

# NAIA

NATIONAL ASSOCIATION OF INDEPENDENT ARTISTS

## Editor's Introduction

Welcome to the second issue of the NAIA newsletter. It has been six months since the first, and we had every intention of producing the newsletter on a quarterly basis. The logistics of putting out a newsletter during the height of the exhibiting season proved to be an unrealistic goal for a small staff of exhibiting artists. Although we were not working on newsletters, the steering committee has made great strides on many fronts. Those artists who are members of NAIA received an interim letter several weeks ago detailing our progress. We intend to supply these interim updates to members on a bimonthly basis in 1997.

An Art Show Directors' Survey and a responding Artists' Survey were our primary focus the past six months. A group within the membership put their heads together and came up with a series of questions that touch on many subjects of importance to artists. The results are followed by another survey, directed towards exhibiting artists. Before you dismiss this effort as just another meaningless survey, consider that the results will be compiled and presented to the show directors as the artists' response in a new spirit of open dialog. This is your opportunity to ensure that issues important to you are communicated. Improvements within our industry cannot be made unless they are first suggested. Fill out the survey and be a part of the process!

The size of the surveys required that we postpone a few of our regular features until the next issue. However we made room for Recommended Resources. Since many of us will be traveling to Florida in a few weeks, we felt this column would be of special interest. We have also included The Internet column in order to present an outstanding offer to members to establish a presence on the www.

As exhibiting artists we have access to several fine directories that keep us informed about the particulars on hundreds of art events. Show directors have mentioned that a directory of artists is an idea whose time has come. In the works is an exciting project for 1997, a quality four color directory of NAIA members titled Who's Who Among Exhibiting Artists. A detailed prospectus will be sent to artists on our mailing list within the next few weeks. Watch for it.

As a new year is upon us it is time to renew your membership in the NAIA for 1997. If you are not yet a member, we hope you will take the step to join our effort. A membership form for both renewals and new memberships is on the back of this newsletter. You will note an increase in the membership fee for 1997. As the organization grows it has become necessary to purchase professional services, especially clerical help. Your membership fees are used exclusively to fund the NAIA effort.

*Ray Hartl*



## Show Directors' Survey

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## NAIA MISSION STATEMENT

The National Association of Independent Artists exists to enhance the economic well-being and professional development of artists, the education of our public, and the growth and health of our industry.

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# Letters

### Dear Fellow Artists/Activists;

I want to thank you for doing something I've only talked about doing. I enclose a one year membership pledge and hope many of my friends and colleagues also support your effort.

I've been doing art shows since 1981. I do 25 to 35 shows a year, apply to as many as 5 per weekend to give myself geographical options and spend 5 months a year on the road. My first 7 years were based out of Wisconsin, the next 7 out of California and the last two in Florida.

If you think I can be of any help please ask. Sincerely Yours, R. C. Fulwiler

PS. Where are you getting your mailing list of artists? How complete is it? Do you need more names and addresses?

*The mailing list was assembled from the lists of artists names and addresses that participated in the one or more of the following fairs; Coconut Grove Art Festival, Winter Park Sidewalk Art Festival, The Smithsonian Craft Show, Columbus Art Festival, the 57th Street Art Fair, the Old Town Art Fair, Milwaukee Lakefront Art Festival, Cherry Creek Art Festival, Madison Art Fair on the Square, Ann Arbor Street Fair, American Craft Exposition, and the Philadelphia Craft Show, plus anyone else that heard about the group and asked to be on the mailing list. We would have liked other names, especially from the west coast, but they were not available. We're somewhat limited on the scope of our mailings because of postage costs.*

### I was very pleased, NAIA...

... to receive your summer edition of the newsletter. Most of the names on your masthead are familiar to me and some I consider good friends. It is gratifying to me that you have bonded together in the interest of establishing an association of professional artists whose objective is to improve the quality of arts festivals not only for artists, but also for directors and patrons.

I believe implicitly in what you are doing. I agree with Banister Pope that the industry has grown beyond the haphazard, uncontrolled proliferation of the past three decades and now deserves and requires sage guidance from the practitioners who have been involved without ever being consulted.

I am not an artist; I am a show director. Artists who have attended my Cain Park Arts Festival know that I have always sought input

from artists through our much-emulated Artists' Survey. Its purpose is to determine what we do right and what we are doing wrong—and it acts strongly on the suggestions which our artist-exhibitors offer. If your organization has a category of membership which accommodates festival directors, I would be honored to become a member of NAIA. My check is enclosed.

There is no doubt that you can help us become a better show by offering input into our constantly evolving plans. I, in turn, may be a worthwhile resource to you. It sounds like a symbiosis which could be mutually beneficial.

I offer my congratulations to all your organizers for having the perseverance and perspicacity to get your organization off the ground and wish you continuing success in the task you undertake.  
Cordially, Harvey Feinberg, Director  
Cain Park Arts Festival

### To All That Worked So Hard.....

Your 1st issue was great - and has "wet my whistle". It's great to see artists not just talk about a project with this scope but to "do it".

What I'd like to see as I noted - is a shared info area - according to sections of the states, i.e. west, east, midwest, south. These would be sources for "great deals", best galleries to deal with, worst galleries, (i.e. those that don't pay!) great prices on materials, etc. etc. I know I have a few but have gotten more just from sharing w/other artists!

As I face a very hectic summer schedule I hesitate to say "I'll help" - But if I have a moment or can do something please let me know. I'll be honest about my time constraints if I have them!  
Thanks, M. Runnells

*We were all busy this summer - that's why this newsletter is so late*

### Dear Steering Committee,

Great we really need this. My hat's off to you.  
Mitch Lyons

# Show Directors' Survey

Eighteen months ago there emerged a sense that the time was right to form a national association of artists. That has proven to be true. The last two years have also seen a similar sense of community arise among show directors. Within the International Festivals and Events Association, to which many shows belong, an arts affinity group has formed. Directors are talking, artists are talking. Between us we share an industry that both supports us as artists and enriches the communities we visit.

Though the artist/director relationship has not been an adversarial one we felt that it would be of some value to generate an exchange of information and perspectives between these industry counterparts that might underscore the cooperation between us and establish a channel for future communication. We realized that many artists had only a limited understanding of the complications attendant to producing a show and that the show directors had inadequate access to our ideas, which might help them strengthen their events. In order to elicit more enlightened responses from artists we have prefaced the artist survey portion of this newsletter with both the questions we asked and the responses given by directors who represent a number of the most prestigious shows in the country.

Of the information we received, it was apparent that many of the top shows are having a major economic impact on their communities. Ann Arbor Street and Cherry Creek have reported a \$50 million and \$10-\$11 million economic impact respectively. Additionally, most are reporting significant cultural and educational benefits as well. All except two operate with a paid staff and promote a variety of art activities in addition to the art fairs.

The survey illustrated what artists have known all along, that shows require widely variable slide labeling. One of the biggest gripes from artists has been the lack of standardization of slides and applications. We have already taken the first steps toward this goal and some shows have accepted the standardized slide format presented in the artists' survey. It was apparent from the responses that no shows had thought seriously of this issue before.

The definition of media categories and adjusting them so that artists fit comfortably into a classification has been another area of frequent discussion. The number of categories varied from 10 to 18, and each show has established categories that seem to work for their own situation. Jewelry and ceramics are the most competitive categories, with photography and


painting mentioned by some shows as well. Shows, of course, urge applicants to write clearly, read directions and send in good slides!

Refund policies vary. Most shows in this survey give at least a partial refund if notified by a certain time. (but it must be remembered that these shows are at the top and don't have as many problems with no-shows as others). The shows that do not give refunds either don't maintain a wait list or try to discourage cancellation by refusing refunds.

Jury Fees and Booth Fees alone are not sufficient to cover expenses for most shows. They also rely on donations, both corporate and individual for operating costs. Indoor shows tend to have both the highest booth fees and the least corporate sponsorship. This points up the fact that unless there are other sources of income for shows, artists will be assessed higher prices for participation

One of the overlapping areas of interest to artists and shows is that of promotion. Shows need promotional materials from artists in order to conduct successful advertising campaigns and this is an area that the NAIA will try to work on to expand the success of these efforts.

And finally, the area of misrepresentation and policing of rules is important to artists and directors alike. All shows have mechanisms for dealing with this problem and most of the shows responding feel that they are fairly successful in coping with this problem area.

Taking part in the Show Directors' Survey were: American Craft Exposition – Susan Sladoje; Ann Arbor Street Art Fair – Susan Froehlich; Arts Festival of Atlanta – former Artists' Market director – Wayne Smith; Cain Park Arts Festival – Harvey Feinberg; Cherry Creek Arts Festival – Bill Charney; Independent Promoter, President of the Greater Miami Festivals Association, and former director of Coconut Grove – Marla Bercuson; Milwaukee Lakefront Festival of the Arts – Beth Hoffman; Philadelphia Museum of Art Craft Show – Nancy C. O'Meara; Saint Louis Art Fair-David Pinson; Sausalito Art Festival – Cindy Cione; Smithsonian Craft Show – Bill Knight; State Street Area Art Fair – Kathy Krick; Winter Park Sidewalk Art Festival – Carolyn Bird. 



Show Directors' Survey:

# General Show Information



**1. How would you describe the primary mission or objective of your show?**

The overlapping elements in the missions were; developing an appreciative audience for the arts within their communities, public education, and fund raising for a variety of outreach programs and museums.

**2. How many exhibitors does your show host?**

The show size varied from a low of 120 at the Smithsonian Craft Show to a high of 330 For Atlanta, with most shows in the range of 150 to 260.

**3. What type of staffing do you have for your organization?**

	<b>Paid Staff?</b>	<b>How many?</b>	<b>Volunteers?</b>	<b>How many?</b>
American Craft	No		Yes	200 (100 on ACE Committee)
AA Street Fair	Yes	1 full-time, several stipend positions & temporary part time	Yes	approx. 75
Atlanta	Yes	11	Yes	600
Cain Park	Yes	50 (* these are city paid employees)	No	
Cherry Creek	Yes	8	Yes	1000+
Independent	Yes	Must have paid full-time staff for continuity & organization	Yes	
Milwaukee	Yes	1 & part time help	Yes	125 work all year - 600-900 at festival
Philadelphia	Yes	1 full time 1 part time	Yes	150
Saint Louis	Yes	3	Yes	1,500
Sausalito	Yes	2	Yes	1200
Smithsonian	Yes	2-part time	Yes	130+ during year, 300 during show
State Street	Yes	2 full-time (5-1- part time during show)	Yes	50-70
Winter Park	No		Yes	45 directors year round with 200 volunteers during show

**4. What kind of sponsorship do you receive from within the community?**

Shows are increasingly reliant on outside support as their programs expand and the costs of city services rise. St. Louis enjoys the greatest support from city and county governments, in addition to corporate and foundation support., the City of Cleveland Heights provides all city services to the Cain Park show, then again they receive all the revenues.

**5. How about food and drink? Do local restaurants participate? Outside vendors? If yes are they juried?**

The majority of shows have local restaurants represented and also use outside vendors. About half are juried.

**6. Is there entertainment beyond arts & crafts exhibitors? What types? are they paid? Volunteer?**

All shows except the 3 indoor craft shows have entertainment. All except the two Ann Arbor shows pay their performers. Most shows try to target the type of music that would be complementary to an art buying crowd.



**7. Do you have artists demonstrating?** *The following shows do:*

American Craft (booth lectures rather than demonstrations), AA street Fair, Cain Park (local artists rather than exhibitor demos), Cherry Creek, Milwaukee, Philadelphia, Saint Louis, and State Street .

**Are they compensated for this?** *The following shows responded yes:*

**How?**

American Craft	
AA Street Fair	Their booth fee is reduced or refunded half.
Cherry Creek	Not cash-but additional publicity
Milwaukee	Check - artists often return check as contribution to museum.
Saint Louis	Hourly fee

**8. What services are you able to provide?**

All shows provide security, hospitality in various forms, booth sitters,and restrooms. Some provide parking, electricity, and tent rental.

**9. Can you estimate the financial impact your show has on your community?**

*The following shows responded:*

American Craft	\$1.9 million in exhibitor sales. All show profits go directly to Evanston and Glenbrook Hospitals.
Ann Arbor	Estimate of indirect economic impact of \$50 million.
Cain Park	It brings 25-40,000 people into the community. They do spend money. The vendor restaurants fight to get it. The city enjoys great PR.
Cherry Creek	Yes-research is conducted annually. Average \$10-11 million economic impact.
Philadelphia	Money raised goes back to the Museum and provides funding where none may exist as a result of a tight budget.
Saint Louis	1995 - \$10.8 million
Smithsonian	\$1.2 million in retail sales. The overall impact on the community is \$4.5 - \$5 million in income.
State Street	A survey should release these figures in the coming year.
Winter Park	Most business leaders feel many who are attracted to the festival come back later to shop, but we have no formal statement from the City nor the Chamber about this. Good idea to look into.

# Exhibitor Selection



## APPLICATION

### 1. Do you ask if an artist has applied before? If yes why?

Only Cain Park asks if artist has applied before. The reason is that they believe a certain amount of continuity is essential. Of the shows that don't ask two stated they had that information in their records.

### 2. Do you ask for the price of the work in the application? *The following responded yes:*

American Craft	We ask for the prices of the work in the slides, and the price range of the work to be exhibited. It is not a factor in the jury process - it is occasionally of interest to the jurors.
Cain Park	Pictures are sometimes deceiving. We want to have some clue about whether the work squares with the prices asked.
Cherry Creek	Not for jury purposes but for publicity purposes if selected.
Saint Louis	To understand variety/level of costs of work displayed. (a common complaint of the public is that pricing is too high.)

### 3. How do you want slides labeled and why?

Every show has a different format (see illustration on p. 7). Some shows have now agreed to adopt the standard format.

### 4. Do you agree that standardization of some elements (how many slides? How is the top labeled? Where does the name go? etc.) would be of some value?

All shows answered yes.

### 5. Would you have any problems adapting to a standard format?

Almost all shows answered no

### 6. Do you return the slides? If not, why?

All the shows except Saint Louis said yes to this. Some shows use the slides for publicity purposes, in which case the media does not always return them. Other shows keep them until after the event to compare the slides with the contents of the booth. A few shows keep some slides for archival purposes.

### 7. How many media categories are in your show?

These vary from a low of 10 to a high of 18.

### 8. Do you receive a disproportionate number of applications in some medium?

All except one show stated they received more in some categories. Which mediums? All shows stated jewelry. Some stated ceramics, fiber, photography and painting.

### 9. Would more or less categories create a problem? Please expound.

Just over half the shows said that more or less would not be a problem. The general consensus was that what they have works well but that they are flexible in adjusting this area.

### 10. Do you rely on categories to help achieve balance?

Ann Arbor Street, Atlanta, Cain Park, Cherry Creek, Philadelphia, Saint Louis, State Street, and Winter Park said yes. All others answered no.

**11. What, if anything can applicants do to improve or help this application process?**

*The following shows responded:*

American Craft	Please read and follow directions on application and APPLY EARLY!
AA Street Fair	Fill out information correctly & completely.
Atlanta	Better slides - a truthful booth slide to show us how it will actually look at a show.
Cain Park	Give us good, readable first generation slides. Have some kind of size reference.
Cherry Creek	Fill out the applications as requested - particularly the "dimensions/process/materials" descriptions on the slides
Independent	It sounds simple - but - write clearly. Label slides, follow directions and have good, clear, crisp slides
Milwaukee	Read the prospectus
Sausalito	Read directions & follow directions. Don't try to apply 2 times in one category
Smithsonian	Write plainly - we have a problem deciphering handwriting
State Street	Good quality - professionally photographed slides. Correct labeling. Good mounting. Easy retrievable plastic sleeve. Less packaging.
Winter Park	Carefully READ and follow the instructions! Check the Check-lists! Sign Checks! Indicate category! Send in booth slides (this is more for the artists than for the cmt as they help judges determine size of artist's work, etc.)



**12. What is your initial reaction to the idea of our developing a standard application that could be accessed on the NAIA web page with a list of shows accepting it?**

Some shows thought this a good idea but others pointed out that their applications give necessary details and are actually contracts.

**Slide Labeling Formats**

The diagrams illustrate various slide labeling formats:

- American Craft Exposition:** # of slide, Your Name, Top, Front, Pin Number\*
- Ann Arbor Street Fair:** # of slide, Top, Your Name, Address
- Arts Festival of Atlanta:** Top, Front, Your Name, Medium
- Cain Park Arts Festival:** Top, Medium, Size of Image, Your Name
- American Craft Exposition (Red Dot):** Your Name, Medium, Materials, Dimensions, Red Dot
- Independent Promoter:** Your Name, Top
- Milwaukee Lakefront Festival:** Dimensions, Your Name, Category
- Philadelphia Craft Show:** Your Name
- St. Louis Art Fair:** # of slide, Top, (bring) screen, Your Name
- Sausalito Art Festival (Red Dot):** # of slide, Your Name, Red Dot
- Smithsonian Craft Show (Red Dot):** # of slide, Your Name, Red Dot
- State Street Area Art Fair:** # of slide, Top, Your Name, Address, Phone
- Winter Park Sidewalk Art Festival (Red Dot):** Your Name, Your Name, # of slide, Red Dot
- Proposed Standard Format (Red Dot):** Your Name, Medium, # of slide, Red Dot

## SELECTION

**1. Do you have a jury?** All responded yes.

**Are you part of it?** Atlanta, Cain Park, and Saint Louis responded yes.

**2. What do you look for in a juror?** *The following shows responded.*

American Craft	Sense of design, exceptional workmanship, reputation in field, ability to work well with other jurors.
AA Street Fair	Expertise in evaluating each medium
Atlanta	Broad knowledge of street art, understands the experience of a street artist and is an artist. Has a knowledge of many mediums.
Cherry Creek	Notable expertise/credentials. Understanding of the purpose/mission of the show.
Independent	Knowledge of category judged and technique
Milwaukee	3 jurors - gender mix, different mediums, different art professions
Philadelphia	A strong connection to/with contemporary American crafts
Saint Louis	Expertise in at least a couple of media areas, experience/maturity in the field, confidence in their aesthetic, ability to articulate opinion & reach consensus
Sausalito	Expertise, education, experience, respect in their field
Smithsonian	Reputation, balance of geography, gender. We try to have each juror from a different part of the country, also try to have at least one woman, one working artist and one educator, collector or gallery owner.
State Street	Experience in the medium viewed - whether teaching, artists themselves, gallery/museum trained, serious dedication.
Winter Park	Expertise in variety of media and aim for all media to be covered by the three judges; geographic balance; a practicing artist as one of the judges is preferred.

**3. Are there artists who exhibit at national art or craft shows included? How many?**

Only the following shows said yes.

American Craft – 4; Cain Park – usually 1; Cherry Creek – 1-2; Sausalito – 10-12; State Street – 1-2

**4. How do you instruct your jurors?** *The following shows responded:*

American Craft	Creativity, diversity, originality, design, execution are criteria. The soundness of these elements will determine the show.
AA Street Fair	To look for the highest quality and most original of the art work presented in the slides.
Atlanta	They receive a prospectus and the rules of the show
Cain Park	Simply select the 250 best from the entire group of fine arts & fine crafts applicants.
Cherry Creek	Seek quality, ingenuity, technical proficiency. Diversity within categories.
Independent	Quality, quality, quality, technique, uniqueness
Milwaukee	Ask them to pick the best artists
Philadelphia	On the requirements of the application as they appear and the best work
Saint Louis	Extensively - discussion of balance among styles, media, & between traditional media vs. fine craft. Discussion of process of scoring, reaching consensus and avoiding assumption.
Smithsonian	There is a formal written instruction to the jurors. Then they are put in a closed room with the slides. No one is allowed to speak to the jurors.
State Street	Look for consistency in medium. Booth slide good indicator of level of expertise. Also be consistent in scoring.
Winter Park	Execution, creativity.

**5. Do you preview all the slides before scoring begins?**

All responded yes.

**6. Are the slides juried by medium?**

All responded yes, except for Cain Park, Saint Louis, and Smithsonian, which do not.

**7. Are the same jurors used year after year?**

AA Street Fair responded with 'never more than 2 years in a row.' Atlanta and State Street said 'some' (State Street said 'turns over in a period of 3-5 yrs.'). And Cherry Creek said usually 2 out of 6 from previous year. The other shows do not use the same jurors.

**8. How are the slides projected?**

All, except Cain Park, project the slides all at once, some side by side and others in two horizontal rows.

**9. Does any juror’s voice count more than others?**

Only Atlanta responded yes.

**10. How are the slides scored?**

American Craft	1-6 1-2, 5-6
Ann Arbor	1 to 5 (5 is best) can use .5 & .25
Atlanta	1, 2 - 4, 5
Cain Park	Yes, no, maybe. After 2nd round ‘maybe’ is reviewed and either accepted or rejected. Then all slides are reviewed until 225 are accepted.
Cherry Creek	1-9 no 5’s
Independent	1 - poor, 3 - average, 5 - excellent
Milwaukee	1 to 9 no #5
Philadelphia	Jurors select score 1/3, 7/9 - scores in the middle throw off the scoring process
Saint Louis	Y - N - M, M -1-5
Sausalito	1 to 5 not including 3
Smithsonian	1 to 7, 1 low - 7 high
State Street	1-10 no applicant name, by number only
Winter Park	Slides are scored 1-10, w/o using the numbers 4 & 5

**11. How are raw scores used? *The following shows responded:***

American Craft	Scores are added numerically.
Ann Arbor Street	All scores for one artist are added & averaged
Atlanta	All scores are added up. Highest scores are in the show
Cain Park	My jury selects what they consider the 250 best. George and I select the number we want emphasizing balance. I am present at jurying only as a reference. I do not vote. 25 alternates are selected from the remainder.
Cherry Creek	6 jurors - scores tabulated in spreadsheet. Maximum of 54 pts. per applicant. All scores in a category tallied - sorted from highest to lowest. Highest scores invited.
Independent	Totaled and used, highest scores in till show is filled, if the jury scores are manipulated there is no reason to have a jury. Based on more than 15 years of watching juries - the impartial jury system works - good slides and good artists usually get in shows with good, educated juries - resulting in well, balanced & high quality exhibits.
Milwaukee	To determine the top scores for show selection
Philadelphia	Fed to a computer
Sausalito	Added up
Smithsonian	All the scores are added up - the mean is then found, everything below the mean is dropped for the next round, and then this is repeated in the 2nd and 3rd round, in the last round we request the jurors pick the show
State Street	Compiled & cut off number chosen
Winter Park	Raw scores are totaled; total scores are ranked.

**12. Are all the artists receiving top scores automatically accepted?**

All responded Yes.



**13. Do you balance your show by media?**

A A Street Fair, Atlanta, Cain Park, Cherry Creek, Milwaukee, Philadelphia, Saint Louis, Sausalito, and Winter Park responded yes.

**14. Do you make an attempt to make sure a variety of styles are represented?**

Answering yes were: American Craft, AA Street, Atlanta, Cain Park, Cherry Creek, Milwaukee, Saint Louis, and State Street. All others said no.

**15. Are exhibitors ever invited on a basis other than their jury scores? What reasons?**

*The following shows responded yes:*



American Craft	Award winners from previous show and jurors are automatically juried into the show.
Ann Arbor Street	Award winner or peer juror, street jury determines the rest of reinvited artists.
Atlanta	New people are brought to the show by invitation. If the show is weak in a certain medium we will look for strong artists to invite
Cain Park	I have made an occasional director's choice for the purpose of achieving balance in an area that needs strengthening.
Cherry Creek	On-site judging from previous year. Top 30% of scores in each category are invited.
Independent	Previous year's winners should automatically be invited back to show, also poster or T-shirt artists should. There is nothing wrong with a show director or committee choosing any or all part of the artists - AS LONG AS THE APPLICATION CLEARLY STATES THAT. YOU CAN'T SAY YOU'RE A JURIED SHOW IF YOU'RE NOT. Honesty is the key here.
Milwaukee	Award winners from the previous two years are invited plus a short list of artists who just failed by a close score are also invited. (approx. 10 artists) Artist advisors are also invited to participate
Philadelphia	This year for our 20th anniversary, 24 artists who have participated 9 or more years were invited without submitting to the jury process
Saint Louis	Award winners from the previous year are invited & exempt from jury.
Sausalito	Award winners from previous year
Winter Park	The previous year's BOS, and 1st, 2nd, and 3rd in each category are invited back.

**16. Are exhibitors ever rejected on a basis other than their jury scores? What reasons?**

*The following shows responded yes.*

American Craft	If an applicant does not meet application requirements they are notified before jurying.
Ann Arbor Street	Failure to pay 4% commission
Atlanta	Misrepresentation, show fees that go uncollected, bounced checks, etc.
Cain Park	Failure to appear. Refusal to abide by rules. Non-original work. Misrepresentation, Buy-Sell work. Workshop work.
Milwaukee	If fraud or misrepresentation is done by an artists. "just being a jerk is not going to keep you out of the show"
Philadelphia	If they do not meet requirements stated on application
Saint Louis	Rarely, when it is learned that work is done by cottage industry, production houses, not as represented on slides.

**17. Do you use an on-site jury? If so, who is on the jury? How is their input factored?**

*The following shows use on-site jurors for other purposes than awards:*

	<b>Who is on jury?</b>	<b>Input factored?</b>
AA Street Fair	Six committee jurors, two peer jurors.	All eight scores are averaged and 1/2 to 2/3 highest scoring artists are reinvited in those categories.
Atlanta	Artist advisors and judges	For invitations
Cherry Creek	4 people - museum curators, gallery owners, etc.	Again-numerical scores
Independent	Exhibiting artists.	Equal to 1 juror in next year's jurying.
State Street	Same jurors as slides/previous to show- adding perhaps additional ones for particular mediums.	On-street allows approx. 2/3 of participating artists back in.

*continued on p. 15*

# The 1996 NAIA Artists' Survey

This survey will reach as many as 1500 artists. We realize that only a percentage of those artists will respond. It's fair to assume that those who make the effort will be artists for whom the well being and future of our industry is a real concern. It follows that those artists will be the ones to whom our counterparts, the show directors and events producers, will turn for input. This survey may be your best opportunity to contribute your thoughts and perhaps have an influence on the industry that supports you. The survey is as comprehensive as we could make it. Please do your best to provide well considered and complete answers. Additional comments are certainly welcome. The NAIA will make the collective responses available to the directors and committees of existing and developing shows.

\_\_\_\_\_  
Your Primary Media category

\_\_\_\_\_  
State (where you live)

## Application Process

*Since our income is directly related to our ability to participate in quality shows, the process that leads to our being invited or rejected is of vital interest. The following questions relate to the application process, the selection process and related fees.*

1. What sources do you use to determine which shows you will apply to? Rank each one that you use from 1 to 5, with 1 being of very little importance and 5 of great importance.

- \_\_\_ word-of-mouth
- \_\_\_ direct recruitment by show directors or staff (even if the person has no influence on the jury process)
- \_\_\_ Sunshine Artists magazine
- \_\_\_ Art Fair Source book
- \_\_\_ Harris List
- \_\_\_ Internet
- \_\_\_ Other Sources (*please list*)

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2. How do you rate the credibility of the sources? Rank each one that you use from 1 to 5, with 1 being of little or no credibility, and 5 being very reliable.

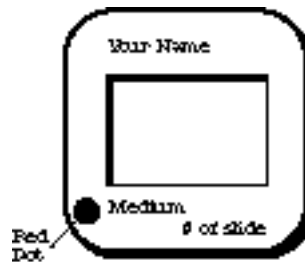
- \_\_\_ word-of-mouth
- \_\_\_ direct recruitment by show directors or staff
- \_\_\_ Sunshine Artists magazine
- \_\_\_ Art Fair Source book
- \_\_\_ Harris List
- \_\_\_ Internet
- \_\_\_ Other Sources (*please list*)

\_\_\_\_\_  
\_\_\_\_\_

3. What factors affect your decision to apply to a new show? Check those that matter most.

- \_\_\_ Location
- \_\_\_ Dates
- \_\_\_ Fees
- \_\_\_ Quality of Prospectus/Application
- \_\_\_ Size (# of artists)
- \_\_\_ Who else is going

4. Dan Gable represented the NAIA at the September meeting of the International Festivals and Events Association and suggested using this standardized slide format. They were enthusiastic about the idea and adopted the format below as a standard form and are urging their members to use it.



Would this be an acceptable format for you? Yes \_\_\_ No \_\_\_  
If not please explain.

\_\_\_\_\_  
\_\_\_\_\_

5. Do you prefer a postmarked deadline or an 'arrive by' a certain date deadline? Postmarked \_\_\_ Arrive by \_\_\_

6. Do you have a problem fitting into the media categories most shows use? Usually \_\_\_ Occasionally \_\_\_ Hardly ever \_\_\_  
Please explain:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

----->  
*pull out*



7. How would you feel about a division into just 2-D and 3-D?

Yes \_\_\_ No \_\_\_ Undecided \_\_\_

Please explain:

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8. What information do you need on a show prospectus that is rarely or never on them?

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9. Are you interested in knowing how many spaces are available to be filled by the show application process? Yes \_\_\_ No \_\_\_

10. Are you interested in knowing how many applicants the show had the previous year? Yes \_\_\_ No \_\_\_

**Selection Procedures**

1. Would it be helpful to be informed on the application in what order and arrangement the slides are projected?

Yes \_\_\_ No \_\_\_ Don't Know \_\_\_

2. Do you feel it is helpful to have exhibiting artists on a slide jury? Yes \_\_\_ No \_\_\_ Why?

Please explain:

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3. Do you believe that shows should invite juried exhibitors strictly on the basis of their jury scores?

Yes \_\_\_ No \_\_\_ Undecided \_\_\_

Comments?

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4. Should shows make an individual artists' jury scores available to him/her upon request? Yes \_\_\_ No \_\_\_ Undecided \_\_\_

5. Is it helpful to have an explanation of the wait list policy if the show maintains this? Yes \_\_\_ No \_\_\_ Undecided \_\_\_

(most shows provide this to wait listed artists)

6. If you have served on a slide or street jury do you have anything that might be helpful to relate about the experience?

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**Show Fees**

*The following questions pertain to show fees. (The information given in the Directors' Survey should be considered.)*

1. Do you believe that most jury fees are reasonable?

Yes \_\_\_ No \_\_\_ Undecided \_\_\_

2. To what extent do jury and booth fees influence your decision to apply?

Very much \_\_\_ Not much \_\_\_ Hardly ever \_\_\_

3. Would it be helpful to you to pay for booth spaces by credit card even if a small fee is charged for this option?

Yes \_\_\_ No \_\_\_

4. How do you feel about percentage of sales as a booth fee as opposed to a flat booth fee?

\_\_\_ Favor percent of sales

\_\_\_ Favor flat booth fee

\_\_\_ Favor combination of two

5. Is it important for shows to refund fees if spaces are filled from a waiting list (keeping in mind the directors' responses)?

Yes \_\_\_ No \_\_\_

**Advertising and Promotion**

*We're interested in artists' perceptions of what works best and what doesn't. These questions address elements of advertising and promotion, displays, artists services, show rules and regulations, awards and judging.*

1. When a show offers promotional post cards to artists do you use them? Yes \_\_\_ No \_\_\_

Do you have any suggestions for the optimum layout of the post card?

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2. Would you prefer a sticker with show information to attach to your own post cards? Yes \_\_\_ No \_\_\_ No opinion \_\_\_

3. Do you supply promotional materials (photos, bios, etc.) to art fairs you participate in? Yes \_\_\_ No \_\_\_

If not, why not?

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Would you be more inclined to submit materials if the NAIA provided a sample format for doing so? Yes \_\_\_ No \_\_\_

4. Do you maintain a mailing list for each show you do? Yes \_\_\_ No \_\_\_

**Display**

1. Do most shows take your display requirements into consideration? Yes \_\_\_ No \_\_\_

When there has been a problem, what hasn't been taken into consideration?

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2. Do you believe shows should take any responsibility for helping you protect your work, such as advising you of dangerous weather conditions or managing crowd problems?

Yes \_\_\_ No \_\_\_ Undecided \_\_\_

Have you encountered any shows that have managed these problems well and how do they do it?

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3. Do you ever have problems dealing with entertainers, food concessions, or other types of vendors? Yes \_\_\_ No \_\_\_

If yes, please explain:

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How have these been resolved?

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**Artists Services**

1. What amenities are most important to you? Please rank the ones that are important from 1 to 5, with 1 of little importance and 5 being very important.

- |                         |                            |
|-------------------------|----------------------------|
| ___ Security            | ___ Artists' Parties       |
| ___ Artists' rest areas | ___ Indoor bathrooms       |
| ___ Booth Sitters       | ___ Parking                |
| ___ Electricity         | ___ Discounted hotel rooms |
| ___ Free Food           | ___ Responsive staff       |

2. How important are they in you decision to apply or return to a show?

- \_\_\_ Very important
- \_\_\_ Somewhat important
- \_\_\_ No importance

**Show Rules and Regulations**

1. Have you encountered any rules pertaining to your media that you feel are unrealistic or unenforceable? Yes \_\_\_ No \_\_\_

If so, what and why?

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2. Do you feel it is important for shows to police the rules they state in the application? Yes \_\_\_ No \_\_\_

Do you have any suggestions on how to do this?

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3. Do you believe misrepresentations by other artists are a problem in your media category? Yes \_\_\_ No \_\_\_ Don't Know \_\_\_

What have you encountered?

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Have the problems been successfully resolved?

Yes \_\_\_ No \_\_\_ Don't Know \_\_\_

If yes, how?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



4. Should shows 'network' the information they have regarding misrepresentations, if definitely confirmed?

Yes \_\_\_ No \_\_\_ No opinion \_\_\_

**Awards and Judging**

1. Do you feel that awards should be allotted by category or do you feel awards should be given at the judges discretion overall?

By category \_\_\_ Judges discretion \_\_\_ Undecided \_\_\_

2. Do you feel that the judges should assess an artists entire body of work exhibited or select individual pieces for jurying as they do at Coconut Grove and Winter Park?

Entire exhibit \_\_\_ Separate Pieces \_\_\_ Undecided \_\_\_

3. How important are award amounts upon your decision to apply? Check one.

\_\_\_ Very important

\_\_\_ Somewhat Important

\_\_\_ Not important

**Final Questions**

Are there any other questions you felt we should have asked?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

What do you think are the most important issues facing our industry today?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

There are many of the opinion that current rating systems do not reflect all aspects of a show. This makes it difficult for shows to assess their relative successes and shortcomings from the artist's viewpoint. It also provides little insight for artists interested in identifying the best venues for their medium. Because this survey comes at a time of year when most of us

have reached the end of another exhibition cycle we are in a position to offer a truly comparative assessment of the years' events. Please consider the following aspects when ranking the shows for your media.: overall sales, hospitality, attendance, security, layout, informed crowd, award system, judges, overall quality of work, advertising, food, staff, and setting. Rank the top 15 shows for your media with the best show no.1, 2nd best no.2, etc.

1. \_\_\_\_\_  
2. \_\_\_\_\_  
3. \_\_\_\_\_  
4. \_\_\_\_\_  
5. \_\_\_\_\_  
6. \_\_\_\_\_  
7. \_\_\_\_\_  
8. \_\_\_\_\_  
9. \_\_\_\_\_  
10. \_\_\_\_\_  
11. \_\_\_\_\_  
12. \_\_\_\_\_  
13. \_\_\_\_\_  
14. \_\_\_\_\_  
15. \_\_\_\_\_

Please detach and return by Feb. 10th to:  
**NAIA Survey, PO Box 334, Dundee, IL. 60118-0334.**

If this is sent to a residence with two artists please make a copy of this so both can respond. If you are not a member and would like to receive the results of this survey, please put your name on our mailing list by calling any of the committee members or sending it to the PO Box.

Individual responses to this survey will be held in complete confidence. However, if you are willing to discuss your ideas further please give us your name and phone number.

Name \_\_\_\_\_

Phone no. \_\_\_\_\_

**Optional** – Increasingly the NAIA will be asked to help identify and provide some perspective on issues that arise within the industry. Let's be proactive. Questions are cropping up now regarding reproductions, photography, and the use of computer technologies. If this survey hasn't left you brain dead and you find yourself so inclined please send you thoughts on these (and other) issues directly to Banister Pope/ NAIA, 399 Ravens Ridge, Boone, NC 28607. Thanks.

**18. Does the director or committee have a few spaces in reserve to be assigned at their discretion?**

Only Atlanta, Philadelphia and Sausalito answered yes.

**19. Do you have recommendations that might enhance an applicants chance of being selected?**

American Craft	Good slides are paramount...they must be current and visually attractive, reflecting the excellence of the craftsman's work. Jurors seem to prefer when human models are NOT used to display mdse. Show close up of woven items, if possible.
Ann Arbor Street	Make sure you send the best possible slides of your most exciting work.
Atlanta	Good slides
Cain Park	Don't submit more than required. Do submit everything that is required. No books. brochures, detailed histories, samples, etc.
Cherry Creek	(1) Read the prospectus and fill out the forms completely and neatly. (2) GOOD photographic quality of slides
Independent	Good slides, good slides, good slides! (got it)
Milwaukee	Good Slides!
Philadelphia	Spend money on slides!
Saint Louis	Correct & complete application, accurate marking of slides
Sausalito	Quality slides!!!
Smithsonian	Applying in more than one category if the artist's media does straddle more than one category. Get professional slides made - spend the money - it's very difficult to get into a top show without excellent slides
State Street	Base 3 slide selection on overall appearance - same perspective, same size relationship - for slides, On-street presentation is paramount!
Winter Park	Good Slides

**20. Do you maintain a wait list? How is it managed? *The following shows responded yes:***

American Craft	Contract Chairman keeps list and confers with Chair if there is a cancellation. Should a cancellation occur, the artist next on the wait list from the same media is contacted. No exceptions.
Ann Arbor Street	Just for each year. It dissolves after the show has started & is full. Right now we have one list. I have thought maybe it should be by media.
Atlanta	By category and score - the artist advisory panel also scores the show. We use them to break the ties and help with the waiting list
Cain Park	25 are selected from the top rejects, usually in a variety if media. They are then called as openings appear in their medium.
Cherry Creek	By numerical score by category
Independent	This is the only place I believe categories can play a part - when a ceramist cancels, he (she) should be replaced with another ceramist. Why Because of the artist's placement in the show. You don't want an entire row of painters or jewelers or wood turners.
Milwaukee	Top scorers - some balancing
Philadelphia	Arranged by media and again based on scores
Saint Louis	As many as 20 placed on list in varied media & relative to jury's scoring. As artists drop out the next artist (in the same media) is contacted to show.
Sausalito	Managed by scores, then locality when show is close
Smithsonian	Approximately 20 artists are on it (more this past year) Usually the wait list has people that have all the same scores but if not, the top score would be the first invited. Otherwise the replacement is made from the media of the artist that canceled.
State Street	Have chosen up to 60 for wait list - rarely get to 40 but it happened once. Reinvites for the most part return with probably 10-15 that may not - so wait list up to 20 is pretty much guaranteed.

## F E E S

### 1. Please give us a list of who must be paid in the production of your show.

	Jury	Booth	Where does money go?
American Craft	\$25	10x10-\$600 (corner \$800) 10x15-\$900 (corner \$1,100)	This show is all volunteer run and the proceeds from this show are turned over to the Evanston and Glenbrook Hospitals. We receive revenue from the gate, application fees and booth fees. Rent, security, food, printing, postage, public relations, etc. must also be paid. Donations are solicited from individuals and corporations to help produce a profit.
Ann Arbor	\$18	\$150 + 4% .	Revenues - booth fees 23%, 4% commission - 41%, jury fees - 26%, rest is currently from merchandise sales & interest. Major expenses: staff - 29%, ads/ PR/ print 14%, wood booths are \$180- 14%, office 8%. on-site - 18%, merchants - 2%.
Atlanta	\$15	\$550	
Cain Park	\$15	\$200	All revenue is allocated to the city general fund. The city approves an annual budget to mount the festival.
Cherry Creek	\$25	\$350	We believe \$25 is a fair jury fee. Just like artists do with their work, we observe 'the market'. While CCAF is one of the 'premier shows' - we want to be fair. So we charge an 'average jury fee among the top 10-15 shows. Printing/Design - \$5000. Postage - \$3500. Jurors Honoraria - \$3000. Travel Expenses - \$3500. Projectors, Trays, Equip. - \$1200. Pro-rated staff time to administer process - \$13,500. Room Rental Rest. - \$1000. Copying - \$150. Total Jury Expenses - \$30,850 + variable exp. Festival CASH production expenses are well over \$500,000 - Booth fees are \$70,000.
Independent			I don't think show directors can honestly say that their jury fees go directly toward 'jury expenses' or booth fees go directly toward 'advertising' (for example). Competition and the free market system determine what the fees will be - if you're the best show in the country and have the highest quality -you can probably charge more money! If you're a new show with few buyers -you're prices must be lower. The artists and the community is unaware of the expenses involved in implementing a show. In addition to the office overhead there is advertising (which used to be free in many cases, but now media is demanding payment); sanitation, police & fire, equipment rentals (barricades. toilets); artists hospitality, printing, etc. It would be impossible to have a uniform jury or booth fee because each event has such varying expenses.
Milwaukee	\$25	\$275	Tents - \$50,000 - \$60,000, Fencing, Advertising
Philadelphia	\$25	\$825	Jury Fees - operating expense, printing expense, mailing expense, staff expense, jurors honorarium & travel expense, advertising to potential applicants Booth Fees - Building rental, labor expense, staff expense, rental expenses, printing, advertising to attendees
Saint Louis	\$20	\$200-275	Jury & booth fees combined represent less than 10% of the festival's revenue while the costs associated with producing the visual art show component of the festival represent 20% of total expenses. Poor question. We should ask if corporations/foundations weren't subsidizing an event how much would it cost artists to participate.
Sausalito	\$25	\$500	\$5,000 goes to artists' awards, \$14,100 to Community Grant Awards, \$149,844 to Community Service Awards, \$177,325 to Sausalito Chamber of Commerce Business & Community Programs
Smithsonian	\$25	\$850-\$1150	Jury fees go entirely to show overhead - juror honorariums, salaries for office staff, printing, meals, postage. The booth fees go to rent the facility (the National Building Museum) electricity, signage, drayage. rentals, etc.
State Street	\$20	\$380-\$480	I can say all proceeds in the SSAAF go to the hosting organization, the State Street Area Assoc. and in turn back into the community.
Winter Park	\$25	\$210	Jury fees make up the difference for awards, pay for the judges and jurors expenses, high administrative overhead, (postage, printing, promotions, port-a-lets, etc.) as well as city departments, including fire, police, parks, public works, etc. It is very expensive to put on a show.



**4. Do you require the booth fee to be included within the application?**

The following shows do: American Craft, Cain Park, Cherry Creek, Philadelphia, Saint Louis, and Winter Park.

**5. Do you have a refund policy? What is it and why? *The following shows do:***

American Craft	The exhibitor must cancel in writing before June 15, and if the space is filled by another exhibitor, any deposit, less \$50 service charge, will be refunded. No refund will be made for a cancellation request received after June 15.
Ann Arbor	No refunds after May 1st for reinvited artists & June 1st for artists accepted through the slide jury.
Atlanta	
Cain Park	Refunds of booth fee until March 5th (app. - it varies with weekend dates). the last date aps. will be accepted if they are postmarked 3/1 or earlier. No refunds after.
Cherry Creek	100% up to one month prior to show
Independent	Full refund by certain date
Saint Louis	
Sausalito	Fees due June 15th, Cancellation June 15- July 15 - 75% returned, July 16 - Aug 15 - 50% returned, after Aug 15 no refund
Smithsonian	Up until now there were total refunds if the space was filled, even up to the day of the show, but next year \$100 administrative expense will be withheld for cancellations.
State Street	Usually up until May-April before show

**6. Is there a reason that in the event an artist must cancel and his or her booth is filled by someone else the artist can't have a significant portion of the booth fee refunded? *The following shows responded:***

Atlanta	After refund dates have passed we don't want to encourage artists to cancel
Cain Park	I have waived the rule for reasons of genuine distress - illness, injury or accident, or other unusual circumstances, not to accept another show.
Cherry Creek	We generally return 50% if canceled within one month and we fill the space. Don't return full fee if that artist's work/ name/ address are already in published materials. They'll still get some benefits.
Independent	None that I can think of!
Milwaukee	The policy is not to encourage artists to cancel your event so that they can participate in another
Philadelphia	No reason not to
Saint Louis	\$ is long spent on admin. of event & does not cover costs by show to replace dropouts.
State Street	It seems a struggle enough at a certain point to juggle late month changes - and really its more for a commitment and under certain circumstances obviously - a fee can be returned.
Winter Park	There is no wait list so we can't refund booth fees.



# Show Mechanics



### 1. What accommodations must you make to local merchants? Fire? Traffic Safety/ Security?

Since the physical location of the show determines the lay out, each has different requirements. All shows must deal with local fire codes, merchants if in business districts, traffic and security. Cherry Creek tries to alternate the sides of the street the booths are on every year to minimize 'blocking' of merchants.

### 2. How do you handle artists' parking?

All shows except the Smithsonian accommodate artists' parking, taking into consideration the limitations of their location. The Smithsonian Show has no secure parking in its proximity and cannot offer any to the artists.

### 3. How do you lay out your show to prevent the problems artists have with the proximity to food vendors or entertainment?

This was not an issue at indoor shows. All the other shows attempt to isolate the food and restrict the performances to stages. In addition two of the shows elaborated on this:

Independent	Glass wants light: Banister wants shade - Banister wants sun: no one wants Denny Dent; don't put fiber near smoke; heavy woollens in shade (what shade?); 14 people want to be next to Shirley Drevich; put Casey near a friend cause he'll never be in his booth; husband & wife want to be next to each other; husband & wife want to be back to back; divorced husband & wife want old spaces which are next to each other but now don't want to be anywhere near each other; single booths build 'tent cities' behind their booths for their relatives; doubles become triples; and all photographers want quadruples!
Winter Park	No matter what is done differently, each year has its problems in this regard.

## ADVERTISING AND PROMOTION

### 1. What kind of information and visual materials would you like from artists to make show promotion easier for you? *The following shows responded:*

American Craft	Black and white photos with good definition, short bios, resume.
Ann Arbor Street	Color postcards of artists work w/their name, city, state & phone # - human interest stories about artists & their art.
Atlanta	Slides
Cherry Creek	Good quality slides and short bios.
Independent	Good slides, brief bios.
Milwaukee	Mark a slide for PR use
Philadelphia	B & W photos. resume and artists' statement
Saint Louis	Upon acceptance to a show, submit a complete bio artists' statement - upon request PROMPTLY submit other slides, quotes, submit to interviews, etc.
Smithsonian	Clear slides. We request 2 - 5 x 7 or 8 x 10 B & W photos to use for publicity. We also duplicate slides to send out for publicity purposes. Don't send bios that are too long or difficult to read.
Winter Park	Artists can help by entering any poster contest an event has to offer or by inquiring about submitting a design. Obviously, a good slide of the work and an interesting bio and life, if possible! Newspapers, magazines and TV reporters need all the help they can get for an interesting story.

## 2. What could the NAIA provide?

Suggestions were: Standardized/ recommended format for bios; an exit survey from show to determine attendee demographics; and an artists' database with bios and interesting personal or professional information.

## 3. What type of advertising and promotion do you do? How broad? What mediums?

All the shows use the print mediums, some use TV, radio & on line. Also mentioned were post cards, billboards, county fairs, map/brochures and banners. American Craft, Ann Arbor, Saint Louis, Philadelphia and Smithsonian mentioned national promotion as well as local.

## 4. How far in advance do you have media placements?

American Craft, Ann Arbor, Philadelphia, Smithsonian, and State Street do placements up to a year prior to the show. The others concentrate their efforts for usually 2 months or less before the event.

## 5. Do you envision increasing corporate involvement in come years?

All except Cain Park and Cherry Creek said yes.

## RULES AND REGULATIONS

### 1. What type of work do you exclude and why?

The responses mainly stated production work in addition to the exclusions on their prospectus.

### 2. What kind of abuses have you encountered among exhibitors?

American Craft	Merchandise not as represented on the slides, exhibitor did not bring enough merchandise to show (must take orders and keep booth full).
Ann Arbor Street	Exhibitors bringing work not of the quality shown in their slides. Moving storage & chairs out beyond the 10 x 10 booth space. Verbal abuse of customers, other artists, city & fair officials, merchants. Not filling orders in a timely fashion. Missing deadlines.
Atlanta	Offsets, thermographs, artists twisting the rules to show work they should not
Cain Park	Buy and sell, especially wood and low-end jewelry; commercial lithos represented as paintings or artist prints; workshop painting manufactured in an art mill; cheap off-shore jewelry
Cherry Creek	Selling offset prints - photos of paintings, T-shirts, etc.
Independent	In my experience - very little - most are honest and reputable
Milwaukee	Production work, work not same as jury slides, usually inferior
Philadelphia	Bringing only a few pieces of work exhibited in slides and a large % of other work not juried into show.
Saint Louis	Mostly the attempt to show what is clearly not represented on slides.
Sausalito	Manufactured work such as cards, posters, unlimited reproductions
Smithsonian	Artists who come to the show late - a warning is sufficient
State Street	The prints (all kinds), Molds & kits, Booth contents inferior to slides, Items made in mass (too large of outfit working on product)
Winter Park	Reproductions and being out-of category

### 3. Do you have a mechanism for policing show rules?

All shows respondent yes:

	<b>What ?</b>	<b>Where does it break down?</b>
American Craft	Show director and show chair review frequents the show floor and are very aware of booth presentation and merchandise. [Violations of show rules are] discussed with the exhibitor and the merchandise is removed	It doesn't break down. The reputation of the show is strong enough that people don't violate the rules.
Ann Arbor Street	8 street jurors - actually, the acceptance committee	It doesn't seem to
Atlanta	We have qualifiers' artists or people from the community knowledgeable in art to handle disputes, look for problems	Callous misrepresentation from 'artists'
Cain Park	Check booths during the show	Rules break down when artist deliberately defy them by exhibiting excluded items and ignoring stated or posted rules.
Cherry Creek	Committee reviews exhibits to ensure consistency with juried slides and show rules	Exhibitors 'suspected/rumored' to be selling imported work or work done by others. We want to exclude their participation - but need proof!
Independent	Artists 'street jurying' is best	PHOTOGRAPHY, jewelry - hand made or bead stringer
Milwaukee	Artist advisors and daily newsletter	Production work - offsets - no proof provided
Philadelphia	Getting to every booth to see work	It doesn't
Saint Louis	Vetting of show, exec. dir. intervention	Gray areas of reproduction work/cottage "team" producers
Sausalito	Artist self-patrol, word of mouth	Jealousy
Smithsonian	Volunteers monitoring the exhibits - lots of volunteers	Not too many problems - the prestige of the show helps prevent potential violations.
State Street	The jury occasional spotters looking for print violations or second to fourth day change in booth from contents from what was JURIED the first day. Checking slides-to-contents.	The back of booth transactions from artists. No generally very blatant breaking of rules. Artists at shows are your best spotters.
Winter Park	The viewing committee handles all problems with rules and regulations.	The breakdown comes with artists who hide violations. It is not nice to tattle-tale, but it is often only when another artists sees a violation and reports it, that anything can be done.



Internet:

# Web Pages now available for NAIA Members

Although the NAIA World Wide Web site was not originally meant to serve a marketing function I think it might be advantageous to offer as an option to the membership the opportunity to have a 'mini' homepage available to each member on the Web site. This homepage would be comprised of the display of a 'thumbnail' (small) image of the members work on the "member roster" page hyperlinked to another page with two large images along with contact information. Those members with a Web site of their own would be linked to their site. Members may decide what contact information to include (i.e. phone number, street address, etc).

At the present time very few artists are making sales on the Web and I don't really expect the NAIA site to generate sales. I do think having a representative sample of work from as many members as possible will do much to demonstrate the high quality of this body of artists to show directors, the public, other interested parties, and importantly, other artists that may be interested in the NAIA but were unsure of the depth and seriousness of it's members. The NAIA site receives up to sixty or so visitors every day and this will only grow.

To facilitate this in as expeditious a manner as possible, and with the fact that virtually all members have slides of their work, interested members should mail two or three slides to me. After I have received a sufficient number of slides I will forward them to a digital imaging company in California for copying to a CD. From this CD I will manipulate the images to a consistent size and, along with contact information, format this for inclusion on the NAIA Web site. The slides will be returned to the members after this process. I would love to include a short biography on each page but the typing would be a killer - suggestions are welcome on how this might be accomplished. If anyone with email capabilities would like to do the typing it would be an easy matter to email material to me ready to "copy and paste".

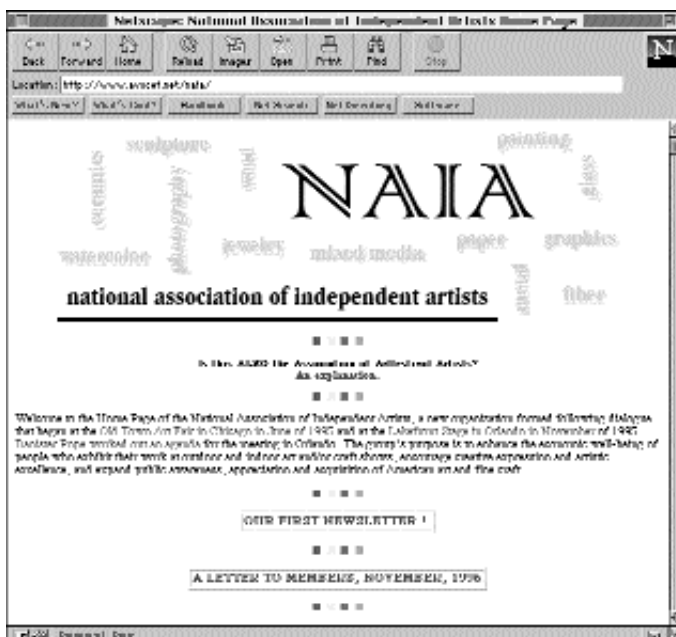
I have struggled a bit with the prospect of creating, maintaining, and storing 200 home pages and believe that a flat fee of \$20.00 per member should be sufficient. For those with their own Web site there really is very little work to be done to link to their site - members can email me a thumbnail for the member roster.

I hope to also set up a "Random Artist Image" button so visitors may click on a button and an image will load randomly for their perusal, even a random selection from selected media. Another possibility is a monthly show rotating among the members so visitors can get a taste of the work members produce without being overwhelmed. Cross-referencing the member database by geography, media and, of course, name is also in the works.

I have so far been delighted to volunteer my services to NAIA and certainly do not expect to make a profit of any sort with this proposal. I believe the fees will cover mostly the cost of digitizing images and storage on my Web site server and part of my time. The fee could certainly be considered as more productive than some jury fees. I have not really considered how to handle the possibility that members might wish to have me do more work on their individual home page. Any suggestions on how this might be handled gracefully would be appreciated.

One caveat: there is no such thing as copyright on the Web. Your image can be on someone's computer hard drive with the click of a mouse button.

If you are interested, send 2-3 slides, a check for \$20, and a stamped-self addressed envelope to Michael Hamilton, 2012 N. 19th street, Boise, ID 83702. Any questions? phone (208) 345-6384 or email to michael@avocet.net.



The NAIA web site can be found at:

[www.avocet.net/naia](http://www.avocet.net/naia)

# Recommended Resources



It was great to hear from some of you about how you enjoyed this column. We are still looking for input though, so please stop us at any show and give us any suggestions or tips you'd like to share. Although we travel a lot we don't go everywhere and we need your help.

## ON THE ROAD

Since many of us will be spending time in Florida this winter we thought we'd talk about our Florida experiences. We have spent a great deal of time in the Miami area and usually stay at the Riviera Court in Coral Gables, on US 1, (800) 368-8602, a small



*"Snapshot" ©1992 Norm Darwish*

very clean and reasonably priced motel with its own security guard, a helpful item when staying in this area. It is close to the following shows: Coconut Grove, the south Miami shows, Beaux Arts, and fairly close to Baptist Hospital. Also nearby are Howard Johnson's and Holiday Inn. There are many interesting places to eat close at hand. One of our favorites is LB's eatery on Ponce de Leon on the edge of the University of Miami's baseball stadium. The food is good, fresh, and it has good prices and a decent vegetarian selection. There are also lots of movies nearby at the Riviera and the Bakery Centre.

From this area you are not far from many activities. It's a short drive to Key Largo and the John Pennekamp Coral Reef State Park where you can go on a snorkeling tour or a scuba trip. It's not far from Everglades National Park, although to really get the flavor of the Everglades you

should stay there for a few days. You can stay at the Flamingo Lodge at the end of the road or at the campgrounds in the park. This is not at all commercial. It's a very nice break from the crowds and noise of Miami.

We have really played tourist in Miami and had a great time. We have rented a sailboat at the Marina in the Grove and sailed in Biscayne Bay with dolphins swimming around us. One day between shows a group of us boarded the metrorail and rode it all over town, got off and visited the historical museum and the Bayside Marketplace. One of our favorite ways to spend the day is to drive over to Miami Beach, park on Ocean Drive and walk the beach (this is the famous South Beach area). The architecture is wonderful (only in Miami), the cafes have interesting food, the people are a sight in themselves. Then you walk off the beach and enter the Cuban

areas, have a cafe Cubano, and mix with the retirees shopping on Lincoln Avenue where there are international stores, more restaurants and interesting galleries. Of course, there are many place to stay around here but we're too nervous to take our van loaded with artwork to some of these areas overnight. Miami is where we learned not to park next to another van. It sets up a blind area between the vans that results in many break-ins, as happened at the Coconut Grove Artists' Dinner a few years ago.

We've spent many days exploring the 83 acre Fairchild Tropical Garden in Coral Gables, the largest tropical botanical garden in the continental United States. Just north of the garden is Matheson Hammock Park, developed by the CCC in the 1930's, very scenic with a quiet beach. It feels like the Miami that used to be, years ago.

To really get into the Florida mind set read some books set in Florida. Recommendations: *Their Eyes Were Watching God* by Zora Neale Hurston; *Miami* by Joan Didion; *Killing Mr. Watson* by Peter Matthiessen. Also, outrageous adventures by Carl Hiaasen including, *Tourist Season* and *Elmore Leonard's book, Get Shorty* and many others. *Caribbean* by James Michener, travels many of the streets where you will be walking.

We love to be in Miami in the winter and consider it to be one of the perks of our business to have to go to Florida every year. We think Michigan is a great place to live, but there is something wonderful about being in a hot tub in Key West while the blizzards are blowing at home.

## IN THE STUDIO


Kathy Eaton writes: "The long hours I spend alone in my studio have been somewhat relieved by listening to recorded books. This wonderful idea is increasingly useful as more interesting and widely varied titles become available. Fortunately our local library has a good collection but since I've pretty much exhausted their tapes, I occasionally rent them.

A couple of the notable books for artists are *Depths of Glory*, Irving Stone's fictional biography of Camille Pissaro, and *Toulouse Lautrec* by Julia Frey, a detailed and occasionally tedious account of his life. On other more contemporary subjects I enjoyed *The Monkey Wars* by Deborah Blum, a study of the pros and cons of animal testing and *It Doesn't Take A Hero* the autobiography of General Norman Schwarzkopf. And for a good story and good writing just about anything by Edith Wharton is great, but especially *The House Of Mirth* is as engrossing as a book can get."

My favorite was Willa Cather's *O, Pioneers*, so wonderfully read that you found yourself on the prairie with the characters, and it's especially enthralling to listen to as you drive across Nebraska.

These recorded books can be rented from Books-on-Tape (800) 626-333, Recorded Books (800) 638-1304 and Blackstone Audio Books (800) 482-9294. We recommend these particular companies because the books are unabridged so you really get the whole story.

In *Psychology Today*, July/August 1996 there were several good articles: 'The Creative Personality' culled from interviews with 91 eminent individuals, and 'Capturing Creativity', the four most effective strategies for boosting yours.

Now we really look forward to your input on this column. Contact us at 298 W. Chicago, Coldwater, Mi. 49036, (517) 278-7515, fax (517) 278-4751. See you on I-75 soon.  *Connie Mettler and Norm Darwish*

# Classifieds

FOR SALE: Plexiglass - 8 x 10 boxed 80 sheets, \$20. Laurie Coppedge (904) 388-1165

FOR SALE: Nielsen Black Metal Frames, Profile #12-21 asst. sizes. Laurie Coppedge (904) 388-1165.

WANTED: Etching Press (bed approx. 23 x 36) Marita Parisi (914) 336-0814

VIDEO FOR SALE: "The Art of Clay Printing" by Mitch Lyons, 68 minutes \$39.95 plus ship/hand \$3.00 - Total \$42.95 Call (610) 869-8652 or write Mitch Lyons, PO Box 40, New London, PA. 19360

INTERNSHIP WANTED: I am a photography student at The Ringling School of Art and Design in Sarasota Florida and am interested in securing a summer position as an intern. Would you have any suggestions? I would be willing to travel to just about any location if I could gain exposure to an interesting area of the photographic arts. Andrew Power, apower@rsad.edu

Duke Klassen, jeweler and author has had his book of stories *The Dance Hall* at Spring Hill published by the New River Press in Minneapolis, Mn. \$14.95 paperback 1-800-339-9047.

FREE CLASSIFIED ADS to members. Deadline Feb. 15, 1997 for Spring newsletter.

