

The 1999 NAIA Artists Survey Results

This year again we received an increasing number of surveys returned over the past years. 241 surveys were returned this year, 43% of our membership. The '98 survey had 197 returned, '97 survey had 176 respondents, and the '96 survey had 144 responses. I hope this increasingly greater response relates to the NAIA's increasing influence in the business and the feeling that the surveys have an important part in fueling our efforts. Out of the surveys returned 12% did not fill in the show rankings. When a reason was given it was that they did not want to further the competition for getting into the shows that they participate in. I looked for the media on these, supposing that the more competitive ones would be more likely to do this, but it was spread pretty evenly as to media categories.

The enclosed responses, of course, would not be for publication because they do include many items that are better left publicly unsaid. This will be edited significantly before the next newsletter. But, I've included the good, the bad, and the completely irrelevant in order to give you a broad picture of the responses.

I was pleased to see the comments and responses about the Artists Information Statement were very positive. Many artists were pleasantly surprised at the benefits to them. The average customer profile answers were pretty expected but give us more solid information about the typical audience for our work. Most artists have noticed an improvement in applications and that again I believe is evidence of NAIA influence. As to the issue of new exhibitors it is clear that most respondents are supportive and helpful, and would like us to address this as a group.

There was frustration from most artists about the escalating requests for donations of work. The large majority do contribute work or money to charities and non-profit institutions both local and national, but find donations of work a large problem because of the tax laws. Balancing guilt, a desire to help out, the effects on the perceived value of their work, and the economics of financial survival are big issues.

The number of slides most artists felt were appropriate for a critical review of their work were 5, with 4 a not too distant second place. Interestingly, the respondents were split in half about the importance of supportive materials and people on both sides of the issue felt very strongly about their position. Those that want supportive materials feel that they are very important to the jury process and those that do not want supportive materials feel it would ruin the open nature of our business and want work judged on its merits alone.

The answer to artists' *Future Concerns* are almost identical and repetitive to each of the questions of "what is your major professional concern, what are the most important issues we'll face, and what should the NAIA begin to address?" Although most respondents answered all three, it was just a matter of which category they put their concern.

The other area of major disagreement concerns that of reproductions. Although this is only a concern for a relatively small number of members, there were emphatic responses on both sides of the issue. Those that are for reproductions feel they are necessary to their financial survival and give the public a moderately priced 2D item to purchase. Those that are against feel their presence, especially at the higher level shows, bring down the entire level of exhibit and ruin the market for people who show only hand crafted work.

General Information:

The NAIA has encouraged the use of an Artist Information Statement to educate consumers, jurors, show committees, and others about artists and their work. We are promoting the use of uniform content so that one statement can be acceptable for all shows.

Have you begun including an Artist Statement in your display?

Yes 81% No 19%

If yes, do you have any comments on its benefits or problems ?

Benefits:

I notice lots of people reading it. (26)

People seem to like having more information, especially on technique. (18)

Significant increase in intelligent questions More conversations initiated by customers (15)

Good idea. I've been using one for several years. (15)

It educates those who take time to read it - and there are many. (13)

Helps patrons to understand the process - adds to professional image (10)

Some people learn by reading rather than talking (5)

It's a great help if I am busy, the waiting client can learn a bit as he/ she waits. (5)

Allows me the opportunity to voice a statement about my work in general - not only the materials and techniques, but also the emotional/ creative side of my work (5)

Benefit - pre-answers several common questions (4)

It seems to be helpful in identifying me as the artist. (Photo is a good thing.) (3)

I believe they gain respect for the work and the artist. (3)

I include an artists statement with each piece of work I sell. (3)

If judges would take a moment to look at it, that would be a plus. (2)

My artist statement has generated questions and conversations with my patrons. I will be providing a Spanish version for my south Fla. Shows.

Helps having a picture to explain with

Perhaps there could be a general outline made available to offer some cohesiveness from one artist to another *(There is an outline for the content at <http://naiaartists.org/work/statement.htm>)*

I think it is a definite benefit. It clarifies background info-assistant status, etc.

I would like to see the artists information statement become a part of our show application, along with the artist's photo and a display slide or photo so that show committees can judge for rule compliance for themselves.

Keeping it short encourages customers to read it more

Problems:

Nobody bothers to read it (12)

I resent giving space to it (8)

I still am opposed to mandatory nature - the assumption of wrong doing. Those who cheat on work will cheat on the statement. (6)

I am ambivalent about a posted statement. Most people who are interested in it are the ones who purchase and who would get a printed statement with the purchase anyway. (4)

I find most people do not really see it. (3) They would just as likely ask a question - or rather ask a question than read something (2)

They still ask the questions that are answered in the statement. (3)

I think the NAIA has no business deciding what individual artists choose to include in their booths or encouraging fairs to have one displayed. (2)

One more thing for us to deal with. (2) I have yet to see someone from an art fair committee to look at it, or at my work.

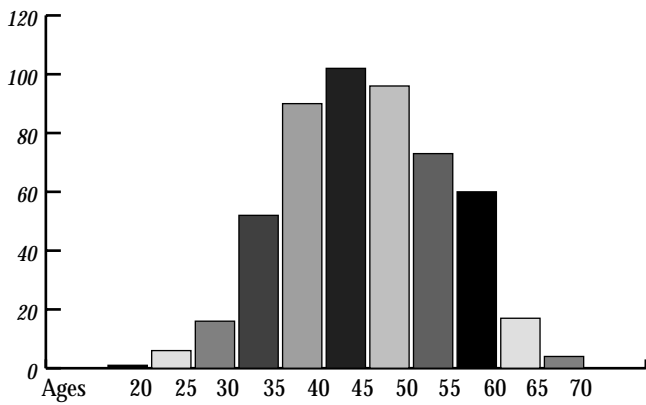
I think the inclusion of a photo is silly and corny - I don't have one in mine.

In looking at many artists statements I see surprising number of statements that read like advertisements rather than giving concrete info about process and intent

Problems: Would not like a standard format (2) because of display problems associated with a standard sized. I have devised the one shown on my display to be long and skinny so that it is prominent but yet does not take away valuable display space. I keep it in my word processor in standard 8-1/2 x 11 format so that I can pull it off easily for show applications, when requested. I think the NAIA should recommend what should be covered in the artists statement as they have, but that the creative aspect of displaying it should be left to the artist.

If you have such a thing as average customers, how would you profile them?

75% gave an average customer profile



Customer Age Distribution

The following are the customer profile items mentioned with the number of people citing these in parentheses

- Women (42)
- Educated (39)
- Upper Income, Affluent (39)
- Couples (33) Young couples (3)
- Professionals (36)
- Upper middle income (27)
- Sophisticated about art, knowledgeable (19)
- Middle Income (13)
- White (12)
- Independent, self-confident (11)
- Collectors (9)
- Homeowners (9)
- Wanting Unique/ hand-made items (8)
- Young (7)
- Pushing strollers or w/ children (6)
- Jewish [artists not selling Judaic art] (5)
- Urban (5)
- Well-traveled (3)
- Well dressed (2)
- First time art buyers (3)
- Designers (2)
- Male (2)
- No children (2)
- Architects (2)
- Buy at outdoor venues (2)
- Business owners (2)
- Gay men (1)
- Gay couples (1)
- Intelligent (1)
- Wearing jewelry (1)
- Not wearing gold (1)
- and....my customers are best!!! (of course)

Are you noticing an increase in younger buyers?

Yes 43% No 57%

Have you noticed improvements in many of the applications this past year?

Yes 79% No 21%

What types of improvements?

- Use of standardized slide format (108)
- More uniformity (10)
- A few have changed to booth fee due on acceptance (9)
- Simpler text (8)
- More clearly stating the requirements (8)
- More professional looking. (5) Thankfully
- In fact they have become so good it is now harder to tell the better shows from the average shows by their apps.
- More complete information (5)
- The requirement of an artists statement (5)
- Deadlines clearly posted, calendar of pertinent dates. (4)
- Important dates highlighted (3)
- Postmark deadlines are more prominently displayed. (3)
- Jurying explained (3)
- Some have adopted NAIA guidelines (2)
- More lead time between acceptance date & show dates. (3)
- Refunds for cancellations before specified date, (2)
- Peer jurors
- On line Shorter forms People answer phone
- Available spaces noted
- More attention to rules
- More space allotted for descriptions where required
- Some shows eliminating grand fathering of exhibitors
- Limiting admittance to non- production studios only

Do you know artists who are new to the festival scene?

Yes 63% No 37%

Approximately how many?

Average Number 4

How might we encourage these and other new exhibitors?

- Pass on personal knowledge and experience (21)
- Be open, honest, encouraging (18)
- Alert them about how and where to get info.(17)
- Educational programs in university art departments showing additional possibilities to earn a living as an artist. (Other than commercial art or galleries) (7)
- Mentor system (6)
- The ACE systems of the **mentor** program to bring in new talent, and the 'buddy system' and pairing a new exhibitor with a veteran seem to work pretty well. (4)

Influence the shows to have booth fees due after acceptance and with a reasonable cancellation policy (4)

Promote the resources (info, advice, contact, names & addresses, etc.) available on the internet. (4)

Work to improve the present quality shows. (4)

Don't encourage more greedy private promoters (2)

The more info on show ratings the better (2)

Possibly guidelines for better booth display (2)

Offer special space & help to first time exhibitors only (it's scary doing a show the 1st time & not knowing how to be prepared). (2)

Tell them to try shows on their own You and only you can determine what you market is. A festival that is good for me may be a disaster for you...this business is all trial and error, there are no *quick* solutions to what shows you should try. (2)

Work toward improving the jury process (2) and refund policies

Booth slides are a hurdle. (2)

By encouraging show directors to accommodate those who may not be equipped with proper displays (rentals can be arranged) also a one-time option to pay booth fee as % of sales would help those unsure of sales potential. Artscape in Atlanta offered practical help with tent rentals and real encouragement (2) Winter Park has new artist area.

Encourage them to create and show their best work, not a safe salable product in larger and larger quantities (2)

Doing what we can to add professionalism to art festivals. (2)

Tell them to have a good body of work, a light dome tent and the Art Fair Source Book from which to choose shows and credit cards to put all the expenses on.

Help with logistics - they need to understand need for weights on display, etc. as well as where to get insurance, shows *not* to do...

Definitely not by suggesting that juries look at resumes or anything other than slides!

Give them a list of items to not forget when packing for a show

Give them hints to help them on their booth construction, invite them to dinner with other artists

Talk to young interested *artist* types, at shows

What about workshops?

Get promoters to offer scholarships for booth fee reductions

Introduce the credibility of our industry by illuminating repro-

ductions

Excellence & daring innovative work

Actually, I wonder why we are..it does seem to be adding to our own competition! However, after saying that, I will admit that I have done some mentoring. My mentoring has taken to the very young artist (those in high school or just graduating high school) trying to choose direction (commercial art vs. fine art), trying to make school decisions, etc. I think by introducing artists at this age (and perhaps older) to our way of livelihood (art shows) will give them the full picture of the avenues that they can pursue in order to support themselves as artists. I think that this form of mentoring will add to our stature in the art community. On the other hand, we must make sure that we are helping the *artist* and not the *merchant*. I know no other way to say it - there are some that we may not want to encourage because they would be adding to our dilemma (buy-sells, mass production, etc.)

Loan of booths - tents, etc. have them go to art fairs as observers/helpers

I always pass along my show application to other artists I know who may not be on as many mailing lists as I am.

Forum for *beginners* questions

The professional quality of our web site and newsletter is encouragement for those artists who are seeking an alternative professional venue.

If you can get their names & addresses you can design a special targeted mailing to them - or target them thru welcome packets @shows

Approach them with a packet of NAIA information at shows. NAIA give more help and info on small local shows where most beginners start.

Perhaps a publication or phone resource line.

List of trade magazines, books, etc.

Advertise in art publications - most artists aren't even aware of these shows (as with the general public in this country) or if they are aware they think these shows are below them. Or if they show here they can't show in galleries

2D newcomers always say "NAIA wants to forbid reproductions." Many misunderstandings out there. They also see NAIA *in cahoots* w/ show promoters, and think NAIA is *elitist* - somehow we need to eliminate these misconceptions.

If the shows could somehow get their art critic to review some of the serious art at an art show, that might attract artists (new) to apply to shows.

Be sure the artist in shows are fresh each year and not the same

artists, however *great* they are! Keep entry fees down - Sausalito \$700 entry fee all but excludes new artists who would probably not gamble that much.

Encourage and reward patrons who value innovation and quality, not *decoration* and *trend*.

Setting a good example - taking pride in our work and display. Talk about what we do in *senior seminars* or studio tours.

Show a big profit

I know that they struggle with costs - we all do, but do the new artists have the lines of credit older artists have established? .

Give them free food coupons. If you have to encourage someone to be an artist they have no business being here. Unplug their gameboys.

Tell them how much money we make and let them know how easy this life style is.

Against:

I am not so sure it is wise to encourage new artists. After 30 yrs. of shows and many years of encouragement, I think the new artists must find own way and often can't/ don't make it with their given work. (2)

Let's not - the competition is enough now.(2)

Why would voluntarily want to - this is my living. If my help is petitioned I try to offer info, but sometimes they are a detriment at the show and display no tact about getting in the way of customers.

A good dose of reality check rarely encourages - either an artist has stamina/ determination or not

Tell them to get out of the business - too many mediocre artists out there already

Donations:

Much discussion has arisen about artists being asked to donate their work to auctions held in conjunction with shows. Some shows use auctions as fundraisers, others as part of audience development efforts. As this issue surfaces the NAIA should be prepared to present the artist's point of view. Therefore these questions:

Do you donate work to organizations or art fairs or craft shows during the course of an average year? Yes 91% No 9%

If so, how many pieces do you donate during an average year?

To art fairs or craft shows Average 4 (Low 1 - High 35)

To other organizations Average 4 (Low 1 - High 25)

What is the approximate market value of the work you might donate during an average year? (About half the people answering this put the total market value per year and the other half put the value of each piece. When possible and necessary I called people to clarify their answer. The answer stated here is the total market value per year K. Eaton)

To art fairs / craft shows - Average \$562 (Low \$25 - High \$4500)

To other organizations - Average \$567 (Low \$20 - High \$4000)

How many times per year are you requested to donate work?

From art fairs or craft shows - average 6 (Low 1 - High 50)

From other organizations - average 6 (Low 1 - High 100)

So that we might present a broad picture at some point, please list a couple of the organizations or art fairs to which you donate

Art Festivals and Craft Shows:

43rd St.
ACC Baltimore
ACC St. Paul
American Craft Exposition - Evanston
Any children's art tent
Armonk Art Show
Art and Apples
Art in the Barn
Artstreet
Beaux Art Festival
Berkshire Crafts Fair
Birmingham Art in the Park,
Boca Museum of Art
Boulder City,
Breckenridge. CO Art Fairs
Brookside
Cedarhurst (children's area) is a great idea
Cherry Creek
Chimneyville Jackson
Coconut Grove
College Hill Arts Festival
Columbus Arts Festival
Common Ground
Contemporary Crafts Market (Roy Helms & Assoc.)
CPFA
Crafts at the Castle
Crafts Park Ave. (Artrider)
Crozet Art Festival
Dallas 500 Artfest
Detroit Festival of the Arts
Dunedin Art Center
Evanston Lakefront
Fallisburg MI Art Fair
Festival of Arts, Steven Point WI
Flint Art Fair
Florida Craftsmen
Folk Life Festival Celebration of Craftswomen
Friends of Modern Art (Flint Art Fair Organization)
Gasparilla
Greater Reston Art Center, VA
Guilford Hand crafts Center
Henderson Art Fest
Kansas City Plaza
Kimball Art Center (Park City)
La Quinta
Laguna Gloria Fiesta(donation required)
Lakewood
Landmark Holiday Bazaar
Las Olas Museum Festival of the Arts
Long's Park
Madison Fair on the Square
Magic City art Connection
Memphis Art in Park
Midwest Salute to the Masters (requires 2)
Milwaukee Lake Front
Morning Glow Art Fair, Milwaukee
Mt. Artists Rendezvous - Jackson Hole WY
Mt. Dora Art Festival
Mt. Gretna Art Festival
Oconomowoc Arts Festival

Old Town Art Fair, Chicago - in place of booth fee
Paradise City Art Festival - Hospice Benefit
Peninsula Fine arts
Petoskey MI
Philadelphia Museum Show
Pink Palace Craft Fair
Portland Rose Festival Community arts (for under-privileged children)
Richmond Hand & Design Center
Santa Barbara
Sausalito
Septemberfest, Midland TX
Smithsonian Craft Show
Southern Highland Craft Guild
Southwest Arts & Crafts
Spring Fling
St. James court
St. Louis Art Fair
State College Art Show
Suburban Fine arts Center Festival
Summerfair Upper Arlington
Synagogue shows
Toledo (Crosby Gardens)
Treasure Boxes (Baltimore ACC)
Uptown Art Fair, Minneapolis
Washington Craft Show
Wausau festival of Arts,
Weems Art Fest Kermazaar
Wells Street Chicago
Wichita, Falls
Winter Park
Worcester Craft Center

Other Organizations

AHA - Artists Helping Artists
AIDS Fund raisers
Akron Art Museum
Alzheimers Assoc.
American Stage
Animal Rescue
Ann Arbor Film Festival
Ann Arbor Hospice
Ann Arbor Symphony Orchestra
Armonk Library & Nursing Home
Art League of Long Island
Art Magnet School
Art Station (A local Art Center)
Arthaus Art League in my area
Arthur Morgan School
Artists Scholarship Funds
Arts Council of Blue Ridge
Arts Organizations
Artspace
Artstreet Childrens
Association of Retarded Citizens
Audubon Society
Austin Oasis - Austin
Baltimore Children's Committee
Baltimore Clayworks
Battered Women's Shelters
Breast Cancer Research
CALYX - Woman's Publishing Co.
Camarillo Art Assoc.
Cancer Fund Raiser
CERF - Artist Relief
Children's Church Groups
Children's Home & Aid Society - Chicago

Children's Hospital
Children's Memorial Hospital
Children's Village
Church Auctions
Clear Springs School Eureka Springs AR
Cleveland Ballet
Common Ground Prevent Blindness
Conn. Citizens Action Group
Conservation non-profits
County museum
Dallas Museum of Art
Dance Companies
Dance Studio (daughter enrolled)
Delaware Art Museum
Easter Seal Center
Ella Sharp Museum
Empty Bowls Foundation
Family & Children Services
Family Learning Center
Friends of Appalachian Craft Center,
Friends of Music (local)
Fundraiser Westlake Women's Club
Gateway Development
Girl Scouts of America
Girls Club
Gloria Haggerty Art Museum
Goldstein Gallery
Green Hill Center for NC Art
Greenhills School
Health Organizations
Heart Assn.
Helping Hands Holiday Sale
High school art programs
Hospice Organizations
Houston Antique Museum
Hudson Valley Aids Auction
Humane Society
Illinois Quilters Inc.
Individual Health Emergency benefit - Eureka Springs AR
Infant Welfare Society
Interloken
John Michael Kohler Art Museum-Sheboygan
Johnsburg High School
Kidney Ball in PA
Kohler Art Center - Children's Education
Lansing Art Gallery
Leader dogs for the blind
Literacy League
Local organization I support
Local & regional women's clubs - type shows
Local Art Center Benefit
Local Arts Councils
Local Ballet Company ,
Local Bead Society
Local Museum
Local Opera Benefit
Local public library
Local Public Schools (usually to fund school art programs)
Local Public schools and Churches
Local Rotary Church Organizations
Local Women's shelter
MANNA in Pa
March of Dimes
Marquette University
Mary Cariola Center
Maryland Children's Fund

Maryland Hall for the Creative Arts
 MD committee for Children's Memorial Hospital
 Foundation,
 Metro Gospel Choir Minneapolis
 MI Art League
 Minneapolis Inst. of Art
 Miserecordia
 Muscular Dystrophy Assn.
 Museum Fund Raisers
 NC Pottery Center
 New Visions Gallery, Marshfield WI
 Northern Clay Center
 Ohio Ballet
 Opera
 Orchard Place Child Guidance
 Organizations for homeless or mentally ill
 Palm Beach Polo Charity events.
 Pet Resource
 Peter Valley Craft Center
 Planned Parenthood
 Pro choice Issues
 Public Radio
 Public Television
 Religious Organizations
 Roanoke Museum of Southwest VA
 Sanibel Island Art Council
 School fund raisers
 Sharin Dance Co.
 Southwest High School Art Dept
 Special Olympics
 Spousal or Child abuse Organizations
 Spruce Pine Montessori School
 St. Elizabeth Medical Center
 St. Paul Children's Hospital
 St. Timothy's School
 Studio Potter Network
 Support for the Homeless
 Symphony org
 Tampa Aquarium
 Textile Art Center
 The Center for Contemporary Arts
 The Jacob Wetterling Foundation, St. Joseph MN
 The Women's Shelter
 U of Mich Cancer Center
 University Fund Drives
 Upper Arlington Dawn Farm (Drug Treatment)
 Volunteer fire department and rescue squad
 Wausau Scholarship Fund
 Westport - St. Louis
 Women's & children's Center
 Women's Shelters
 Womens' Building Show SF SYRCL
 Womens' Crisis Center (local)

Do you feel pressure to donate work where participation is voluntary?

Yes 58% No 42%

If so why?

Concern about acceptance to show in future years (56)

Fear of leaving a negative impression on committee and fear that it may influence future decisions made by the committee. (36)

It is often clear that artists who participate receive special recognition. (5)

Guilt! (5)

It always feels like a choice to give back to the community. (5)

I was asked to donate the piece that was chosen to be on the poster and cover of the program for the Smithsonian Show "because I was getting all this free advertising." It was a higher end piece for me, I definitely felt pressured, but donated a \$375 piece instead.

There are enough donated that organizers feel everyone should do it. (2)

You feel small if you don't. But it seems like it's hard enough to sell the work let alone be expected to give it away - why don't they get money from the corporate donors for their charities. (2)

If a show is experiencing a unique problem (2)

Because the agency or person collecting is usually ruthless in his/her pursuit. It's always a hassle, an uncomfortable situation, w/ no benefit to the artist (me, at least) and now I say "No."

Face to face in my booth with my inventory

Because they know you and they presume on their 'friendship.'

It's really not always voluntary. Philadelphia Craft Show, Washington Craft Show and others have an opening preview / fund raiser night which basically means more expenses for the exhibitor

They do not ask anymore, I am just listed as a donor

It's a terrible arrogance to be told to give a piece of ones work. Demeans its value & mine.

I used to feel that way, but have decided not to 'bow' to the inside politics of shows - if I get in on my merits, that's the way it is! (2)

Especially when stated it's *optional* and then the committee comes around, booth by booth to "make sure" you have. That tells me its expected.

Some shows tie it in with their show material. It makes you feel that it's part of the deal.

I also feel a little guilty because I do not or cannot participate in some of their other activities, i.e. demonstrations, art in schools programs, etc.

I would like to help in their fund raising efforts (however, if it is a good show - would gladly pay a higher fee in lieu of donating - especially now that my work is increasing in price and is so time consuming to create I also think that perhaps it might help my exposure or sales at the show

I did at one time but donating should not be a *political* decision - as- "if I don't donate I'm afraid I won't get in that show - or won't get a good spot." I can't think that way.

Why should artists have the added responsibility of funding some other organization separate from the artists hosting show? Artists are being asked to give up enough by way of fees, booths, hotel, travel, etc. Why more?

You look cheap if you don't but in DC I just give them a \$25 donation if that. I try to explain how much artists can write off on a donated piece

Brown nosing is the American way!

Why isn't the booth fee and the gate enough?? I am a one person shop and can only make so many pieces in a year - let me pick and choose to whom I give

It helps promote my work and interest in my booth, etc.

It represents an involvement and I sometimes feel guilty if I don't. It's also a way to get more exposure of your work and name

We are glad to donate if it's for a good cause. It must be a local group or an art fair we're at, like Okla. City has a children's tent we bring seconds to.

I don't mind, it is one way to help raise money but I don't understand how significant the contribution is. I think most organizations take it for granted and don't really appreciate the contribution

When I have great sales at a fair I like to donate as a way of saying thank you.

I don't know if it's pressure so much as the desire to help out - access to scholarship to art center, etc. Sometimes though - I wish they would ask the corporations.

It is good PR generally.

Do you feel a compulsory donation in addition to a booth fee is acceptable?

Yes 1% No 73% Sometimes 26%

If you checked sometimes, when?

If the booth fee is relatively low (35)

Donation goes to a good cause(13)

At a very good shows. (4)

It should be clearly state in the prospectus, next to booth fee. (2)

Old Town Chicago donation is the booth fee

When everyone is donating seems more fair

It becomes part of the cost of the show - if the cost is acceptable, fine.

If no price or size parameters are set and if it's indicated clearly in advance

If the pre-show publicity is huge.

For children's tent

When it goes to the education of youth, our future patrons.

It is inevitable for artists to feel "on the spot" when asked for voluntary donations of art. An artist might feel that to not donate would construed as ingratitude. I have voluntarily donated to two art fairs, and the benefit to me has been increased exposure and interest in my work (which may have contributed to an additional sale or two). It is a form of advertising.

Should artists set minimum acceptable bids on the work they donate to auctions?

Yes 72% No 14% Sometimes 14%

Do you have additional comments regarding donations?

Actually I'm just forming the opinion that the auctions lower the value & credibility of the artist's work, and am considering not donating any more. The auctions bringing in a small % of retail value is humiliating to artists at times, and the public misconstrues the message. (11)

If the work is donated, the organization should hold the auction at a completely separate time and place from the festival. (10)

It's very inconsiderate to artists, especially since we cannot take a tax deduction for these donations. For artists who put a great deal of time into their work it's devastating. (10)

If they need donations, there should be some trade-off in services from the art fair. Shows should do something nice for artist i.e. added points to jury score for next year. Discount meal vouchers at concessions, discounted show merchandise, etc. (6)

This is a tough issue. Obviously artists who do production type work are in a better position to contribute. Also, artists who have done well at a show, or have a good track record might be the ones contributing... Leaving those of us that struggle to look cheap in the eyes of promoters. (2)

I believe it shows a lack of understanding and respect when

organizations request artist donations. The don't request doctors, lawyers, etc. do they? (6)

Artist sets price (minimum) All revenue over minimum is kept by organization the artist get the \$ they set as a minimum unless they choose to donate all or some of the money. (5)

A donation is a donation and should be made without reservations (4)

I'd rather be asked to donate a certain dollar amount. (4)

Since donations (for artists) are not tax deductible - I'd just as soon write a check so I can get the tax deduction! We should stop the practice of people expecting artists to GIVE their work away. If you give it away what value does it have? (2)

I think mandatory donations from artists is wrong. Giving away art for other organizations to benefit does not translate success or more sales to contributing artists. (2)

I resent every organization feeling their fund raisers are doing us a favor to give art. These are not necessarily My charities and feel I should be able to choose w/o feeling guilty (2)

Let's work to end the practice. I hate it. There are shows I will not do if I feel pressured to donate. (4)

I prefer donating to auctions that are held during the show. I find they bring buyers to my booth. (4)

I am tired of being asked to pay a fee of \$300 plus donate. (3)

I am stopping most donations this year - the attitude seems to be that we do this for fun and I see no increase in sales or good will because of it. I cannot eat good will. I am suggesting instead that the promoters buy my work at wholesale and then auction it. Everybody gains and I am not left holding the bag. (2)

We are called upon to demonstrate, teach at schools and now donate. If the laws would change and we could deduct the cost of the painting (not just the supplies to make it), I would be willing to donate more frequently. My work is one of a kind and take a lot of time. I resent a show telling me what value piece I should donate. (2)

What really ticks me off is when I donate a piece to an auction, I can only deduct the cost of my materials (a fraction) while those who purchase the piece can deduct their "donation" to the non-profit organization. A better way is to have a sign in your booth saying the *purchase of this piece* will be donated so the artist can get the deduction. Another way during a gala evening is to have a sign saying 10 % of the evenings sales will be donated, so the artist can again take the deduction. This is what they do at the Washington Craft Show.

If the piece does not go for at least the minimum bid, the artist should get the piece back. (2)

Give artists stipend if over a certain amount in an auction (2)

They (artists) should receive that minimum bid. Anything above that goes to the show or organization. (2)

I feel that organizations requesting donations must be accountable to artists - art work must be sold in an appropriate manner, in a timely fashion and for a respectable price. Ideally, the artist would receive a thank you and an accounting of the sale price. (2)

Artists should receive percentage of donation, not give a total donation

I hate to have pieces donated by us go for less than material cost.

I think artists would be more willing to donate more significant pieces if they could be given the wholesale value & the institution could retain any \$ over that amount. The donation \$ really adds up especially during a slow year.

I usually donate my older work (technique or styles I'm not currently showing) If the auction is part of a *Gala* social event the donating artists should be able to attend at no additional cost - I think it's tacky to ask for artwork, then make the artists pay to attend the auction.

I feel artists should donate work to the organizations of their choice; however I feel that it is unethical for an organization that we are 'in business with' to ask for a donation of work which they will be auctioning off at whatever price. Who would not want to participate in bidding on this art that they might get for 'ten cents on the dollar?' I do believe that if we are able to set minimum bids on the work that we are now having to donate, this problem may just fix itself in the long run. The **Art Against AIDS** donation which I have started to donate to every year is an example of the type of donation which I feel truly makes a difference. The sponsoring organization: 1. Is selective in who they ask for a donation 2. Provides a true art event - it is publicized by color catalog, artist name, description of the piece along with the market price of the work 3. Provides for an event that is held in a prestigious location as an annual event 4. Provides for an event that has some prestigious names in the art world participating, along with their prestigious price tags 5. It is a 'black tie' event with modest ticket prices to attend 6. They thank you officially with a letter, after the event, specifically mentioning your work by title and medium, which makes you feel like you made a difference for the cause. This type of treatment makes me want to participate on a larger scale (pricewise) each year.

I think donations are a great alternative to a booth fee or a good way to lower the booth fee. Otherwise the auctions tend to undervalue the art work therefore minimum bids should be a requirement in voluntary auctions.

We have to know the auction is for a good cause and well run. There are some awful stories about how artwork that didn't get

its minimum bid was distributed. We refuse to part of that show's auction now.

A true *donation* would be when the starting price is the retail value of the piece and artist should always be offered 1/2 the selling price. If shows need to fund raise they should establish areas **other** than the artist based area. Auctions, also bring down the value of original work when opening bids are low they take away some customer incentives to buy in the booth.

Cards or brochures should be placed at/with donated work for auction losers, or potential customers.

If shows would use auctions, etc. to help us build our mailing lists, they would do better with donations. I will always give a better piece if I know I will get additions to my mailing list back.

Not crazy about auctions, prefer outright donations for kid's gallery - to encourage and create future patrons.

There is always a balance if I don't have enough work to donate at that time - I will when I can. I hope committees understand this is my livelihood.

Those who organize the auction/donations should come up with their own donations - not put the responsibility on us to donate

Never to promoters or for profit organizations.

I feel it's wrong, as it targets only the artists and for the full time artist it is appreciable - petitions for monetary funds are democratic and allow people to give in their means.

It gets very tiresome toward the end of the season, especially when the shows have been so slow (for me).

Perhaps donations can be made in other ways such as time - volunteering to speak to school students at the show, or perhaps classroom visits prior to the show, etc. The Greater Reston Arts Center does this through their Artists Mentoring Program.

We are better off from a tax stand point to donate money

Grrr!! They are NOT tax deductible when given by self-supporting artists- why can't organizations get that through their heads?? We've already deducted the costs of materials...

I would like to be informed regarding how the money is spent.

Donations should be voluntary & shows should ask nicely, most artists will participate if donation is required. An artist should **never** be required to donate art in addition to a booth fee or commission

La Jolla charges high booth fees and then wants 5 to 10% donation. That is just greedy management. The money does not go for education of art or any other philanthropic cause.

A letter requesting a donation gives us a chance to make our decision without feeling obligated

I have basically only high end - \$3500 lowest price, so pretty obviously I'm not into donations

The Evanston (IL) Lakefront Festival holds a Silent Auction of work donated by exhibiting artists. This is described in the prospectus. "The festival programs will list the artists who contribute to the silent auction. Those artists will receive a free festival T-shirt and will be given priority on site requests."

On the other hand, I can say that I have gained no preferential treatment whatsoever from show directors for having donated. In one of the shows I regularly donate to, I was assigned a soggy, uneven spot. In the other, I was not sent an application form, and missed the deadline!

I question their necessity, when we pay so much for parking, booth fee, application fees, etc. the word bloodsucking comes to mind. I do not think donating increases your buyers in any way, quite the opposite. I have a dozen people locally, who can't wait to bid on my donation, but never call to buy.

I feel for the most part it's inappropriate to ask for donations of work - being full time artists our existence is tenuous at best

If they want more and more money from us, where does it end? We're not the ones with the deep pockets, where are the patrons & sponsors?

I don't like the feeling of it - I admit I have an automatic knee-jerk resentment around it because of the feeling of pressure when I am already pressed to make enough original work for the shows - the art work I do donate is not original

Someone (and I try) needs to educate the shows / orgs. requesting donations that artists cannot deduct the retail value of their donations unless the artist first purchases the item from themselves then donates and that only the cost of goods can be deducted - and that is already a business deduction. So, we are asked to make a gift in reality.

It should not be a problem if you have low priced items. I think some shows do not make it easy to donate, how about a pickup service, if you ask for donations.

It seems too easy to feel some influence might be gained by contribution. In most areas it seems like just good business to make contributions to non-profit organizations.

After all that I must say the donations to Salute are for the Children's Art Fair where kids shop at their own pace (and price range!) I have a soft spot for this concept

It's a one at a time thing - Depends on the show, timing, how organized the show is. We also do quite a bit of reduced priced things for the children's corner type of thing (Oklahoma City, Green Bay).

Mostly donations are asked for at shows sponsored by charitable organizations. Usually it's a chance to support a good cause and a chance to get rid of a slow moving item & get a tax write off, make others happy.

Most shows that request donations have no guidelines as to whether the donation needs to be an original or a reproduction. Shows want donations as fund-raisers so they are grateful for any donation but they know originals will bring more money.

I give donations as fund raisers for a library, amphitheater, or school and take a full market deduction.
(its a good thing you haven't been audited-it's illegal to deduct anything more than your material cost)

This is a form of advertising for the artist - which in turn means a deduction - why do we have to beg for an acknowledgement receipt from the committees - they really are ingrates

I make smaller pieces specifically for donations to art fairs, but I give major pieces (\$1900 ea) to other organizations

Donations can be a great opportunity for new artists to get some extra notice and free publicity, so I don't mind. I don't know how the more established artists feel, however, being constantly solicited...

I occasionally donate pieces mostly to art fair auctions or fund raisers. As my work has increased in price it becomes difficult to donate a piece. I am comfortable donating a piece valued at \$200-\$300 but not at over \$1000.

I donate to causes with which I agree. (5)

I'd rather donate in my own community

I do feel much more like donating work to shows that invite me.

Donations may serve an educational function. But, since I'm reluctant to donate my better work, I'm not sure donations really enhance my *image*. Also, although I feel that I'm more charitable than the average person I always wonder how wise it is to *mix* charity with my profession. In short, the danger is that giving you work away may devalue it.

Donations are fine for me because my work is multiples and I have some small inexpensive pieces. It is much harder for those with big ticket items.

I donate older work that I've already targeted for *extinction* at the end of the year. So, why not?

Jurying:

There has been a great deal of discussion on our member's forum (naia-artists.org/resources/forum) regarding the jury process. We will try to focus on this issue in our next newsletter. Please consider

and respond to these questions.

How many slides do you feel are appropriate for a critical review of your work? (This question was not as clearly put as it should have been. The real question was "how many slides beyond a booth slide do you feel are appropriate for a critical review of your work?" The scores were tabulated on that basis for those artists who separated booth and other slides.)

3 - 7%
4 - 33%
5 - 47%
6 - 9%
7 - 1/2%
8 - 1%
9 - 1/2%
10 - 1%
12 - 1%

Are supportive materials important in evaluating your work?

Yes 52% No 48%

If so, what materials would be appropriate to include?

Artists Information Statement (110)
Resume (59)
Other (54)

Other Materials

Process statement (17)

Description of materials and dimensions (15)

A clear statement of what parts are done by whom.(2)

Process and technique statement that allows for more than the usual allotted two lines in the application (3)

Description on separate sheet - they don't provide enough room and I can Xerox the same statement

Adequate description space & read to jury - either overall or individual (3)

Bio - Short history (2)

Description of art and philosophy (2)

Room on application for details

Slide description sheet

Price range

Photo of artist at work

Optional Detail slides

Small (3" x 4") sample of the medium

Promotional materials

Technical info, not grad school art babble!!

Any and all info the artist cares to send

I do not feel a booth slide is necessary in the high quality shows. If you have great work, you are going to have an acceptable booth.

Reviews, articles

Recommendations from other shows

If show is self-juried (by promoter or staff) then resume and/or artist statement can be helpful. If show is juried by a professional panel, supporting material (other than description of slides) is useless, since they will never see it.

Occasionally when allowed, I send actual garment samples w/ return postage. This is particularly true if it's a show organized & juried by volunteer women. (They tend to love to play dress up!) Also my work is known for softness & comfort which is hard to express in words & slides.

The jury process is not a *critical review* nor can it be for art shows, but it works well as is, in spite of its limitations. An art show on the street is not a gallery show attended by academia. Please don't tamper with a jury process that has worked to create a strong and competitive industry.

Why is this question coming up? (about supportive materials in evaluating your work) Is this becoming the *good old boy* network? Re: Show juries - the most important thing to me is to choose jurors with variance in background, i.e. someone from the real world, other than museum & curator types. We are now seeing sewn clothing taking 1st Place in Fine Art shows. The academia/ curator museum types like to shock and make a name for themselves in how they judge. I have served on two museum's board of directors and have some experience with the mind set of the bureaucrats.

I would like to see that the artists statement is read during the viewing of their slides.

Supportive materials may be important where an artist does something very unique that needs explanation.

I don't think jurors can take the time to consider a lot of supportive material except for elaboration on slides. (2)

Future Concerns:

Several of our most important initiatives seem to have caught on and we're seeing results. Obviously, it takes time to bring about change. With this in mind and with an eye toward the future, let's

start talking about the next round of concerns now.

What do you envision as your major professional concern five years from now?

Physical strength & health (27)

Keeping my work growing conceptually and technically (24)

Getting into good shows. (24)

Quality of Shows (22)

The ability to market my work through additional avenues - other than outdoor shows. (18)

Surviving economically. financial stability (14)

Artists more interested in sales than creating art. Buy-sell artists. (13)

Too many shows. (13)

Will people continue to buy high quality fine art or crafts? (12)

Making more sales at fewer shows. (9)

How to market more of my work over the internet. (7)

The increasing acceptance of major production studios in the top shows. (8)

Cost of show, jury and booth fees (7)

Educating the public, this has been important and continues to be increasingly important. (5)

A lack of up and coming quality artists. (4)

Limiting over-exposure of art shows. Sadly to say this has happened in Florida where there is a variety of shows every weekend! (2)

In particular private promoters putting in shows before the established shows and really hurting the original shows. This idea of more is better does not help any of us in either show.

Burn out. After 20 years of doing art for a living, I'm just plain tired. I'd like to change what I do, but can't afford to take too great risks.

Top quality art shows in prime economic/ population centers nationwide. Accessibility and ease of exhibit - shorter, more intensely promoted hours. Art Education exposure in schools & public.

Predictability, security. Is there a way to ensure placement in some shows as a reward? I Like what Old Town does. Maybe a percentage of artists could be awarded permanent inclusion in shows?

Wheel chair access & handicap parking stronger glasses and

\$2.00 a gallon gas

Also, my work being thought of as old just because I get older (I'm 67 now).

Only participating in shows that enforce their rules.

Enforcement of rules -hotel discounts -close-in parking

NAIA not being able to accomplish its goals

Too much interference with big gov't - including NAIA

Pricing ourselves out of the show market

Focusing a lot on working toward the preservation of our environment - particularly the ocean and saltwater estuaries

Gallery representation being a bigger part of my reality & not being treated fairly by galleries

Education and exposure of the general public re. fine art. The better they understand art, the more they will appreciate the *real thing*. (2)

Mandatory show turnover. Clarity of show's expected art quality/ audience (A, B, or C level by choice/ decision of promoter)

Getting through the economic period between the baby boomers slowing art purchasing and the 'Echo' generation starting buying art.

Having enough time to keep up with production of works without hiring any employers, while running my business.

Wish there were a few more indoor shows. Sometimes the weather can be so difficult

Packing & shipping

Pricing my work - especially with regards to art fairs

Jurors only spend 3 to 5 seconds per slide grouping and getting charged \$25-\$35. This is a rip off.

There really aren't many top art festivals. We need to work with cities & organizations to help them understand the benefits of quality outdoor art festivals and the necessary components to create these events.

Artists copying other street artists. However I do not see a way this issue can be addressed.

Reaching a larger market

To be completely off the streets and have at least 6 good producing galleries representing my work.

Good vegetarian food at show. Business Insurance. Is the weather gonna hold up?

I would like to see show coordinators held to their promises in

the prospectus equally responsible as they state the artist will be held to his

Much the same as it has been - quality and integrity of each medium. Public education of art forms, etc. Developing new venues for sales.

Long show hours - each day and number of days

As I get older I have concerns about the physical difficulties in continuing to do outdoor art shows. I really do not want to return to putting myself in the hands of galleries - the options I see to help me to continue doing art shows would be the development of side businesses. (just as the business of display panels, tents, lights, etc.) I'd like to see the development of pick-up and delivery vans for getting the work to and from cities & shows & perhaps on-site workers (kids, park personnel, etc.) who would work for hourly fees to help set-up and take down. I'd also like to see some really well-organized exciting indoor shows take place for the art circuit people similar to the craft council shows.

Security, weather

Still, as now, integrity of shows & artists. Respect towards artists by show staff business management for artists, health insurance for artists

What direction major art fairs are taking each year. It seem more major art fairs are losing their energy or changing direction, like becoming food fairs, instead of art fairs.

My major concern is whether I can continue to survive economically doing the art shows full time. My pattern over the past several years is that I am doing more shows, having higher expenses and making less money than 8 or 10 years ago. It is a disturbing trend.

Expanding my market and reaching new clientele. This can be done at existing shows by bringing in more public, or at new shows in different areas/times.

Balancing staying fresh and doing new work with paying bills and having a life.

Mandatory prepaid booth fees that will not be refunded. If I decide not to attend the show. I have to 'commit' to attend the show - but what is their 'commitment' to me? I have to apply to twice as many shows as I want to attend because I don't get accepted to every one. I apply - sometimes dates overlap and I have to make a decision.

Show manager w/ on sight jury experience to know who does what

Declining market due to the age of the customers. Art fairs belong to the Hippie generation. They do not speak to the next group.

Over regulation to the detriment of the artist and customer

Too much paperwork; applications and requirements getting involved with things that have nothing to do with the work, such as resumes, statements, price of each piece, previous awards, etc.

Well established wholesale business Making more one of a kind & limited edition art Owning a gallery

That the juried shows can step up to a higher class of judgment. That the public would not view us as gypsies or just on some fair circuit.

That original art is relegated to a secondary positions & not the primary position.

That Bill Charney will have consulted too many shows and they we'll all be contemporary or same work

I see the biggest danger coming from Republican Conservatives influencing public opinion.

Individual Media Concerns:

Elimination of reproductions from shows that permit unrestricted photography. There is a desire by the customer to be able to make an affordable purchase. (3)

The role of limited edition reproductions in the art show world. These are important to many of us who have no steady bread winner in the family. Not every area can support an all-original show - very few in fact. And shows currently allowing reproductions should not suddenly alter their rules to ban them. The public expects to have them available. (2)

Where will computer generated art fit into our industry? (and) Will a distinction be drawn between art generated on a computer and art reproduced by a computer? If accepted, will it be a part of the general printmaking category? (2)

Digital reproductions - Longevity/ Archivelness (2)

Will shows continue to increase their understanding/ acceptance of digital art?

Digital deception - using digital enhancement & not disclosing the information

Increasing and conflicting rules used to *protect* artists from computer use and from expanding their work

An appreciation and acquisition of original prints (2)

Disclosure of all print and reproduction processes.

More and more items sneaking into shows that are not actually done by the artist; i.e. reproductions

Reproductions - they are lowering the standards of some very good shows. (2) I could scream at how many times I get asked if

my work is 'prints.'

Clarification of reproduction policy

Restrictions on applications such as no reproductions or giclees. I am 'Pro' Giclee, although I do not currently produce them

Keeping a place for painters in the art show arena.

Examination of the mixed media category

Staying with the 35mm film slides for purity of jurying

What do you see as the potentially most important issues we'll face in the next five year?

By-sell artists. Art fairs turning into high class flea markets. Weeding out imports and factory made, buy-sell items from shows. This can really have a devastating effect on the public's perception of artists and craftsmen if this is allowed to continue. It takes a long time to build public trust and little time to lose it. (37)

Too many shows, same number of buyers. (24)

The internet as a shopping forum for our work (13)

Attracting new, good artists to the business. (14)

The cost of show fees increasing year after year. Also the cost of jury fees increasing. Overall show cost vs. revenue per show (13)

Aging exhibitor group?/ How to finance retirement (11)

Expanding the number of high quality shows. (8)

Getting people to believe they can acquire fine art at outdoor shows (5)

Non-refundable booth fees that have to be sent in with the application. (4)

Younger people not buying as much as older. Older having more art than they can display. Huge amounts of money going into investments that may have purchased art in the past. (4)

Shows getting too large. (4)

The public's continued interest in handmade original works of art discovered in the "art festival" venue. (4)

Fraud & copyright infringement by way of the internet (3)

The need to keep the interest in outdoor shows strong. The ability of promoters or committees putting on shows to continue to appeal to the public, to spark their interest in returning again - although a show has long been established (4)

More competition to get into shows. (2)

Improving show security (2)

Honesty and truthfulness of promoters (2)

The proliferation of mediocre shows of mediocre quality (like Howard Alan) (like Sugarloaf) which I'm afraid may dilute the impact of the better shows. I believe the public may become bored with arts festivals

Enforcing artists presence rule (required)

Show accessibility

Work this business and have time for a life Would be nice to have shows have more on site jurying so we can plan our year if committee feels quality is there, let us know if pre-invited. Scorer, some can plan ahead for year.

Areas to be set for overnight camping w/bathroom - showers access

I'm really annoyed by the need to accept credit card sales and the financial institutions constantly increasing fees and costs of equipment. It's ridiculous for me, since I only do 1-2 fairs a year.

Getting the message out that ours is a viable alternative to the *gallery system*.

Standardized show applications.

Education

Improving existing shows.

Better show ratings

Shows are losing attendance - not competing well with the Internet? or what? I think it's a problem of their not keeping up with changes in the type (not the amount) of publicity needed.

Focus - not trying to be everything to every body. Stay in the area of our communications with arts festivals

Getting show promoters to follow NAIA guidelines

The paranoid few who think NAIA is a police force in the street art business! Educate these people! I'm tired of defending the NAIA.

How to give the impression that NAIA is for all artists, drop the reproduction issue, help the small local shows - Cherry Creek, etc. don't need our help - and won't listen to NAIA anyway.

Growing pains of NAIA - how to stay focused, avoid personality conflicts. (see 12 traditions of AA for model - works well) Would like to see the quality shows last & crap shows exhaust themselves.

NAIA needs to deal with the issue of double booking, which many artists feel compelled to do in order to guarantee themselves sufficient shows.

Applying policies of NAIA without stepping on its members toes.

Honest jurying (what happens to the scores after the jurors leave?) -better qualified judges.

Private show promoters usurping old well established shows!

Professionalism of shows with fine art as focus and not as a competitor

Again Artists. Art ignorance, lack of appreciation as students in public schools lose art programs. Government/ legislators attacking free expression and quality art.

1. Excellence 2. Innovation 3. Arts guild with political clout (imagine a PAC) 4. NAIA as a **force** to get shows to treat artists w/ respect 5. **Public** discussion regarding difference between shows that promote themselves and those that promote artists (imagine Oprah)

Copy catting of our work abroad:

The sharp division between those who put their work first & those who put their wallet first. There is strength in numbers, but I don't think these 2 groups will ever be on the same side - their goals are not compatible. The minute someone tries to raise the quality level at a show (i.e. no repros) *the signed & numbered ltd. edition crew* grouse about the threat to their livelihood.

Growing schism between higher and lower quality art fairs. As art fairs gain greater *professional* acceptance w/ artists and buyers, there will be more shows of *higher* quality art, therefore more of a distance between higher-end shows & lower end craft shows. I expect a lot more discussion of the *elitist* issue.

More information provided to artists on applications i.e. judge credentials Assessment of juror scores

Fairness in doing business with festivals Refund policies Shows not keeping slides Control of loud, disruptive entertainment Access, Parking, adequate-convenient stock storage at shows

I think the issues will always be there! and as always one issue remains permanent - **Sales** - getting shows to be aware the entertaining the public is quite secondary to the artists and should not be confused with the reason for their presence.

Overpricing the market

Less high end buyers.

Juries being replaced by a selection committee.

Slides must match work - honesty issue Shows must enforce this

Artwork integrity. Shows of original work only, which I want available.

Lack of knowledge on the part of juries & show personal re. artists work.

Security - fraud & robberies. Shows going under

Maintaining interest and continuing to educate the public about the value of hand made fine objects of art

Helping self employed artists make a living. Artists who aren't attracted to a teaching position or other profession are to be commended for their courage and given encouragement by the buying public & the art friendly community in general.

Fewer artists, higher costs, educating the clients of the future, how to get people to realize and enjoy the importance of art & hand made items Starting new shows in untapped markets

How about trying to convince some of these out door events that loud music, greasy food, and tons of beer do not bring in potential buyers of original pieces of FINE ART

Trying to enforce policies made by art shows.

Perhaps balancing the streamlining of shows with each show having its own 'flavor.' How to say this..We must be careful - we don't want 10 major art fairs , all the same look and no others worth doing...that still didn't come out right..next time?

SASE required for acceptance or declined notices. The 33¢ stamp should be in the \$25 jury fee

Keeping the quality & standard high in the shows. Continuing to educate the public with things like the personal statement. Self policing within fields.

A proliferation of craft shows whose main interest is to make money regardless of well artists do.

Public Education: 1. The quality of art at most fairs is as high as that found in galleries 2. In our increasingly generic culture, uniqueness & quality can be found in the work of individual artists.

More business man intrusion into our lives. Respect towards artists by show staff business management for artists, health insurance for artists

National competition for typically local shows.

To have shows enforcing their rules and have a cancellation deadline for refunds

Retirement issues. proliferation of shows, homogenization of shows, sore backs, graying and loss of hair Republican president

Will I ever be able to afford health insurance?

Rule enforcement

Perhaps the promoters should charge an entrance fee instead of increasing fees to the artists.

Recreate excitement by public for 'little white tents'

How shows market themselves. How street artists adjust to the organizational policies that are being formulated now and how the unforeseen will be managed.

Keeping the public's attention to wanting/buying fine crafts/art.

The type of general economy to support purchases of art. - Shows avoiding becomes boring, *stale* with the same formats.

Quality of work at the shows remains high! Buy-sell is seen less... That even with all of our differences we can still keep a voice and the excitement about the NAIA.

Finding buyers

Keeping exhibition possibilities most professional

Validation of outdoor venues & finding new improved ways to market work

Inferior work getting into shows because of the artist's ability to self promote and the jurors lack of ability to tell the difference between what sounds good and what looks good. Artwork becoming secondary to the other events going on at the festival.

Safety & security as shows become more lucrative the criminal element is taking notice.

Who the hell keeps getting into the best shows, when most everyone we talk to isn't

Public awareness of the quality of art and its value that is being shown. Also art etiquette. I'm tired of idiots hitting the sculpture and also of statements such as "I could do that.")

Improvements in jurying procedures

I don't feel artists should be penalized for double applying to shows with the same date and having to cancel one - it's part of the business. I think show promoters should enforce their own rules better - esp. the reproduction issue.

The likelihood that the economy will take a nose dive as some point.

Security for theft/ vandals

Fair jurying at the better shows. Less repetition from year to year of the exact same artists at the best shows. I also worry that excessive insurance costs to us venues would up the booth fee too high to exhibit.

Media Concerns:

Reproductions. The increasing trend to ban them from shows is a huge concern to 2D artists whose work take time to execute. Establish standards, enforce rules, prosecute fraud, but don't ban the sale of reproductions. (2)

The necessity of limited edition reproductions for those of us

who have no full time bread winner outside of the art show & gallery circuit (not at the shows proven to sell originals, but at many shows where the sales of paintings is spotty at best)

There was a letter from a painter (anonymous) in the December 1999 Sunshine Artist magazine which stated that the major reason he (the painter) began doing lithographic prints of this work was because he believed he had to do something to compete with photographers and all their multiples. I believe that a great many painters have done this since photography was sanctioned as a fine art medium at art shows. Now, technology has supplied us with the next round of multiples - the giclee and/ or iris print which can be utilized by both mediums (painters and photographers); possibly one being called a print and the other an original. All of these will continue to confuse show Committees and patrons alike. Artists (painters & photographers) will continue to justify their multiples in the fine art sense. To me, this rationale has also taken hold in other areas of the art show venue - mass produced art (?) products can be seen even at the highest rated or best juried shows. I believe that it is these 'multiples' - lithographic photographic, giclee/ iris, mass-produced whatever that will gradually change our industry into what academia has felt about us for along time - that we are merchants, not artists.

Copies (Giclees, etc. **Hate Them!! Not Art**)

Understanding of **Print**. Eliminating reproductions entirely!!

The issue of original hand-made vs. machine-made commercial reproductions and copies. (6)

To stem the erosion of the painting medium. I see a constant ebb of painters being moved out in favor of photography. Customers ask why they don't see as many *traditional* painters as they once did.

Reproductions of paintings and mass production - photographers are killing the art show. There should be different levels of shows and some (most) should not allow reprints or unsigned unlimited photos or unlimited production of craft objects either.

Proliferation of paint and shoot photographers posing as *artists*.

Too many photographers! Selling mass produced photos.! (2)

Limited edition; photography have to print own prints I feel limited editions artificially inflate the price of photograph which are a relative in expensive medium. I directly supervise the printing of my work and believe photography is through the viewfinder, not the darkroom.

How to deal with computers and the creation of artwork (original creation via computer, computer manipulation of non-computer created source material) acceptable means of creation of the final piece offered by sale. (3)

Having the right to display computer *printed* work either a

reproduction of a drawing, etc. or computer mixed media or computer generated

Computer enhanced slides and images. People who participate in shows but do not make the work.

ltd. giclee acceptance

What do we do about digital art? How do we put it into a proper category?

Which of these or other long term considerations should the NAIA begin to address?

Shows:

Booth Fees due upon acceptance. (22)

Reasonable refund policies. (20)

Keeping the quality of art fairs at a high standard (12)

We should continue to foster better shows.

Increasing show costs (9)

Shows need to market more to collectors and high end buyers. (7)

Safety & security as shows become more lucrative the criminal element is taking notice. (4)

We should expand indoor markets for members. (4)

Proliferation of shows, over-saturation of markets (3)

I believe there should be an emphasis by the NAIA on more quality work at the art shows, and within the membership. I believe there will always be a market for good work (art), and in the future the show that will distinguish themselves from all the others are those that will attract the best artist. I feel because of circumstances in the industry, those shows that linger in the middle or low end of quality will have a difficult time surviving. (3)

Shows should not keep slides (3)

Discounted Room Rates (2)

Encourage development of new shows in other areas than what have been traditional locations Shifting populations and economic patterns. (2)

Encourage shows to enforce their policies - if they specify that artists must be present, check to see that they are. If no reproductions are allowed, make sure no one is showing and selling them. (2)

Segregate the art from the food and music. (2)

Continue to encourage shows to carefully spell out the rules for participation and then enforce those rules (2)

Better business practices - ethics on the part of shows.

Email and web site addresses should be included in show catalog.

I would like to know jury results earlier so I can better plan my schedule. I apply to a show in mid Fall & don't find out until mid Feb. or Mar.

Shows having too many exhibitors

Better relationship between artist and show directors. Encourage Art Fest to form better relationships with museums and the gallery community.

Standard show hours of 10-5

Corner booth options for reasonable additional fee -reasonable amount of space for storage and seating in booth space -better communication in accepted info on booth # and placement (ex. to the right of the #, # in the center of booth, etc).

This is an elitist issue, and should be' A show that keeps the food vending separate and of a fairly sophisticated level (such as Cain Park) is making an effort to maintain some level of dignity at the show, which is important. It is my impression that the carnival-type food offerings are a leftover from earlier, more informal days of art shows. A director may have a long-standing and successful relationship with a curly-fry vendor, so why change? It becomes a problem when one is downwind of cooking fumes (at Winter Park), or (at Winter Park) when one is subjected to two days of raucous and disruptive hawking by a nearby food vendor

Handicap access - lots of lawsuits in Florida with shows

Better communication between artists and directors, about how we would like things to head.

Homogenization of shows

Perhaps the promoters should charge an entrance fee instead of increasing fees to the artists.

Shows may need to offer more help (loading/ unloading & booth-sitting volunteers?!) to aging artists!!

I think we should keep the focus narrow. Look at every aspect of the artist dealing with the festival. I believe the NAIA should encourage show directors to strive for excellence in the type of work presented to the public. They (and we) owe the public no less. I feel this issue is the most important in ensuring our industry thrives into the future. I do NOT believe the NAIA should concern itself with shows that do not consider 'Quality' a primary consideration. If the NAIA is broad enough to include 'flea-market' and mall-type shows, its focus will become diluted.

Educating art show staff for a smaller, more quality art show and there should be different levels of shows and some (most) should

not allow repros or unsigned unlimited photos or unlimited production of craft objects either. I feel the public has lost interest in going to shows because they are no longer distinct from mall art galleries. But if quality and individualism return so will they.

Honesty from a show i.e. if they don't care for the style of your work (subject matter, medium, etc.) tell you so you don't waste \$ on jury fees every year

Control of loud, disruptive entertainment Access, Parking, adequate-convenient stock storage at shows

Are people tired of buying/ attending these shows?

One major show in each city! No buy/sell at these shows

Continue to encourage shows to establish meaningful dialogue with the artists and communicate with each other

Develop a set of guideline for art festivals so that shows are promoted as a place for people to collect art.

I'd like to see NAIA work to foster growth in new or upcoming art fairs.

Addressing the issue that there are differences in type and quality of work exhibited at different art fairs and doing some public relations work to educate the public to this fact.

Uniform rules for top 100 shows. Uniform space and storage space A compassionate policy to allow an artist to have their work shown and sold if they are ill or facing a family emergency

Do research - what kind of publicity is effective for shows. (I suspect most shows are now wishing most of their publicly money is outdated, ineffectively ways) Then publicize the results of the research to all shows. (A change in publicity might also attract younger buyers as well as more buyers.)

Assistance to new shows & prospective groups forming new shows.

Advertising by shows - it is not good or effective in getting people to the shows expecting to buy. I think we're working on it now. But I also think it will take much longer to trickle down from Cherry Creek and St. Louis and the KC Plaza. There are hundreds of shows out there and thousands of artists trying to make a living at them - who don't even consider applying to those top shows. Some of us simply can't compete at that level, but we still want to make and sell our stuff to pay our bills. It's good, legitimate, high quality stuff, but not competitive at CCAF, SLAF juries. Am I making any sense here? Does the board understand? I believe in the organization and I want it to thrive, but I think some effort (how, I don't know) needs to go in the direction where most artists are - and that's not at CCAF and SLAF, etc, etc.

Encourage shows to include artists email & web site addresses in their programs

Enforcement of facts and rules stated in prospectus. If it is a legally binding contract for the artist - shouldn't it be legally binding for the producer

Encourage promoters to do smaller shows and in shows that bomb (new) discontinue the show. There are too many shows, too many booths, not enough buyers.

A formal review committee for each important show to use as a tool for improvement professional artist involvement in show procedure is critical to their success.

breaking the acceptance barrier for politically locked up shows

Honesty and truthfulness of promoters

Better show ratings

Applications:

Application should clearly place in one area or box (deadline, notification, money due, refund policy, show date and time (3)

Standardize show applications (3)

Online applications (to be printed out), a statement for rejections saying why Probably nothing can be done - but all the different state sales tax requirements make me crazy.

State things important to us more clearly - set-up, storage, how check in works, their experience.

My pet peeve - why do they mark our slides with permanent ink pens - no good for other submissions

More specific info on how many booth spaces are committed, how many open for competition, how many applications received

Slide Standardization

Pertinent information should be highlighted and important information should NOT be on the section that is mailed in.!

Make it obvious who to write checks out to.

One application for 100 American Craftsman Lockport NY was sent with the slide labeling requirements listed: "Identify each slide with your name and address and name of the piece, plus # 1-6 as they also appear on the slide description list. Please indicate 'top' on each slide and place the number corresponding to the description in the top right corner. If slides are not properly marked they will not be used for viewing."

(Artist's comment- "How big do they think the perimeter is?")

Jurying:

Qualified jurors judging our work (3)

More honest jury process.(3)

At least one show juror should be our peer - or a working artist....full time (3)

More feedback on jury results - not just in or out (2)

Fair jurying at the better shows. Less repetition from year to year of the exact same artists at the best shows.

Fair jury format

Open jury procedures with date, place and time on application

I hate the booth slide - I don't know what they're looking for and it ruins my presentation. At least they should say what they look for!

I live in Denver and apply to the Cherry Creek Festival every year. I have never been accepted. It is discouraging to go see the same artists every year who supposedly are juried in year after year. I don't believe they are using a true jury process, especially when there is a different jury every year. Don't get me wrong, some artists deserve to be there but others I see as being just average.

I don't believe the few who require extra supportive materials even look at them.

Jurors barely take 5 seconds to look at the slides so why enclose more materials unless more time is allotted to entire process.

The first priority of jurying slides is to preview view each category first., to know the full range of quality before giving points to slides. Winter Park Sidewalk Art Festival does not do this.

Simplification of categories for jury process to encourage artists to experiment with new directions

Education of jurors in fine craft mediums.

Name juror/ jurors in prospectus

Member Services:

Group Health Insurance, (11)

How to save/ invest Planning for retirement (4)

Good insurance as part of a group. Policy must be stable - I once belong to the Michigan Guild and the policy carrier changed every year or two.

Hotel discounts (2)

Legal defense fund for copyright infringement

Discounted materials

Artists group shows

Information on sales & marketing

Rick Bruno is doing a great job getting health insurance and

hotel discounts for members of the NAIA!!! Continue working on finding new markets!

Somehow getting some group arrangement at lower costs for artists (who don't need to use the service all the time) to accept credit card sales.

National slide registry??

Integrity:

Making the distinction between production studios where work is made by the artists assistants and one person studios where work is only made by the artist, buyers should know when and how assistants are used. (6)

The growth of *factory* craft studios - *factory* craft galleries which all market themselves as hand made. This will cause long term erosion of the trust & goodwill the public has in us, the 'real' crafts people.

Competition from mass production passed off as original. We must maintain the integrity of our profession if the art industry is to survive. (4)

Labeling reproductions as such (2)

Artists only representing their work and effective enforcement (2)

Slides must match work - honesty issue Shows must enforce - honesty in slides, make your own work, you must be there Must do your own work - you must at least work on each piece in your studio

I recently did a show and was beside a glass artist. Many of the design features that were prominent were paper weights and other blown glass pieces glued to his clear glass. This artist buys these from a glass blower. He was also selling the weights and blown glass pcs. individually. He won an award. He has won many awards and gets in shows that I can't touch. These *artists* are a real threat to our careers.

I think the NAIA is already beginning to see the issue emerge of who is an independent artist. Is it an individual, a workshop owner, someone who sells reproduction, what? And when you try to make some sort of judgment as to quality, stand back!

Ferretting out copies / buy-sell / etc.

I have real problems competing w/ designers who no longer sew their own work (in my category of wearables, or worse who never did! I find it unfair that they represent themselves to shows & customers as having made their work in this case. I do all my work, from beginning to end & stress that to all customers, but many are surprised to hear it!

Presenting forums on ethical issues in the field. Presenting lec-

tures in person, not on the internet.

Integrity of information, jurying, policing, judging etc. Push Artists statements. Keep listening to artists!

Education:

Again Artists. Art ignorance, lack of appreciation as students in public schools lose art programs. Government/ legislators attacking free expression and quality art.

Educating the public about art and the art process/ involvement (2)

PR push that stresses the value of original artwork. (3)

I never encounter any wide-ranging exposure or revelation in the media for the great value and opportunity public art festivals offer to the general population. It is a cultural phenomena that I find is misunderstood and poorly exposed where a major show does not take place. The level of shows are so wide in range but lumped together as the same kind of event by those who do not know, and there are many in this country who have no idea what a top art event is like.

keeping the public's attention to wanting/buying fine crafts/art

Education of the public & marketing to the public of the uniqueness of the art fair forum.

Alternative Markets:

How to transition to other ways of making a living with our art. (4)

How can I make the internet pay off? Has anyone been truly successful with their web site & what does it involve?

I believe artists should have some say in the gallery/ artist dynamic. As galleries have always screwed artists in general many (like myself) prefer to sell their own work @ shows. As we get older (some of us on circuit now 20-30 years!) it becomes more difficult to do shows physically.

Galleries need to be asked/ forced to establish fair contracts with artists. We need legal help!! (2) A visual artists union? Lobbyists? Real laws passed to protect us? What a concept! Artists need to get together to accomplish change, which is why I'm encouraged by NAIA, Thank you!

NAIA:

The NAIA can control the economy? Great! Well, OK, how about just getting us artists *most favored nation* status or something like that. To tide us over during the really lean times.

A mechanism to help artists that have been given a raw deal from a show - a *shop steward* at each show from NAIA to be a liaison between artists and show director. NAIA has gotten too

cozy w/ the top show directors and seems scared of applying any leverage against them.

How do we strengthen NAIA - make it more relevant more democratic.

The misconception that NAIA is out to put people out of business

I would like the NAIA to change to a membership elected Board of Directors. To this end I would like the issue brought up in the next survey.

What is an *artist* - is NAIA really only for artists - what about craft people, small manufactures of *art* etc.

NAIA has effectively put their hand on the helm of this art ship and continues to tenaciously grabble with issues our concerns that artists engage in. Our primary concern is to make sure that hand does not leave the wheel. I would like to see how we could collectively work toward a financial game plan that would expand revenue for NAIA and its membership; i.e. Art auctions with money going into our treasury, NAIA owned vendor booths, NAIA sponsored shows.

1. Public Discussion 2. Larger membership to be able to force issues 3. Political Action - State & Federal

Jury score cards! getting all promoters to follow NAIA guidelines build more NAIA institutional infrastructure, such as artist advisory committees Obtain donations for NAIA from corporations and other institutions.

I'm tired of production workers decrying the NAIA as 'Elitist'. If they want an organization that deals in bulk art they should start their own group! I think the NAIA should continue to advocate for high standards at the shows that are pursuing these standards.

I'd like more emphasis/ representation given to craft artists vs. fine artists and photographers

I'd like to see - maybe Banister Pope in the White House as an important lobbying tool? World dominance?

Media Concerns:

NAIA should support free trade not the prohibition of reproductions from shows. (4)

Much more needs to be done to educate the public about reproductions vs. originals. Show promoters need to become educated and to enforce their reproduction rules. (3)

Develop an effective program allowing yet governing limited reproduction created by the artists.

Allowing 2D artists to display a small portfolio of signed limited edition reproductions in a browse bin in the booth. **NOT ON**

THE WALLS OF THE BOOTH.

Please, please, please make sure you are hearing the voices of all those concerned before making pronouncements or establishing policy on the reproduction issue. There are many of us who do quality reproductions and respect the laws that pertain. Don't take away a large piece of our opportunity to make a reasonable living, and limit the buying options of the attending public. examination of the mixed media category

Reproductions are not works of art even if the artist pencil signs them and editions them. NAIA should at least commit to that and stand behind that commitment

I think there's room for all types of shows and artists. But let's face it, if I can sell several \$2000 paintings at a show, artists with reproductions will also want in to that market, and would make a good amount of money too. But, why can't they just show up a month later, at a more reproduction oriented show, at the same place?

I would also like to see a discussion on categories. Strict adherence to "rules" prevent or stymie creativity as elements added quickly become mixed media.

Computer enhanced slides and images.

Computer generated images will be an area that will be difficult to define

Before I ask for new initiatives, I'd like to see more efforts to eliminate the 'required limited editions' for various 2D mediums. This makes no sense - why not also limit jewelry, clay, wood, whatever? Big Issue for me, and I number my editions! (But don't want to anymore - and NOT just so I can make zillions)

Multiples! I have read the comments that have been put forth in the newsletter from the photographers' meeting and I have read the justification of lithographic, giclee and iris prints in the for as well as in the Sunshine Artists magazine. I have attended trade shows where these types multiples were marketed in vast quantities. I have read trade publication where manufacturer of these type of multiples were advertising them as "Make Each Copy an Original." The terminology between some of these multiples still confuses many galleries, frame shop owners, shows, and patrons. I have heard the justification by artists who believe that the artist should market their work without constraint from shows, that too many rules break our spirit. This may Be true to a certain extent, but an educated show committee is the best judge of what they want in their show. I believe that until a stance is taken by the NAIA and educated show committees that the conditions created by all these multiples will worsen.

Not easy to please everyone..impossible in fact, however, it seems that this group is earnestly trying to keep things moving forward. As the organization grows in membership & scope, maybe just trying not to get bogged down - keep it moving.

Digital art is here to stay and there are going to be more and better ways to produce it in the near future. In my field, the digital camera is rapidly becoming competitive with film. For this type of photography, the ink jet print is an original. For art that is produced entirely on the computer the ink jet print is an original. But however, you print it or whatever you call it, it is still just another form of mechanical reproduction. The problem, of course, is that there is a fine line between "original" computer art and computer enhanced art. With little or no effort, I can scan my images and print them on an ink jet printer. I am doing this now for a catalog of my work. I don't consider these "originals" but some photographers do and they sign them and sell them as such. For me, the ink jet print is a mechanical reproduction but I am already competing with "photographers" who sell this product.

Art & Artists:

Attracting new artists to the business (5)

The graying of the exhibitor population.(3)

Create a museum for festival art-promote & honor this viable venue of public expression in American Art.

Vigorous promotion of any kind of truly original work in any medium.

Recognition that to be an artist is a full time valid occupation and not just a hobby!

Universal definitions for *handmade* work - each show has different definitions & many promoters have no idea why this should matter.

Artists' responsibility toward archivalness/ warranty of their work, i.e. digital reproductions, color prints/ posters etc.

Discuss & prepare members on survival as artists about changing economic demographics as well as surviving aging, issues, in the context of art fairs Travel, set up, security, etc.

Internet:

How do you keep from being copied from internet & sold

We should become a huge internet presence.

Websites Photography regulation

I think the website is a terrific forum for improving and increasing sales - promote it!

The Internet:

The NAIA website has become an increasingly important resource

for artists and show directors. The following questions are a prelude to a more comprehensive questionnaire about the internet that we will be sending out next spring.

Do you have access to the Internet? Yes 82% No 18%

If so, on average how many times per week do you log on?

Average - 10 times per week

Do you visit the NAIA website? Yes 63% No 37%

On average, how many times per month?

Average 3 times per month

Do you visit the NAIA members forum? Yes 53% No 47%

On average, how many times per month?

Average - 10 times per month

Misc. Comments:

I did subscribe for a while but I had to dump 99% because it was a bitch session

Complaint: I tried to sell my lithographic press & equipment - it wouldn't go through!!

The NAIA web site has not really caught on. Hard information about shows, layout, hotels, evaluations is lacking. Products for artists are not available to link to what's needed:

Discounts for members on the purchase of equipment

Info on insurance - taxes

Self generated members gallery page (at an extra fee) with six images, one a booth slide, artists information statement & resume

I subscribe to the forum so I rarely visit actual site except when I wish to post.

Miscellaneous comment from Surveys:

C.L. Cunningham - I need to be included on the mixed media committee in the future.