info." (2)
"Some of the discussions are just too esoteric and often are the sparrings of the visual artists."
"We craft artists are usually shunned as being not serious enough art makers."
"Often responses are very attacking. Rather than gently asking for more info for discussion sake or just plain old

exploration of an idea (good or bad) the *slam dunk* seems to be the accepted behavior by some. Love Edward's thoughtful, constructive, artful posts."

"Don't want to spend the little time I have free initiating conversations to which I'd feel compelled to continue."

"I participate in Orchid and, frankly, it takes so much time, I'm reluctant to get involved in another forum."

"Not sure I'm the right kind of artist."

"I was angered by photographer's statements saying it was harder and more work to be a photographer than a painter."

"Not into computer chatting."

"Board member."

"Shy"

"My computer doesn't work. ARGH."

"I add to discussion when I have relevant information to share."

"I have *dropped in* in the middle of protracted discussions which have accumulated reams of comments. It is difficult to contribute, not having been engaged from the start of a discussion. Also, much of the commentary is more of a dialogue (between an artist & show director, artist & artist, etc.) with a specificity that discourages participation."

"I get the sense that too many people are interested in preserving their spots in their *big money* shows rather than contributing time/ energy/ ideas to see that the field continues to be viable and exciting for NEW artists."

"I love the Open Forum... read it all the time. Initially I was concerned about retribution from shows, but feel directors are listening more intently with open minds more now than before."

"Not a good typist, but read forum regularly."

The scope of activities the NAIA is involved in has expanded considerably. Artist/Show Director conferences, IFEA participation and presentations, annual Membership meetings, marketing initiatives, etc. Sometimes, tasks go uncompleted due to time constraints on the all volunteer NAIA staff and board. We are currently exploring methods of generating more income for the organization. To wit:

If membership fees were increased to \$75 annually (currently \$40), would you (check one):

- Strongly support the idea, the money is needed - 13%
- Continue your membership, but better see results - 19%
- Begrudgingly pony up, but wary of value received - 31%
- Probably drop your membership - 30%
- Definitely drop membership - 7%

Membership fees comments:

- "No more than \$50" (5)
- "Maybe \$50, then \$75 in 2 years...sometimes a gradual

- increase is more acceptable." (4)
- "But I think we'd lose people. If that amount or more would enable us to hire a full-time director who could implement such things as health insurance discounts, NAIA shows, etc. It might work!" (2)
- "Strongly support the idea"
- "What is the money used for? How effectively is it used? What are the goals and objectives of the NAIA? Are these communicated well to the membership, to gain their support for fee increases?" (5)
- "Why not let members know where money goes and where it's needed?" (3)
- "We need to know what specific benefits we, as artists, will receive for our money." (3)
- "Make extra contribution optional, there is a great variation in incomes within the business and some are more able than others to contribute."
- "Make sure money is absolutely necessary. It is easy to become a slave to a large budget and money making schemes!"
- "Lower it- this is the most expensive of the six I belong to." (2)
- "Let \$75 include 2 people in same household." (2)
- "I want to support a group that supports what I do. I'm just not sure what the NAIA is really doing, and I'm well informed so imagine what the ignorant independent artist is perceiving the NAIA as. There's a lot of misconceptions about the NAIA and what it does or can do. Raising membership dues won't help." (2)
- "Many shows ask artists to donate work, \$40 is a lot already, unless you were to add more benefits."
- "Why does it need to increase? What do I get for the extra \$35- I think you concentrate too much on those Big shows- Cherry Creek- only a small % of artists/ craftsmen EVER get into those shows.. how about the rest of us?"
- "Before I'd pay \$75, I'd need to see more participation from and more issues addressed regarding artists other than photographers and other graphic artists. Just how many NAIA members are glass workers, ceramicists, jewelers, woodworkers, etc.; as compared to graphic artists? Either keep \$40 or make it \$50."
- "Just can't afford more."
- "We are 2 artists collaborating and now have 2 memberships- we would drop 1."
- "Keep \$40 if at all possible."
- "Get more members! They're out there."

"I think \$50 or more will really discourage NEW member ships."

"NAIA worries me (as much as I support it in principle), therefore I'd rather not see it become too well-funded and powerful. It doesn't really represent the artists that show at fairs in the aggregate- only a self-selected, self-interested group (and often self-righteous)."

"Pay \$40 and volunteer time as a pledge for the extra money."

"I think the result of such an increase would result in a loss of revenue due to the number of memberships dropped. However, I would keep my membership."

If not \$75, what would you suggest?

Keep \$40 - 50%

\$50-60 - 46.5%

\$80-95 - .5%

\$100+ - 3%

Keeping in mind limited human resources, what ideas do you have for the NAIA to raise money? Ideas must be easily implemented to be effective:

"Art auction- in person or on line" (37)

"Grants" (14)

"Host a show." (8)

"Sell small items: t-shirts, hats, posters, notecards, etc." (8)

"Get corporate sponsorship" (7)

"Raise membership/ awareness." (5)

"Where else can you get so much benefit and access for just \$40 a year? Raise the dues." (4)

"Have a raffle." (2)

"Keep it at \$40 for individual artists. Raise to \$80 for organizations. -sponsors?" (2)

"Set up a food booth (people buy more of that than anything else)."

"What do you need money for?... money won't help bring in more volunteers."

"Perhaps if we could market museum quality cards, prints, calendar's etc. with images of NAIA artist's work. Similar to the Boston Museum or the Met. Museum of Art. Not sure of the logistics of this but we do have some very creative members. One venue of sale could be on the NAIA website, others should be explored."

"Underwriters."

"Make the focus broader so that artists who do not do out door shows will find it worthwhile to join. There are lots of us!"

"A show evaluation book- available to everyone-members one price- non-members pay more."

"Maybe shows should pay for OUR INPUT, for a change, as a result of these surveys."

"Sell membership lists to shows rather than giving it away."

"Charge to host member's websites. -Form individual, (regional or local) chapters- who would collect dues and raise money? Establish endowment."

"Demonstrate results to the general artist population to increase membership."

"Double membership fees for promoters. Offering results of your surveys (present and past) should be worth that much to them."

"What about a \$1 lottery added to each membership? The winner gets a free annual membership and the NAIA gets to keep the \$1 from the applications. (It's the opportunity to win something valuable that may be of financial value to NAIA members- and NAIA itself that I'm suggesting.)"

"Any possibility of getting free space in fair program guides to solicit new members and request donations from the public?"

"Why is more money needed- ask for additional donations."

"Sell expertise for fair organization at \$200/ hr."

"Produce/ sell handbook for show organizers, t-shirts, bumper-stickers,etc. for member purchase. Extra charge for website images."

"Save money on using a lesser quality of paper. This survey is printed on heavy stock- did you need to do that?"

"Web site gallery, publish a magazine, hire a professional fund raiser."

"Maybe sell some advice or critiques of members work to assist in their individual growth."

"Charge for services rendered. Anything but an art auction!"

"Separate fund drives to members- our incomes vary a lot from year to year. Would be glad to share during a successful year."

"Artwork donated by artists members. Information/ recruiter booth at shows."

"Contact NEA for possible ideas or funding."

"1) Notecards with cover art representing NAIA member's work- sold at special booth at contributing member's shows, and from our NAIA website. 2) Our own publication- "Art for the Soul"- stories from artists own experiences on the road, at shows- marketed same way as #1."

"Almost every show ask for free work."

"Assessments."

"Contributions from shows (must be careful that this is not perceived as or in fact an arrangement to purchase influence)."

"Sell ads- (like Sunshine Artist). Charge out organization if they use your forms or logo or certification (like websites). Sell work in online gallery?"

"Bumper stickers/ decals "BUY ART" @ \$1 ea., etc."

"To save money- instead of mailing this questionnaire/ survey- send it to as many members as possible on the computer- get email addresses/ set up a program so that responses are anonymous."

“LOTTERY!? Raffle tickets sold to NAIA members or all artists/ craftsmen. Prizes- significant gift certificates (\$1,000) to Craft Hut or the like- see if they are willing to donate for publicity offered by the raffle. (Special mailing to all members, OR- how about invitation to Cherry Creek or Ann Arbor Street? I suspect an invitation to a non-juried exhibition would be a dangerous precedent, but... maybe they would consider NAIA worth supporting?”

“Provide business services for members.. for a fee. Accounting, advertising, etc. -Artist’s night out at shows... a dinner, a play, concert... members and others could buy tickets and be social and contribute to NAIA.”

“Donations from wealthy clients (make up a form to distribute).”

“Advertising links to website.”

“Simple member t-shirts (\$15 ea). We could wear at shows- the color of this paper with logo on chest with “member” on back.”

“No ideas- I’m over-committed to volunteer work, fund-raising, and always feel harried by others asking for money/ services.”

“Is there any way to make it possible to let NAIA be able to be a benefactor in someone’s will? When an artist dies, money could be left to the organization as a contribution. Just a thought.”

“Have shows contribute to NAIA- so many dollars per applicant- voluntarily of course.”

each year - 9%

Comments regarding booth space at shows you return to:

“A fresh look is important, more so than any alleged benefits of grandfathering.” (3)

“Change every couple of years.” (3)

“But after a couple of years, the whole show should be laid out fresh, probably.”

“Both- customers prefer the first (as do artists), but a fresh look is what attracts customers too.” (3)

“At small shows it’s better to change, but at large shows it’s easier for our collectors to find us at the same spot.” (3)

“Depends on the show. Most have significant turnover anyway. If it’s mostly the same artists then I would change booth locations.” (2)

“Depends on show- some shows have a few bad spots.” (2)

“This really depends on the show! I don’t mind being moved around as long as the show allows requests for spaces.”

“That’s a tough one. The fresh look is a good thing, but customers sometimes expect you to be in the same place and get confused if you’re not. Also I may want the same spot because it’s away from food and music.”

“Better for business- return customers look for you in same location.” (3)

“From what I hear from the public, most don’t know if you change, but your regular customers look for you in the same space”

“You get used to it. Customers come to look for you there.”

“The FRESH NEW look should be with NEW art!”

“Fresh look will be achieved because there will be new participants and work- change the look of your booth.”

“If it was a good one.”

“Be assigned the same booth space or...requesting a booth space that I prefer.”

How many art fairs or shows do you do in a typical year?

1-6 - 21%
 7-12 - 34%
 13-18 - 24%
 19-24 - 16%
 25+ - 5%

For the next five years, do you realistically anticipate to do

(check one):

More shows per year - 5%
 About the same number of shows per year - 62%
 Less shows per year - 29%
 Plan to *retire* from shows within five years - 4%

When your work is judged for awards at a show, would you:

Prefer to have your entire body of work judged 85%
 Prefer to have an individual piece judged - 15%

When returning to a show you did the previous year, do you prefer (assuming that your location was adequate):

(check one):

Being assigned the same booth space as previous year - 91%
 Having the show change booth locations for a fresh look