

Below are the results of the 2004 Spring Newsletter Survey. Out of 500+ surveys 64 were returned.

Many thanks to all who took the time to answer the questions and mail them in.

For questions with a yes/no choice, the number of responses to each choice are in bold text. For questions without a yes/no choice the number of responses also is in bold text. For instance, in question #6, 15 members answered "3 weeks".

There were many good suggestions to questions # 10 and 12. The board will be discussing them in the coming months, but if you would like to volunteer to work on one of the ideas please contact our Volunteer Coordinator Susan Sheehan: SusanSheehan@naia-artists.org

Readiness for Digital Jurying

1. Do you know how to put your jury images into digital format?
yes -- **32** no -- **30**
2. Do you know how to change the file size of a digital image for different purposes?
yes -- **31** no -- **32**
3. Do you know how to send image files over the internet using FTP (file transfer protocol)?
yes -- **24** no -- **38**
4. Do you know of someone that can do the above for you (friend, relative, hired professional)?
yes -- **44** no -- **16**

Show Logistics

5. If your location in a show is known, do you add it to your announcements (postcards, emails) for that show?
yes -- **56** no -- **4**
6. If so, how many weeks before the show do you need to know your location in order to use the information in this way?

3 weeks -- 15	4 - 10 weeks -- 1
2 weeks -- 7	8 - 10 weeks -- 1
4 weeks -- 6	6 - 8 weeks -- 1
2 - 3 weeks -- 5	4 - 8 weeks -- 1

4 - 6 weeks -- 3 5 weeks -- 1
3 - 4 weeks -- 2 7 weeks -- 1
6 weeks -- 2
3 - 4 weeks -- 2
8 weeks -- 2

7. What is the optimum number of booths to have in a show?

200 -- 9

150 -- 6

150 - 200 -- 5

Less than 200 -- 4

175 -- 4

Depends on show -- 4

250 -- 3

1 -- 2

125 -- 2

220 -- 2

300 -- 2

125 - 150 -- 2

180 - 200 -- 2

200 - 250 -- 2

The following responses were given by **one** member each: 180, 225, 100 - 250, 150 - 225, 150 - 250, 100 per 5,000 attendance, "Who can stock more than one?"

8. Some members would like a "Getting Started Tips" page on the NAIA website, because the world of shows is vastly different from 20-30 years ago. Other members prefer to not have a web page like this citing enough competition already, and believing those with enough passion will struggle, persevere and learn how to exist & thrive in this type of business, like "we did." What is your preference?

Should we have a "Getting Started Tips" page on the NAIA website?

yes -- 36 no -- 19

9. Would it be helpful if shows could provide people we could hire to help us set-up and tear-down?

yes -- 44 no -- 14

10. Any suggestions on how shows could do this

Don't see how this could work.

Several members suggested the shows contract with groups such as: College and high school art students, Sport teams, Religious youth groups, Fraternities / Sororities, Non-Profit groups like Boy Scouts could be hired for donations to their groups, Students could earn community service credits, Post notice for volunteers at local gyms, temp agencies, homeless shelters, YMCA, arts organizations,

Job corps

Artists could make a donation to a groups funds tp "pay" for the volunteer's services

Street people if they are provided with hand cleaners and/or gloves. I'm serious. They need the work but can't be expected to have the social skills needed to perform complex jobs.

Ask Ron Beam from Boston Mills how they find volunteers.

Many members said: Needs to be part of the show's contract with the artists - the artists sign up ahead of time.

I always hire help when it is available. The helpers should be paid.

Contact the local Hooters - yea that works for me!

Seems selfish for volunteers to have to work for you for free.

What about liability?

Usually don't use available help

Artists could contact temp agencies directly through phone number provided by show

Ask Clyde Gilmore how he provides volunteer help

Shows could advertise for set-up take-down volunteers on their website months in advance

Moving companies - they schlep stuff all the time!

The best help for set-up and take-down is a clear and enforced plan for layout and traffic flow AND artists being considerate and respectful of the next.

Exhibitors relatives who live in the area

Call local high school, ask to speak with the art teacher,, then ask the teacher if there is a student who likes art, responsible, etc. & would work for 2 hrs. @ \$12/ hr. Setting up a larger system could be easily adapted. If we focus putting 1)people who want to learn together 2) with people who have knowledge and are willing to teach and maybe 3)need helpers.

11. To revisit a question from our 1998 survey: What do you see as the greatest threat to the well being of the art festival industry?

Too many shows in the same market. 16

buy-sell 11

Shows that dumb down rather than enlighten the art buying public 8

Too many booths 7

High cost of doing shows is increasing while profits are going down (show fees, lodging , gas) 7

Factory "artists" selling mass-produced items. 6

Poor economy 6

Imports. The emergence of giant art factories (China) 6

Lack of education in art for children and adults 5

Fewer buyers 5

Shows lowering the quality of art to fill spaces 4

Proliferation of "decorator art" 3

Too many bad shows 3

Misrepresentation (by artists) 3

Greedy promoters that don't know what is a reproduction or buy/sell
or those that don't bother to check. 3

Too much distraction from art draws a crowd that can be indifferent to art 3

Reps selling instead of artists 2

Bush 2

REPRODUCTIONS desensitizes Everyone to the "REAL" thing 2

Too much similar mediocre work, not enough new blood 2

Shows that don't enforce their own rules DURING the show 2

Too many artists - many trying to "make a buck", instead of "making good art". Therefore need more
discriminating jurors.

Prints that fade quickly due to non-archival ink and paper.

General lack of interest in art being a vital part of everyday life.

(high fees are) what's killing creativity and forcing out any risk taking in our pursuit of being artists.
Leaving only profitable mainstream art to be shown in festivals. Art festivals are supposed to be a
showcase of creativity not merchandise outlets!

"Graying" of buyers.

Shows not listening to artists, artist advisors and the NAIA

Lack of cooperation among artists

How can an artist grow, if he/she is selling stuff from the past? Why not concentrate all of your efforts
into growing and creating new? Move forward! -- sitting on your laurels from 5 years past is to lose.

Too much work for the amount of financial return - we are all getting too old for this life

Photographs not being considered reproductions

12. What can we, as a professional organization do about your answer to question number 11?

Artist Statement helps. Insist on # of people employed

Encourage communication between directors and their respective communities.

Help and encourage all promoters to seriously weed out buy/sell items that are in the shows. Maybe a web page could be devoted to known items and suppliers of buy/sell merchandise that promoters could check prior to and during jurying process.

Promote selection of jurors from academic backgrounds rather than retail

Encourage survival of competitively juried shows

Make a lot of noise? Refuse to participate as a group? Don't know!

Strike an alliance with promoters promising to follow their rules, without bending in return for their enforcement of the rules.

Continue to educate show directors and organizations about what makes a good ART show.

Continue the Director conference and contacting shows which are having problems of magnitude (as artist send in suggestions of problems)

Policing shows

Reduce, not expand shows

Send blank applications to shows who have unfriendly practices toward artists at their shows. Use the NAIA review site to expose their flaws and artist unfriendly practices.

Overthrow capitalism

Focus on educating promoters about how their shows became degraded by buy/sell

Identify strengths and weaknesses of the jury system. Come up with recommendations of ideal jurying.

Identify which shows work well under all circumstances. Recommend a model show for others to consider following. Include advertising, jurying, rule enforcement.

Encourage shows to stay with hand-made, non-production artist produced art. AND more important, remove those booths who are in violation - During the Show - don't let it slide.

Keep up contact with promoters

If it's about the art, it will bring the money

Increase public perception of impact of original art on their lives and importance of supporting the arts, in their schools, communities and through purchases of original art

good jurying and rule enforcement and quality control by show personnel

If we are going to do a booth slide it should for used for review during the show to make sure what was juried into the show is actually AT the show in as creative of an exhibit as was shown in the booth slide

Educate communities about over-saturation of art events

Try to create reputable shows that are backed by the art community (museums) with the intention of promoting arts ... not profits

Work with sympathetic show directors to help make choices of food, entertainment and sponsorship that are a good fit for all. Committee from NAIA, perhaps, could liaison with show committee.

Do not elect republicans, especially Bush

Encourage shows to consider their city's size and income level and adjust number of artists to that. Small cities cannot support shows with 300+ artists

Ask promoters to seriously consider what their mission is

Keep shows smaller

Work on putting a halt to skyrocketing booth fees

Always encourage show to have a clear refund policy - we all double up

Label them as REPRODUCTIONS not prints!

Start a national ad campaign promoting art as an essential part of life.

Start working with museums all over the country to put on fundraising shows like Philly & Smithsonian

Very little unfortunately

Continue to provide guidance to new shows with artist advisor panels

Educating the public and discouraging festival owners to not allow selling of such art at festivals (giant factory "art" from China)

Getting shows to find other sources (other than artists) to pay for their expenses

Shows offering an option to pay booth fees with % of sales

Educating shows about the range of artist sales and the value of risky art. Reminding shows of their own mission to promote the arts rather than promoting only commercially viable art.

Promoting shows to lower their administrative overhead

Promoting the value of shows to the well being of cities and towns. Getting localities to lower their financial burdening of show operations

Maybe we as an organization have been too accommodating and need to show some muscle in the form of strikes

Educate shows on how to identify, monitor and deal with buy/sell and big production studios

Encourage shows not to expand and keep costs down for artists

Have separate print/photo/craft shows

A P.R. campaign is in order. Teach the public about the intricacies of each media, the "value" in collecting handcrafted art

Bitch, moan

Press the shows to promote the "art" not the "festival". Pre-purchase dollars, collector privileges, etc.

Continue to make festival organizers aware that "we don't have deep pockets" and "targeted advertising and promotions benefit "all of us

Aggressive communication of advocacies

Let shows know how important a target audience is

Participate in educating public and new artists

A tougher jurying process, also someone really looking at the art once they're set up

Help raise levels. More master craftshows. Educate promoters as to what is quality. Try to influence quality over quantity!

We need to know how to target our population for sales. Our advertising needs to bring back potential customers.

Open up information to non-members to help instead of only benefiting members. That will increase membership.

Getting promoters to understand we're all in this together and gouging us up front with outlandish booth fees already puts us at a disadvantage. Can't promoters hold back for a couple of years and let us get back on our feet?

Launch a massive campaign to educate the consumer of the importance of art in their lives. Work with shows to find ways to maintain operational expenses.

Directors need to know the more mass production they allow into their show the faster the show will fall. Encourage originals only shows, and to those with the "one flip bin" reproduction rule: enforce it!

Contact MoveOn.org and do an ad about how the economy is affecting the arts!

Continue to educate. Make our work as desirable or more so. (as the trendy stuff)

Help shows understand and identify misrepresentation and buy/sell

Artists have to travel farther afield to mix up the pool - encourage artists to see this perspective. Target companies like Eileen Fisher, Anthropologie, trendsetting magazines - home mags - to put craft into their cataloge displays and backgrounds. We need to make crafts cool.

Fees need to come down instead of constantly go up

Have separate photography only shows

Bringing/attracting buyers of fine art.

Continue to concentrate on quality shows.

Educate promoters and professional groups of the value of not glutting the market.

Show organizers must realize that few people are selling 10,000 - 20,000 per show.

Push standards of quality and how artists are treated

Electronic Communications

We need your help to save a lot of money for the NAIA. We want to begin publishing and distributing our newsletters electronically, via the PDF format. PDF is a free universal program that works on both Mac and Windows computers. It is very likely that you already have this free program on your computer and are completely set up to read PDF files. If not, it is easy to obtain the program.

The great thing about the PDF format is that the document looks exactly like it would in printed form. All type styles, graphics, photos, etc. are accurate. Color photos and graphics can be added at no additional cost at all. You can print out PDF documents on your home computer and they will look great.

Currently, we are spending \$5000 a year to print and mail out two newsletters. We would like to spend that money elsewhere. The first place we would start would be to begin paying our new Executive Director the salary we have contracted for. Five grand would go a long way toward that. Also, we intend to make the newsletters more timely and frequent. They will not be as long, but they will be more current.

Obvious additional benefits would be to save trees, cut down on recycling, etc. You can archive the newsletter to your hard drive and read it electronically, or you can print it out and take it with you, your choice.

The downside? The newsletter will probably be somewhere in the 800K to 1 megabyte file size. They will take a bit of time to download if you are using a 56K dialup modem, maybe 10 minutes. We will send you an email notification when the newsletters are published, and provide a link to the NAIA website where you can then download the newsletter at the time of your choice.

If you don't have a computer, we will still print and mail you a copy, As of this date, approximately 90% of the membership has email.

We are asking for your support on this initiative.

13. Do you know what a PDF file on a computer is?
yes -- **29** no -- **12**

14. Do you know how to download and read a PDF file?
yes -- **53** no -- **10**

15. Would you like to receive future issues of the newsletter electronically?
yes -- **52** no -- **9**