

NAIA

NATIONAL ASSOCIATION OF INDEPENDENT ARTISTS

The NAIA 2000 Artists' Survey Results

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

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

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

The responses about increasing NAIA membership fees from the current price of \$40 were mixed between acceptance and resistance. The answers to one question indicated that 67% would be willing (some reluctantly) to pay a fee increase. Responses to the second question indicated 50% preferred to keep the fees the same. Numerous alternative income generating ideas were also suggested.

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



Charles Gatewood

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Letters

Dear NAIA,

When I first filled out my survey and got to the question about raising membership dues, my initial reaction is to yell NO! Everything just seems to keep going up and up. But then I started putting it in perspective and thinking about all the things that you have accomplished.

Let's face it, I fork over \$35 to the Smithsonian every year and don't really expect to get in. I pay dues to a number of guilds across the country just because I've heard that guild members MAY get preference. In comparison, your \$40 is cheap. Plus it seems that it would be the easiest way for you to raise the needed funding. So, if you decide to raise fees to \$75, I will grit my teeth momentarily, but gladly write the check.

I'm hoping that from your questions about health insurance that this means you will be writing something about it. It's one of those things that I know I should do but it is a little overwhelming when you have zero information about it. What's considered a reasonable monthly charge? What are the different kinds and how does their coverage differ? There must be companies that specialize in small businesses but who? And who has the time to check all the stuff out? Any input from you would be great.

Well, I just wanted to say thanks for all your effort. I know that a lot of people will scream about an increase in fees, but you guys have been doing a great job and it's nice to know there's someone looking out for my interests. Keep up the good work and take care.

Janet

Comment with Survey,

Your continuing gathering of information is such important work. The effort to increase our awareness and broader view of our profession makes us better artists. Thank you for asking.

C.T. Whitehouse

Dear Sirs,

The Arts and Crafts Fair business has been an interesting learning experience. I completed my third year in the business in 2000 and will be dropping out all together. I found my work too expensive for this venue and too many shows where my work did not appeal to the crowds taste.

Unfortunately, the money I borrowed to start this business is gone. My expenses were running \$25-30,000 a year and my net each year was only \$5-6,000. This has left us (my wife and 3 children) in debt and me looking for other work. This has been a failed business venture and I will be dropping out of the NAIA as well.

I wish you good luck,

Bill Wright

Dear NAIA,

Thank you for your interest in the Charlotte Arts Festival for May 2001. The response to our advertisement was overwhelming and made a real statement of interest from the artist community for a major arts event in Charlotte, North Carolina.

After a great deal of thought, we have made the difficult decision to postpone the Charlotte Arts Festival until May 2002. This additional time will allow us to strengthen the event as we work closely with our event partners; the Arts & Science Council, the Mint Museum of Craft + Design and the Tryon Center for Visual Design. Please visit our web site at www.charlottecentercity.org for updates and general information regarding this event.

Please feel free to visit Charlotte the first weekend in May 2001 for the **Taste of Charlotte a taste of food, and performing arts**. We appreciate your interest and understanding regarding the postponement until 2002 and hope that you will be a future part of our event.

Sincerely,

Sheryl L. Findlan

Director of Programs & Events

Dear NAIA,

I did not fill out this form (*the show rankings part of the survey*) because I am more interested in facts that are not shown. Also, so much of this bases on an artist's success at his art form, his ability to understand what he sees, and how well he interprets and converses with others. A good show for John is not necessarily good for Sally, and what is important to Sally is maybe unimportant to John.

You need to get tougher on the tough subjects. As tough and probably tricky (with no untruths) as all the cheating and misrepresentation out there (buy/sell, factory art, imports, multiple employee studios). This is hurting more than anything and we all know it. An art police is needed to blow a long strong whistle in such a way that legal prosecution such as discrimination can not be enacted against us.

Eric Nimberger

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Since we had an increased number of survey responses we have an increased number of shows that met the criteria to be included in our rankings. One thing I noticed while reading the surveys was that there was little correlation between artists' incomes and the types of shows they did. People who participated in what are generally ranked as the best shows in the country for sales often had only very modest incomes, while artists who did shows that are rarely heard of occasionally had very high incomes. There should be a special cautionary note when interpreting the sales figures, because scores for shows with very high averages varied widely, often as many as 6 to 8 points. Typically if a show had many scores of 10 it usually had some low scores of 2 or 3. In the categories that reflect a show's efforts, (Communication, Hospitality, Promotion, and Security) the scores were very high overall, showing an appreciation for what shows are doing well.

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

Kathleen Eaton

Observations

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

There are a few things that stick out in my mind as I entered the responses from the surveys. For one, I thought it was interesting that a large majority of respon-

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

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

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

Alicia Simpkins

2000 NAIA Artists' Survey Results



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

What is your Age?

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

What is your typical yearly gross income?

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

What is your typical yearly net income?

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

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

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

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

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

Listed in order of most frequently checked:

Spouse or family support
Investment income
Real job, part or full-time (what?)
Teaching (13)
Graphics (2)
Landscaping
Editing
Full-time elec. contractor.
Part-time-- work 3 months in a greenhouse
Sheet metal worker
Photography
Studio manager
Sales
Auto parts
Ceramic supply business
Cleaning wench
Millwright
Art fair consulting

Other income sources::

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

Do you save/ invest for retirement?

Yes - 82% No - 18%

Check all that apply:

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

Other (what):

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

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

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

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

"Depends on income per year/ whatever is left over." (42)
 "\$2,000 maximum deductible for IRA." (26)
 "0-20%" (10)
 "Unexpected income." (5)
 "As much as possible." (4)
 "Stocks" (3)
 "\$2-3,000" (3)
 "When I have some money, I put it in my brokerage account."
 "\$1000-2000 per person in IRA each year; add to CD's through interest and extra \$ and rollover."
 "SEP, simple & IRA limits plus company matching."
 "Minimum \$20,000 a year, or as much as is left over at end of year. More if possible."
 "Invest when we have \$5,000 in dividends accumulated - usually 2-3x per year."
 "25-35% I invest the entire 15% SEP deduction and then additional savings."
 "Small gallery commission checks go into savings each month".
 "Monthly set automatic withdrawals from bank

account invested in funds (*dollar cost averaging*)."
 "Dollar cost average \$100 per month + \$800 year end investment".

"I need to be more concerned with creating a budget and determining a percent- currently, I don't know."

"Based on spousal income."

"More in fall when sales are better for me."

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

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

If you do not save/ invest for retirement, why not?

(check all that apply):

Listed in order of most frequently checked:

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

Other reasons:

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



Do you have Health Insurance?

Yes - 87% No - 13%

If yes, what is your approximate annual cost?

On an individual policy:

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

On a couple or family policy:

- \$1000 or under - 15%
- \$1001-1500 - 18%
- \$1501-2000 - 16%
- \$2001-2500 - 8%
- \$2501-3000 - 11%
- \$3001-5000 - 19%
- Over \$5000 - 12%

Part of an employee sponsored plan:

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

Part of another group plan:

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

If Group Plan, please describe:

- Spouse's plan (24)
- Blue Cross/ Blue Shield (10)
- small business (8)
- Chamber of Commerce (6)
- HMO (4)
- state plan (4)
- Fortis small group (2)
- Trigon (Virginia) (2)
- Medical savings account (2)
- National Assoc. of Self-Employed (2)
- "Golden Rule - it stinks - \$2500 deductible for each member, plus the next \$1000 and after being sick (cancer) I can not change policies - no one would take me."
- "SS disability"
- "Pacific Care"

"Business Assoc."

"Small group."

"We would like to be on a group plan; we have \$5000 deductible per incident; no prescription coverage; no coverage for pre-existing conditions."

"Actually, it's hospitalization insurance, with a large deductible."

"We get state funded *Badger Care* Medicare."

"Leased employee PEO."

"Michigan Retailers Service"

"Preferred Blue."

"University retirement program- funded."

"Retired teacher group plan."

"For several years I've made IRA withdrawals to pay for medical insurance-- penalty free, but it is taxable."

"Employees of our own corporation."

"National Assoc. of Self-Employed."(2)

"\$5,000 deductible."

"Kaiser Permenette"

"I pay annual dues to a union and get their group benefit."

"PPO"

"Insurance through *Health Awareness Association* group plan."

Do you have Business Insurance?

Yes - 56% No - 44%

If yes, what is your approximate annual cost?

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

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

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

Do you have Disability Insurance?

Yes - 11% No - 89%

If yes, what is your approximate annual cost?

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

Do you own a computer?

Yes - 91% No - 9%

Do you have internet access?

Yes - 91% No - 9%

Do you have a web site for your business?

Yes - 47% No - 53%

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

Less than 10% - 88%

10-25% - 10.5%

25-50% - 1.5%

50-75% - 0

75-100% - 0

Are you aware of the NAIA Open Forum on the internet? (<http://www.naia-artists.org/resources/forum>) The Open Forum is a *Coffee House* of many ideas, stories, questions and conversations relating to our industry, written by your peers. Typically, several posts appear daily. What is your current level of involvement with the Forum? (check one):

Read most/all posts, and often contribute my own - 8%

Read most/all posts, but rarely/never post my own - 22%

Check in occasionally/ contribute occasionally - 12%

Rarely/never check in - 39%

Never heard of the Forum until now - 12%

No computer or internet access - 7%

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

The discussions rarely interest me - 5%

Feel intimidated, I'm not a good writer - 6%

The *tone* of the Forum is sometimes too nasty - 8%

I don't have enough time - 42%

Used to contribute more, but got bored with it - 2%

Not worth the effort, who reads it anyway? - 2%

Concern about retribution from artists or shows - 6%

I simply just like to observe/listen/learn - 25%

Other:

"Don't have good computer/ typing skills." (6)

"I think it's a great idea- just am too busy lately." (6)

"Really like it as a place to exchange info- an extension of face to face sharing." (3)

"It is a good forum, just not always salient to my interests."(2)

"Often someone says what I would have said." (2)

"Actually I have a lot of questions but feel kind of embarrassed about my lack of experience doing AF's and my newness in general as an artist." (2)

"It seems to me that a little *clique* has their private correspondence gig going on the NAIA forum... they don't include or speak to others- I've learned to delete those posts quickly and read the ones that voice opinions or observations for all- or offer meaty info. I gave up trying to be included after some caustic responses- or I respond off the forum to email addresses." (2)

"My inquiries tended to be more practical rather than philosophical and I rarely got replies. I really don't care about the definition of art or how it differs from craft. I just want to keep doing what I love to do, make a decent living and sometimes I need advice. Though sometimes I do indeed pick up pointers or good tips or ideas from the forum. Mostly it's entertaining fluff for me. Maybe there could be 2 forums:

1) practical info 2) philosophical info." (2)

"Some of the discussions are just too esoteric and often are the sparrings of the visual artists."

"We craft artists are usually shunned as being not serious enough art makers."

"Often responses are very attacking. Rather than gently asking for more info for discussion sake or just plain old exploration of an idea (good or bad) the *slam dunk* seems to be the accepted behavior by some. Love Edward's thoughtful, constructive, artful posts."

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

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

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

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

"Not into computer chatting."

"Board member."

"Shy"

"My computer doesn't work. ARGH."

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

"I have *dropped in* in the middle of protracted discussions which have accumulated reams of comments. It is difficult to contribute, not having been engaged from the start of a discussion."



Also, much of the commentary is more of a dialogue (between an artist & show director, artist & artist, etc.) with a specificity that discourages participation.”

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

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

“Not a good typist, but read forum regularly.”

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

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

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

Membership fees comments:

- “No more than \$50” (5)
- “Maybe \$50, then \$75 in 2 years...sometimes a gradual increase is more acceptable.” (4)
- “But I think we’d lose people. If that amount or more would enable us to hire a full-time director who could implement such things as health insurance discounts, NAIA shows, etc. It might work!” (2)
- “Strongly support the idea”.
- “What is the money used for? How effectively is it used? What are the goals and objectives of the NAIA? Are these communicated well to the membership, to gain their support for fee increases?” (5)
- “Why not let members know where money goes and where it’s needed?” (3)

- “We need to know what specific benefits we, as artists, will receive for our money.” (3)
- “Make extra contribution optional, there is a great variation in incomes within the business and some are more able than others to contribute.”
- “Make sure money is absolutely necessary. It is easy to become a slave to a large budget and money making schemes!”
- “Lower it- this is the most expensive of the six I belong to.” (2)
- “Let \$75 include 2 people in same household.” (2)
- “I want to support a group that supports what I do. I’m just not sure what the NAIA is really doing, and I’m well informed so imagine what the ignorant independent artist is perceiving the NAIA as. There’s a lot of misconceptions about the NAIA and what it does or can do. Raising membership dues won’t help.” (2)
- “Many shows ask artists to donate work, \$40 is a lot already, unless you were to add more benefits.”
- “Why does it need to increase? What do I get for the extra \$35- I think you concentrate too much on those Big shows - Cherry Creek- only a small % of artists/ craftsmen EVER get into those shows.. how about the rest of us?”
- “Before I’d pay \$75, I’d need to see more participation from and more issues addressed regarding artists other than photographers and other graphic artists. Just how many NAIA members are glass workers, ceramicists, jewelers, woodworkers, etc.; as compared to graphic artists? Either keep \$40 or make it \$50.”
- “Just can’t afford more.”
- “We are 2 artists collaborating and now have 2 memberships- we would drop 1.”
- “Keep \$40 if at all possible.”
- “Get more members! They’re out there.”
- “I think \$50 or more will really discourage NEW memberships.”
- “NAIA worries me (as much as I support it in principle), therefore I’d rather not see it become too well-funded and powerful. It doesn’t really represent the artists that show at fairs in the aggregate- only a self-selected, self-interested group (and often self-righteous).”
- “Pay \$40 and volunteer time as a pledge for the extra money.”
- “I think the result of such an increase would result in a loss of revenue due to the number of memberships dropped. However, I would keep my membership.”

If not \$75, what would you suggest?

- Keep \$40 - 50%
- \$50-60 - 46.5%
- \$80-95 - .5%
- \$100+ - 3%

Keeping in mind limited human resources, what ideas do you have for the NAIA to raise money?

Ideas must be easily implemented to be effective:

- "Art auction- in person or on line" (37)
- "Grants" (14)
- "Host a show." (8)
- "Sell small items: t-shirts, hats, posters, notecards, etc". (8)
- "Get corporate sponsorship" (7)
- "Raise membership/ awareness." (5)
- "Where else can you get so much benefit and access for just \$40 a year? Raise the dues." (4)
- "Have a raffle." (2)
- "Keep it at \$40 for individual artists. Raise to \$80 for organizations. -sponsors?" (2)
- "Set up a food booth (people buy more of that than anything else)."
- "What do you need money for?... money won't help bring in more volunteers."
- "Perhaps if we could market museum quality cards, prints, calendar's etc. with images of NAIA artist's work. Similar to the Boston Museum or the Met. Museum of Art. Not sure of the logistics of this but we do have some very creative members. One venue of sale could be on the NAIA website, others should be explored."
- "Underwriters."
- "Make the focus broader so that artists who do not do outdoor shows will find it worthwhile to join. There are lots of us!"
- "A show evaluation book- available to everyone- members one price- non-members pay more."
- "Maybe shows should pay for OUR INPUT, for a change, as a result of these surveys."
- "Sell membership lists to shows rather than giving it away."
- "Charge to host member's websites. -Form individual, (regional or local) chapters- who would collect dues and raise money? Establish endowment."
- "Demonstrate results to the general artist population to increase membership."
- "Double membership fees for promoters. Offering results of your surveys (present and past) should be worth that much to them."
- "What about a \$1 lottery added to each membership? The winner gets a free annual membership

and the NAIA gets to keep the \$1 from the applications. (It's the opportunity to win some thing valuable that may be of financial value to NAIA members- and NAIA itself that I'm suggesting.)"

- "Any possibility of getting free space in fair program guides to solicit new members and request donations from the public?"
- "Why is more money needed- ask for additional donations."
- "Sell expertise for fair organization at \$200/ hr."
- "Produce/ sell handbook for show organizers, t-shirts, bumper-stickers,etc. for member purchase. Extra charge for website images."
- "Save money on using a lesser quality of paper. This survey is printed on heavy stock- did you need to do that?"
- "Web site gallery, publish a magazine, hire a professional fund raiser."
- "Maybe sell some advice or critiques of members work to assist in their individual growth."
- "Charge for services rendered. Anything but an art auction!"
- "Separate fund drives to members- our incomes vary a lot from year to year. Would be glad to share during a successful year."
- "Artwork donated by artists members. Information/ recruiter booth at shows."
- "Contact NEA for possible ideas or funding."
- "1) Notecards with cover art representing NAIA member's work- sold at special booth at contributing member's shows, and from our NAIA website. 2) Our own publication- "Art for the Soul"- stories from artists own experiences on the road, at shows- marketed same way as #1."
- "Almost every show ask for free work."
- "Assessments."
- "Contributions from shows (must be careful that this is not perceived as or in fact an arrangement to purchase influence)."
- "Sell ads- (like Sunshine Artist). Charge out organization if they use your forms or logo or certification (like websites). Sell work in online gallery?"
- "Bumper stickers/ decals "BUY ART" @ \$1 ea., etc."
- "To save money- instead of mailing this questionnaire/ survey - send it to as many members as possible on the computer - get email addresses/ set up a program so that responses are anonymous."
- "LOTTERY!?! Raffle tickets sold to NAIA members or all artists/ craftsmen. Prizes-



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

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

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

"Advertising links to website."

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

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

"Is there any way to make it possible to let NAIA be able to be a benefactor in someone's will?"

When an artist dies, money could be left to the organization as a contribution. Just a thought."

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

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

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

For the next five years, do you realistically anticipate to do (check one):

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

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

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

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

- Being assigned the same booth space as previous year **91%**
- Having the show change booth locations for a fresh look each year - 9%

Comments regarding booth space at shows you return to:

- "A fresh look is important, more so than any alleged benefits of grandfathering." (3)
- "Change every couple of years." (3)
- "But after a couple of years, the whole show should be laid out fresh, probably."
- "Both- customers prefer the first (as do artists), but a fresh look is what attracts customers too." (3)
- "At small shows it's better to change, but at large shows it's easier for our collectors to find us at the same spot." (3)
- "Depends on the show. Most have significant turnover anyway. If it's mostly the same artists then I would change booth locations." (2)
- "Depends on show- some shows have a few bad spots." (2)
- "This really depends on the show! I don't mind being moved around as long as the show allows requests for spaces."
- "That's a tough one. The fresh look is a good thing, but customers sometimes expect you to be in the same place and get confused if you're not. Also I may want the same spot because it's away from food and music."
- "Better for business- return customers look for you in same location." (3)
- "From what I hear from the public, most don't know if you change, but your regular customers look for you in the same space"
- "You get used to it. Customers come to look for you there."
- "The FRESH NEW look should be with NEW art!"
- "Fresh look will be achieved because there will be new participants and work- change the look of your booth."
- "If it was a good one."
- "Be assigned the same booth space or...requesting a booth space that I prefer."

Problems and Solutions

by Maija Baynes

This is a new newsletter feature. I'll be writing about topics and ideas that I've heard about along the way. Some I've just concocted out of my brain. Some may be complex. Some are super simple, and you'll wonder why you didn't think of it. Maybe, just maybe, some of these will make sense. Some ideas will help you today. With some you might just chuckle. Hopefully, somewhere down the line, you might actually remember one of these, and it will save the day. (These have not been thoroughly field tested by an independent testing agency so proceed with some caution.)

Problem: With electronic terminals, did you ever get a credit card that didn't work? It's aggravating. When we have to hand key a card, we pay an extra discount rate. This isn't fair since it isn't our fault.

Solution: Wrap a cheap plastic bag around the card, hold it tight, and swipe it through your terminal. Voila, it works. At least it works 95% of the time.

Sometimes the card has small scratches on the magnetic strip, making it unreadable to your terminal. The plastic bag will create static electricity and jump over the scratch on the card. If it's really bad, no trick will work. Don't despair and think this won't work. Try it on the next card that gives you problems, and enjoy the cheaper rate. First, the customer looks at you like you're crazy. When it works, they look at you like you're the world's greatest genius.

Problem: You're on the road for weeks, it rains, you have to pack up wet. It's another week until your next show. How do you dry the vinyl without draping it all over the hotel room...or your own house, for that matter? No one likes the smell or look of mildew on their side-curtains.

Solution: If they're dirty, put them in the washer, and wash one 10 ft side curtain at a time at home, or the entire batch in a large tub, at the laundramat. If they're just wet, put them in a hot dryer for 4-5 minutes. No more. I know you're thinking... no way! When you first take them out, they feel like very fragile onion skin paper. I pull them out, and dump them in a pile on the floor to cool. They cool quickly, and go back to normal, yet a little softer and easier to handle. I've done this for over 10 years. No problems.

This week, I got a new canopy and side curtains. Being new, they were stiff as boards. I couldn't handle them. I couldn't fold them. It was like folding a piece of 8'x 10' wallboard. I wanted to soften them a bit, so I followed my own advice, and put them in a hot dryer. I have to tell you, I was a little apprehensive because they were new. I bit the bullet, and put them in the hot dryer anyway. Now they're a little softer and easier to handle. No problem to fold. My back sunscreen is made of much heavier vinyl, so I put it in the dryer several times to soften it. Now it's easy, I can actually fold it by myself. I want to tell you, I've never done this to my canopy, but as well as the side curtains come out, I probably would, if I had to.

If you have any neat or weirdo ideas that work, please send them to me. I would love to hear from you, and pass them on to our artist friends. We need all the help we can get. Have a great show!
Maija Baynes
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Show Rankings Report



These rankings were determined by the scores artists returned to us in their survey forms. Respondents were requested to assign a numerical grade to the shows they participated in during 2000. The highest or best grade was 10, with 5 being average and 1 being the lowest. (If a show was adversely affected by bad weather, artists were to score the show based on previous experience.) The scoring was done based on the artist's experiences at the shows in which they participated.

Although we received rankings on over 300 shows, only 76 had enough artists scoring them to give a statistically reliable outcome. Since more artists participated in the survey this year the number of shows appearing in our rankings increased. Shows not appearing in our rankings are invited to request the scores they received.

We have separated indoor shows into their own ranking. Beyond that, rather than bestow awards nationally for the outdoor festivals, we have divided the United States into 3 areas; West, Central, and East - and are listing those with the highest scores in each category according to geographical zone. Shows must have received an average score of at least 7 to be recognized. Next to each show is their score. (The top show in each category is listed in bold)

CATEGORY	INDOOR SHOW
SALES Compared to other shows you did last year.	Smithsonian Craft Show 9.9 Philadelphia Craft Show 9.39 American Craft Expo. 8.35 Baltimore ACC. 8 Washington Craft Show 7.71
QUALITY OF EXHIBITION How good was the work overall?	Philadelphia Craft Show 9.83 American Craft Expo. 9.65 Smithsonian Craft Show 9.3 Westchester Craft Show. 9.17 Washington Craft Show. 9.06
PROMOTION How much?	Smithsonian Craft Show 9.4 Philadelphia Craft Show 9.17 Springtime in Paradise 9.13 American Craft Expo. 8.65 Paradise City Fall-N'hampton. . . . 8.6
SECURITY Was it evident before and after show hours? Your van?	Smithsonian Craft Show 9.6 Westchester Craft Show 9.5 Philadelphia Craft Show 9.47 American Craft Expo. 9.44 Sarasota ACC. 9.33
HOSPITALITY Lots of friendly volunteers? Artists' rest areas? Amenities? Good party?	American Craft Expo 9.06 Philadelphia Craft Show 8.83 Springtime in Paradise 8.5 Smithsonian Craft Show 8.4 San Francisco ACC 7.67
FOOD Who might it attract? Was it good? Upscale? Easy to get?	Paradise City Fall-N'hampton . . . 8.73 Springtime in Paradise 8 Philadelphia Craft Show 7.87 American Craft Expo. 7.25
COMMUNICATION Consider the prospectus? Other info?	Philadelphia Craft Show 9.11 Smithsonian Craft Show 9.1 St. Paul ACC. 8.86 American Craft Expo. 8.71 Westchester Craft Show. 8.67
ACCESS Load-in, load-out, parking, early set-up?	Chicago ACC. 9.17 Washington Craft Show. 8.88 Philadelphia Craft Show 8.65 Charlotte ACC. 8.63 Sarasota ACC. 8.44

CATEGORY	WEST	CENTRAL	EAST
SALES Compared to other shows you did last year.	Cherry Creek 8.79 Sausalito 7.8	Ann Arbor Summer - Mich. Guild 8.88 Ann Arbor Street Art Fair 8.62 St. Louis Art Fair 8.29 Ann Arbor State Street 8.04 Arts Beats & Eats 7.67	Cincinnati Summerfair 7.71 Columbus Arts Festival 7.38 Winter Park 7.27 No. VA Fine Arts Festival 7.22 Cain Park Art Festival 7.14
QUALITY OF EXHIBITION How good was the work overall?	Cherry Creek 8.64 Sausalito 7.73 Sun Valley Arts & Crafts Fest. . 7.43 La Quinta 7.33 Utah Arts Festival 7.25	Ann Arbor Street Art Fair 8.87 Milwaukee Lakefront 8.86 St. Louis Art Fair 8.78 Smoky Hill River Festival 8.57 Kansas City Plaza 8.18	Festival of Masters-Disney... 8.67 Cain Park Art Festival 8.64 Gasparilla 8.62 Winter Park 8.61 No. VA Fine Arts Festival 8.35
PROMOTION How much?	Cherry Creek 9.53 Sausalito 8.67 Utah Arts Festival 8.13 Sun Valley Arts & Crafts Fest. . 7.14	Arts Beats & Eats 9.67 Smoky Hill River Festival 9.43 St. Louis Art Fair 8.96 Des Moines Art Festival 8.72 Oklahoma City Fest. of Arts . . 8.57	Cain Park Art Festival 8.43 Winter Park 8.28 Mainsail- St. Petersburg 8.2 Long's Park Art & Crafts Fest. . 8.11 Coconut Grove 8.11
SECURITY Was it evident before and after show hours? Your van?	Sausalito 9.2 La Quinta 9 Cherry Creek 8.81 Sun Valley Arts & Crafts Fest. . 8.71 Utah Arts Festival 8.38	New Orleans Jazz Festival 9.22 Smoky Hill River Festival 9.17 Oklahoma City Fest. of Arts . . 9.14 Milwaukee Lakefront 9.14 St. Louis Art Fair 8.66	Boston Mills Artfest 9.38 Cain Park Art Festival 9.36 Long's Park Art & Crafts Fest. . 9.18 Festival of Masters-Disney 9 Hathaway Brown- OH 9
HOSPITALITY Lots of friendly volunteers? Artists' rest areas? Amenities? Good party?	Cherry Creek 9.4 Portland Arts Festival. 8.8 Sun Valley Arts & Crafts Fest. . 8.14 Sausalito 7.73 Utah Arts Festival 7.38	Smoky Hill River Festival 9.71 St. Louis Art Fair 8.92 Des Moines Art Festival 8.69 Milwaukee Lakefront 8.62 Oklahoma City Fest. of Arts . . 8.57	Cain Park 9.64 Long's Park 9.29 Festival of Masters-Disney 8.5 Summerfair Cincinnati 8.29 Magic City Arts Connection . . 8.27
FOOD Who might it attract? Was it good? Upscale? Easy to get?	Cherry Creek 8.63 Portland Arts Festival. 8.5 Sausalito 7.8 Utah Arts Festival 7.25	Arts Beats & Eats 9.78 New Orleans Jazz Festival 9.56 Oklahoma City Fest. of Arts . . 9.17 St. Louis Art Fair 8.77 Kansas City Plaza 8.16	Long's Park 8.59 Cain Park 8.5 Coconut Grove 7.72 Festival of Masters- Disney ... 7.67 Bethesda Row 7.67
COMMUNICATION Consider the prospectus? Other info?	Cherry Creek 9.33 Portland Arts Festival. 9.17 Sun Valley Arts & Crafts Fest. . 8.43 Utah Arts Festival 8.38	Smoky Hill River Festival 9 Des Moines Art Festival 8.85 Milwaukee Lakefront 8.76 St. Louis Art Fair 8.55 KRASL- St. Joseph MI 8.5	Cain Park 9.43 Artscape Atlanta 9.05 Long's Park 8.67 Cincinnati Summerfair 8.43 Festival of Masters-Disney 8.17
ACCESS Load-in, load-out, parking, early set-up?	Cherry Creek 9.05 Sun Valley Arts & Crafts Fest. . 8.43 Portland Arts Festival. 8 Utah Arts Festival 7.25	Milwaukee Lakefront 9.76 New Orleans Jazz Festival 8.67 Oklahoma City Fest. of Arts . . 8.29 St. Louis Art Fair 8.24 Des Moines Art Festival 8.12	Cain Park 9.79 Long's Park 9.11 Armonk 8.75 Cincinnati Summerfair 8.71 No. VA Fine Arts Festival 8.26



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2000 NAIA Artists' Survey:

Show Scores by Category



We believe that the categories of highest importance to most artists are quality of work exhibited and sales. These are the categories we are giving the most thorough listing. They include indoor and outdoor shows without regard to region. Shows are grouped by the percentile in which they scored.

QUALITY OF EXHIBITION

90th percentile Philadelphia Craft Show
American Craft Expo
Smithsonian Craft Show
Westchester Craft Show
Washington Craft Show

80th percentile Ann Arbor Street Art Fair
Milwaukee Lakefront
St. Louis Art Fair
Festival of Masters - Disney
Cherry Creek Arts Festival
Cain Park Art Festival
Gasparilla - Tampa
Winter Park Sidewalk Art Fest.
Smoky Hill River Festival
Atlanta ACC
Springtime in Paradise
No. Virginia Fine Arts Festival
Long's Park Art & Crafts Festival
Artscape Atlanta
Baltimore ACC
Kansas City Plaza Art Fair
Old Town Art Fair
Paradise City Arts Festival Fall
Port Clinton - Highland Pk
Portland Arts Festival

70th percentile Coconut Grove
Sarasota ACC
B'ham MI Art in Shain Park Fall
St. Paul ACC
Naples National Art Festival
Sausalito Art Festival
San Francisco ACC
Mainsail - St. Petersburg
Main St. Ft. Worth
Des Moines Arts Festival
Minnesota Crafts Fest - St. Kates
Charlotte ACC
Boston Mills Artfest
Artigras - W. Palm Beach
Arts & Apples Festival
Sun Valley Arts & Crafts Festival
Laumeier - St. Louis
La Quinta CA
Mt. Dora FL
Columbus Arts Festival
Magic City Arts Connection
Utah Arts Festival
Ann Arbor State Street
57th Street - Chicago
Greater Gulf Coast Pensacola FL
Oakbrook Fine Arts
KRASL - St. Joseph MI
Hathaway Brown Shaker Heights
Cincinnati Summerfair

60th percentile B'ham MI Art in the Park May
Virginia Beach Boardwalk
Winterfair - Columbus ODC
Armonk Outdoor Art Show
East Lansing Art Festival
Memphis Arts Fest / Art in Park
New Orleans Jazz Festival
Boca Raton - Museum Show
Ann Arbor Summer Art Fair
Madison - On the Square
Oklahoma City Fest. of the Arts
Austin Fine Arts Festival
Beaux Arts
Bethesda Row
St. James Ct. Louisville
Brookside Art Annual
Central PA Fest. of the Arts
Uptown MN
Arts Beats & Eats Pontiac MI

50th percentile Chicago ACC
Dogwood Festival - Atlanta

40th percentile Wells Street-Chicago

SALES

90th percentile Smithsonian Craft Show
Philadelphia Craft Show

80th percentile Ann Arbor Summer Art Fair
Cherry Creek Arts Festival
Ann Arbor Street Art Fair
American Craft Expo
St. Louis Art Fair
Ann Arbor State Street
Baltimore ACC

70th percentile Sausalito Art Festival
Washington Craft Show
Cincinnati Summerfair
Arts Beats & Eats
Columbus Arts Festival
Port Clinton - Highland Pk
Minnesota Crafts Festival
Laumeier - St. Louis
Winter Park Sidewalk Art Fest.
Winterfair - Columbus ODC
No. Virginia Fine Arts Festival
Madison - On the Square
Old Town Art Fair
Smoky Hill River Festival
Cain Park Art Festival
Oakbrook Fine Arts
Coconut Grove
Springtime in Paradise
San Francisco ACC
Arts & Apples Festival

60th percentile Long's Park Art & Crafts Festival
Uptown MN
St. James Ct. Louisville
B'ham MI Art in Shain Park Fall
Main St. Ft. Worth
La Quinta CA
St. Paul ACC
Des Moines Arts Festival
Boston Mills Artfest
Atlanta ACC
Central PA Festival of Arts
Milwaukee Lakefront
Utah Arts Festival
Brookside Art Annual
Dogwood Festival - Atlanta
New Orleans Jazz Festival
KRASL - St. Joseph MI
Kansas City Plaza Art Fair
Memphis Arts Fest./ Art in Park
Virginia Beach Boardwalk
57th Street - Chicago
East Lansing Art Festival
Austin Fine Arts Festival
Portland Arts Festival
Sun Valley Arts & Crafts Festival
Westchester Craft Show
Paradise City Arts Festival Fall

50th percentile Artscape Atlanta
Greater Gulf Coast Pensacola FL
Naples National Art Festival
Mainsail - St. Petersburg
Oklahoma City Fest. of the Arts
Hathaway Brown Shaker Heights
Festival of Masters - Disney
Gasparilla - Tampa
Sarasota ACC
Wells Street-Chicago
Artigras - W. Palm Beach
Charlotte ACC
Armonk Outdoor Art Show
Mt. Dora FL
Magic City Arts Connection
B'ham MI Art in the Park May
Chicago ACC

40th percentile Bethesda Row
Boca Raton -Museum
Beaux Arts





On this page are the ten highest shows and the percentile in which they ranked for each of the other individual categories without regard to region.

ACCESS

- 90th percentile* Cain Park Art Festival
 Milwaukee Lakefront Festival
 Chicago ACC
 Long's Park Art & Crafts Festival
 Cherry Creek Arts Festival
- 80th* Washington Craft Show
 Armonk Outdoor Art Show
 Cincinnati Summerfair
 New Orleans Jazz Festival
 Philadelphia Craft Show

HOSPITALITY

- 90th percentile* Smoky Hill River Festival
 Cain Park Art Festival
 Cherry Creek Arts Festival
 Long's Park Art & Crafts Festival
 American Craft Expo
- 80th* St. Louis Art Fair
 Philadelphia Craft Show
 Portland Arts Festival
 Des Moines Arts Festival
 Milwaukee Lakefront Festival

COMMUNICATION

- 90th percentile* Cain Park Art Festival
 Cherry Creek Arts Festival
 Portland Arts Festival
 Philadelphia Craft Show
 Smithsonian Craft Show
 Artscape Atlanta
 Smoky Hill River Festival
- 80th* St. Paul ACC
 Des Moines Arts Festival
 Milwaukee Lakefront Festival

PROMOTION

- 90th percentile* Arts Beats & Eats Pontiac MI
 Cherry Creek Arts Festival
 Smoky Hill River Festival
 Smithsonian Craft Show
 Philadelphia Craft Show
 Springtime in Paradise
- 80th* St. Louis Art Fair
 Des Moines Arts Festival
 Sausalito Art Festival
 American Craft Expo

FOOD

- 90th percentile* Arts Beats & Eats
 New Orleans Jazz Festival
 Oklahoma City Fest. of the Arts
- 80th* St. Louis Art Fair
 Paradise City Arts Festival Fall
 Cherry Creek Arts Festival
 Long's Park Art & Crafts Festival
 Portland Arts Festival
 Cain Park Art Festival
 Kansas City Plaza Art Fair

SECURITY

- 90th percentile* Smithsonian Craft Show
 Westchester Craft Show
 Philadelphia Craft Show
 American Craft Expo
 Boston Mills Artfest
 Cain Park Art Festival
 Sarasota ACC
 New Orleans Jazz Festival
 Sausalito Art Festival
 Long's Park Art & Crafts Festival

Show Comments:

The following are comments about shows were returned with the surveys. We've included both the positive and negative.

57th Street - Chicago

Show just was great this year. I always sell well here. Beautiful community, great volunteers. Love the eclectic crowd. Ethnic, diverse crowd. A fun show. A growing source of new customers. Very loyal neighborhood. Sales are never great, but good contacts. Some of the spaces are dead end. Tough access- loading out. Early morning set-up. Sales up and down but it's a tenured show. Bit of rain. (2) Pleasant *pocket* neighborhood- educated public- be careful going to and from show site. (2) Exhibitors have been robbed (jewelers). Very frustrating for a first year. Okay, but close to home.

American Craft Expo-Evanston

A beautiful show. Fantastically well run show. Excellent. Great show, close to home, now I just have to get in again. Sales were only okay for an expensive show, but bigger crowd was encouraging.

Ann Arbor State Street

Best show sales ever! (3) High sales- like my spot this year. My best show- sales wise. Never saw committee. Great weather = great sales. Access is a nightmare - artist set-up party is a great stress reliever. Good party. Promotion rides on the coat-tails of the Street Show. I was on a dead-end street with maybe 1/3 of the foot traffic as elsewhere in the show. I was surrounded by low-end crap and had Brazilian trinkets set up behind me blaring music all day on their stereo. Not worth going back to. Show personnel were unresponsive to our requests for a banner or balloons so people might notice us- terrible. Not sure shows are where my work belongs. Not worth the hours! Not working for me. Disappointing. Still hot and sweaty, hours too long. Going downhill and getting tacky looking, due to local merchants. Long hours - lots of lookers this year.

Ann Arbor Street Art Fair

Great show. Fab. Hard, but joyous! Our best show always. The quality was the best art we saw all year- such talented artists all in one place. Still draws the most loyal patrons. Our best show - year in, year out, even amidst political problems this year. Great show - love daily newsletter/ weather info. Still the best despite bickering. Great show but compromised by

unfortunate association with merchants. A real pain, grind, whatever- terrific sales though. This was a good year there for me. In decline, sales poor. Trouble with merchants. Changes affecting consistency in show. Other street vendors are awful tacky- t-shirts, roasted nuts, posters, etc. My first art fair/ too excited to eat/ pay attention to food. Still tough to do. Director comes to all booths - very nice and accessible. Need new, fresh people on jurying committee. Same people for years and if someone doesn't like your work, you're not re-invited and you can be years in getting back in. It took me 5 years to get back in. I had a great show, and not re-invited- here we go again! The dynamics with the Merchant's Assoc. flavored this year a little. Not as focused buying crowd as at Cherry Creek. Access -10, only because luck was with us in parking lottery! Best weather, yet sales were down somewhat. Gorgeous weather - crowds down - too much worry over merchant issues this year- media needs to quit hyping crowd and parking issues, it scares people away.

Ann Arbor Summer Art Fair

The guild does a great job with it's available resources. The show continues to be great. Consistently wonderful sales. Amazing non-cooperation of exhibitors. Guild needs standards OVERHAUL. Very difficult to do. While sales are great, this show could always use improvement.

Armonk Outdoor Art Show

High-end sells, good overall show. Okay, nice crowd. Still sales were off. Good, when my customers show up. Low crowd and rain. Wrong weekend this year and rain. They charge artist assistant for A.M. coffee.

Artigras - W. Palm Beach

The best and hard working committee. Too bad sales are not that strong. Very efficiently run- somewhat reluctant buyers. Should get rid of *craft* area. Eager to see if change in locale and organizer will make a difference. Hope they can write checks better than they punch ballots! A lot of grumpy lookers... Would not do it again.

Arts & Apples Festival

Great show despite Sunday rain-out. Rain made this a great 1 day show. Fun, great sales. Terrible rain in 2000. Too bad about the downpour on Sunday. Sunday terrible- takedown in rain. Weak sales- apparently not my crowd. It poured- sales way off. One great day/ 2nd day a weather disaster. Practically zero staff presence during awful load-out. Rained

again hard. Poor weather Sunday. Monsoon rain/flood. Organization needs to take better care of artists. Abandoned their duty during downpour Sunday. Rained out Sunday - could have been a 7.

Arts Beats & Eats Pontiac MI

Well attended show. They are working hard to make this a great show. Huge crowds, great food, growing sales. Fun show, huge turnout, sales can be brisk. Getting better. Long show and tons of people- made this show feel slow even though sales were good. Requires stamina.

Artscape Atlanta

Sincere, caring effort by director. Great potential. Show is on the rise. Security improved, a good size (125). Ardath Prendergast is a consummate professional. New show but trying hard; more craft buyers than fine art. Other people seem to do well (just not my place for some reason). Sales low because it's my home town. Think being local cuts down my sales here. Downtown location does not draw as many people as Piedmont park did. They need to work out the kinks, good potential.

Atlanta ACC

Wonderful. Completely organized and attract appreciative crowd. Expensive to do. Indoors, stale environment. Crafty, not so good for real sculpture.

Austin Fine Arts Festival

A show finding a new clientele- will be a good one. Long time show moving and changing - prospects look good, but it isn't there yet. The move was a good thing. New location. Required donation brings quality down. Rude staff - no sales- require auction piece. New location sucks-not enough customers, construction-mess.

Birmingham MI - Art in the Park - May

Great sales, good crowds. Down for me this year - usually a very consistent show - added too many artists. Cold. Too many artists for crowd. Poor show for me, barely made expenses. Way below expectations (by 50%). Cold and windy weather. No sales, unappreciative crowd- never again.

Birmingham MI - Art in Shain Park - Fall

Pleasant show to do. A wealthy community, bright colored work sells best. Weather bad this year, but okay. Organizers very concerned. Heard about it for years, it's glory days must be over.

Baltimore ACC

Always room for improvement. Has gotten too big. Quality has gone down and fees have gone up. It is expensive to do. Too big of a show. Too big. Disturbing amount of knock-offs. Poorly scheduled/attended. I drive to only 4 shows, the rest is air-freighted in. Poorly promoted. (ACE) The people you love to hate. Use lock up facilities (jewelers).

Beaux Arts

Beautiful setting. A crap shoot- some years great, others bad! Low-end crafts. A lot of manufactured work in the show and the committee doesn't seem concerned.

Bethesda Row

Good potential, still struggling to achieve buying crowd. Knowledgeable, affluent buyers. Needs more of them! Too bad nobody sold anything. This is a prosperous area, but nobody came. Only low-end work did well. Stinky crowds... a bit unorganized, still- but location has great potential.. (Iffy repro policy) Crazy load in- load out.

Boca Raton - Museum, Crocker Center

Do okay here but poorly run and poorly attended. Gone way down hill. Communication is often sent after I have already left for Florida- doesn't help me!

Boston Mills Artfest

High quality patrons. A real effort to put on a great show. It's good for me. I like this show. Strong sales for me. Long show, mixed sales, but still great potential. Craft seems to sell better than art. A long several days. Political ties. Lousy weather. Rain. Hot and rainy. You get to drag your stuff through 2 sets of doors and across 400 feet of KITTY LITTER.

Brookside Art Annual

Always good crowds. Long hours but worth it. Good area restaurants. Close for us - low expenses, usually good.. Big drop in sales, too many artists. Too many booths at this show.

Cain Park Art Festival

Our favorite - a perfect show! Great show. Always a pleasure. The gold standard for artist treatment. Sales down a bit, but still a joy to do. Rained again, hard. But a good show for me. Nice ambiance in park but nasty to do a show in. Lots of lookers, lots of "do you give discounts?" (What is this a flea market?) Staff is wonderful though, and really makes a great effort. More craft-oriented market. Rained out Friday.



Charlotte ACC

Good potential. Getting better. Continues to improve. Exhibitor quality uneven. Better promo than last year. Slow town. Charlotte doesn't deserve this show, or else ACC just doesn't get the knowledgeable crowd out for it. Quality is low, they will accept to fill.

Central PA Fest. of Arts/ State College

They do it right! Earlier set up would HELP a lot. But great organization. 3 days would be better. Huge show - I always wonder why I go... it's fun and I make some money. Had great sales, never saw show director. Had a piece stolen, then returned safely by police. Quality needs improving. Threatening weather but never rained. Too long, too hot.

Cherry Creek Arts Festival

By far the best show in country. This is my best show - superior in all ways. Promotion should be a model for all other shows. Always the best of everything. Well run, effective staff, promotion, artists appreciated. Outstanding service, knowledgeable buyers. Creative approach to new ideas. Looks great and feels great to be a part. Let's hope the CO economy keeps on cranking! Great show- don't move to the park. Sophisticated buyers- not big ticket items. Hot and dry, great crowd, fantastic volunteers. Good, though horribly HOT. Sophisticated buyers- not big ticket items. If only I could get in again (I am hoping this year). Only 1 complaint - assigned parking was too far away. My low sales record here seems to be at odds with most artist's records. Something is amiss with this show, but I'm not sure what? Disappointing Sales. Too much clay work.

Chicago ACC

Our mailing list made this a good show for us. This is a *failing* show for most. The sales were not great for all of the expense. I will try it one more time. Not enough publicity.

Cincinnati Summerfair

Great weather, great staff. Nice. Dedicated customers.

Coconut Grove

Good weather and our best Grove ever! Always great. Best sales ever (2000). Best show in long time- usually good sales. Sales are still very good- access is now excellent. My best sales for 2000- Usually 1st or 2nd with Ann Arbor 1st. Sales very good, but crowds & sales down from previous years. It's gradually coming back. Some off years amongst good ones. Down

from previous years. Expensive show to do. Work selected for judging. For us, not worth the hassle. Security was mostly fine, except at the end of the show when I was packing up I was accosted and almost robbed. Sales, food and promotion have taken a tumble - as well as quality. On the way down. Downward spiral

Columbus Arts Festival

Set sales record this year. Staff are helpful and friendly. Very easy to set up- use their tents! Show could be 3 days instead of 4. Dave Kronenberg will improve the show by 2001 and resolve access problems. The annual question is: why is this a four day show? Thursday is a waste and everyone knows it. Don't like Thursday and Friday. Not enforcing rules about representatives. Too long, too many photographers. Food areas were disgusting - filthy! Had work stolen (small) Artists not treated well! Needs to learn a lot about artist's amenities - no coffee, even to buy. Bathrooms locked except during show hours!

Des Moines Arts Festival

Extremely well run and well attended show. Sales great. Excellent in nearly every way. Have never seen a harder working crew. New management in 2000. Standards kept high, no decline in sight. Great staff effort. Great sales, some rough weather (again!). Staff is fantastic. Promotion modeled on Cherry Creek and it helped me turn a profit on 1st visit. Well-supported community event. Every year gets better. Good amenities- hotel, arts rest area, breakfast, free snacks. Great potential. Looks like this is going to be a good one. Rainy and stormy. First time, bad weather- will not return.

Dogwood Festival - Atlanta

Spring weather, art buyers galore (\$45-800 work) Gets better every year. Not the show for me, but volunteers handled emergency well. Bad weather Saturday/ great sales Sunday. Access is horrible, weather always a problem at least one day.

East Lansing Art Festival

Our first year- could see potential. Good college town crowd, some buy-sell. Competes with crappy craft show on same weekend. Music too loud in some areas. Artist's spaces too small-not an inch to spare! Have to set up on saturday morning. Be there before dawn or 5:30 AM to beat crowd. No Friday set up is hell. Hours hell too.

**Festival of Masters - Disney**

Fun, good sales. Top notch quality, am privileged to be able to get in. Mari Smith is a joy to work with. Show sales vary- not so much a reliable community show. Instead relies on tourists. I do well, but I wouldn't travel far to attend.

Gasparilla - Tampa

Nice show. More interesting work. Must promote this show on t.v. An artist's show. Great quality, below average sales. Lots of award money. Hope to hold onto it- reproductions don't help. Great show except for awful wind. Hard to call on the phone, but good show. Didn't happen for us this year- as people always report. They followed through on policies such as "no reproductions". Weird judging. Hate the awards system- selecting one piece. Why do I bother with this? Does anyone sell here?

Greater Gulf Coast Pensacola FL

Best organized show ever- good quality, mix art. Award program great, sales good, great artist party, very helpful staff. One of the best community-involved shows left. Easy show to do, I want to go back. Low-end selling better. Bad weather.

Hathaway Brown Shaker Heights OH

New site, lots of water. Poor weather, new location, hard set-up. Weather was horrible, some artists left. Changed location to different part of school due to construction which entailed long dolly trips, limited number of vehicles, weather was terrible, rained all weekend.

Kansas City Plaza Art Fair

Very well run, good receptive crowd. This year had bad weather. Good quality throughout. Well attended. I lost my enthusiasm due to poor weather. It is a good quality; well run show. Above average in spite of awful weather. Horrible weather- people still came out! Weather hurt sales this year. Always good crowd; very conservative. Good food, long lines. Bad weather turned this into an average show. Weather was really bad this year. Bad weather- based

on 1999. Bad weather was a factor. Rain, rain, rain... Bad weather. Poor weather. Weather was rough. Sales, interest continues to decline. Cold and rainy. 3 years, almost NO sales.

KRASL - St. Joseph MI

Nice little show.

La Quinta CA

Nice park setting. Sales can be great if you have the right match. Unfair policy; booth fee, donation plus 20%. 4 days- too long.

Laumeier - St. Louis

My best, I just love this show. Good people- always a good experience. A great show. Layout somewhat confusing- some bad dead end spots. Nice to have option for electricity. Might be a bit overrated. Load in good, parking remote with shuttle. Artist parking more than 2 miles from show. Hours too long. It usually rains sometime during this show.

Long's Park Art & Crafts Festival

Beautiful setting, easy set-up, good sales. The free artist food is the best. Heavy rain- but strong sales. They really tried to accommodate artists. Up and down sales, but a great organization. Promotion budget needs to be raised to past levels. Weather concerns prevail. Bad weather. Rained hard again, not promoted well enough.

Madison - On the Square

My best show of the year. Surprisingly good for extremely large size. They are well organized to make a difficult access run smoothly. Recent changes make set-up and load out less of a nightmare. So many artists = breakdown in quality. Needs a paid full-time coordinator; a lot of *junk*. Bad weather in '00. Some rain. Too big to be a quality show, set-up was a nightmare. Idiotic practice of having booths half in the street, half on the curb. I hate this show, but we do well and we know the routine. Slow, easy... let rookies and psychos get in first, then take our time.

Magic City Arts Connection - Birmingham AL

Gets better every year. Consistent sales, great director. Beautiful show, great site- no buyers, very low attendance. Very artist friendly. Hospitality excellent, artists party excellent. Sales for me not always good. Nice show, good sales- some bad spots for booths. Lovely location. I got there and I didn't have a space... huh? Disappointing traffic flow- low sales due to low *body count*. Promotion must be improved. Dolly in/ out. No advertising.

Main St. Ft. Worth

Enthusiastic buyers. Staff really works with artists to make improvements. The show went on despite the tornado. New location due to tornado. Tornado caused last minute venue change- 1st time doing show. Changed location was even better. Due to storm damage, show site moved in weeks prior to show. Commendable job considering. Saw lots of police- committee worked hard- load in and out over-managed. Staying open late really pays here. Due to the downtown damage-temp., new location. Moved site for tornado. Grueling 4 day show, but well run. *Tornado* venue. A little chaotic, noise wise.

Mainsail - St. Petersburg

A consistent good show with very art-savvy crowd. Nice show- high expenses, low sales.

Memphis Arts Festival/ Art in the Park

Nice location, nice people, average sales but could see potential. One big sale made this ok show good. They have poor show layout, but great sales. Okay- first year here. Can't figure out where the crowds were this year. Dusty.

Milwaukee Lakefront Festival of Arts

Excellent show in all respects. Very nice show. Supportive and friendly community. Very well run show. Too bad my sales are low. Good show to bring the kids along. I love Lakefront- when I get in. Too much glass this year (16). Very well organized, artist friendly show. Class act. Sales improving. Still need

to build a base there. High quality. Expensive for average Milwaukeean. Seems like it should be better. High gate fee? Way down from last year. Very cold. Cold and windy!

Minnesota Crafts Fest - St. Kates

I love this show. It's good for clay. Very hot!

Mt. Dora FL

A good middle range show. Good quality, mediocre sales, people ask, "will you be at Winter Park?". Show too large for the crowd. Can't set up until 9 pm? Loud PA announcements all day. Sets standard for traffic control during show.

Naples National Art Festival

Well run show. Always good - nice promoter. Nice show, high expenses, low sales. Conservative crowd, contemporary work suffers. Not good for contemporary. Too conservative for my work? Reputation exceeds reality - not reaching the right high end clientele. Too singlely controlled- 1 person's choices.

New Orleans Jazz Festival

They are very organized and have volunteer help. Weather was perfect for N.O. in May. Fun show but crowd is there for music. Booth fee is way too high. This is all about jazz festival- art is low on list. Quality questionable.

Northern Virginia Fine Arts Festival

Excellent, easy, good attendance. Only the best. This is my best show- computer. com money in area. Did well even with horrible weather. I have a good client base at this show so it works for me... great location- hotel access wonderful. Best two day show in N.E.- just got rejected. Wish I could get in every year. Hyatt hotel was handy and nice amenity. Show was very down in 2000. They want auction donation, sale donation... want too much from craftsmen.

**Oakbrook Fine Arts**

Easy to do (3), nice setting. Strong second day sales. Good sales. Sales depend on your space. Mall set-ups are hard. They do have help- big dollies! Very, very hot!

Oklahoma City Festival of the Arts

Bad weather on Sunday. Too long and hate 20% commission.

Old Town Art Fair - Chicago

Nice show. Solid show year after year. Good show, nice committee. It took me long enough to get in. Good weather. Have done this show 20 years. Difficult set-up, but otherwise very pleasant show. Okay, but close to home. Required much patience to load in and out. Sales down in 2000- quality seems to be sliding a little. I'm still doing it with hopes it maintains it's good reputation. Difficult to get to booth, park, love show, clients. More toilet facilities, earlier access to booth space would be good. Very hot weather, I don't know what they do to promote the show, but they need to reach out to new people because the public did not seem to be purchasing at the rate that this show has previously had. Nice neighborhood going downhill. Too much partying... Rained, not as many people out this year. Party crowd/ show has changed. Narrow streets, beer concessions too close to the artists. Turning into a beer fest for yuppies. Security is a joke. The police were nasty to me when I complained about the car illegally parked in my space.

Paradise City Arts Festival - Fall - Northampton

High quality. Nice trade ctr. Generally positive crowd. Extensive advertising. Based on outdoor space. Cold, but indoor.. Seems to be declining in quality. Promoters getting greedy, show slipping.

Philadelphia Museum of Art Craft Show

Role model show! Excellent show/ wonderful people and city. Great show, the committee members are awesome. Won an award! Everyone deserves to do

this show at least once! Totally awesome. Food was unbelievable! Nothing but good things happen here. Before I die- would like to do again. Great for high end. No food at show, but great food market across street (2)... 10. Sales way down in 2000.

Port Clinton - Highland Pk

Best show ever! (2000) Great show! Well run! Super show, sales great. Best year ever here. I love this show. Great, great... Amy knows how to put on a show. Hard working committee, and show is well attended. If you have the right stuff you make money. Well run show, sales usually good. Very difficult load in-load out. Great brunch and artist hospitality room. Staff very available. Loved artists' *forum* at brunch. My space is in an area that is hard to get parking to unload- but is a great location in show. Sales tapering off, but still a great crowd. Stressful, crowded, qualified buyers. Patience necessary during set up and break down. Mediocre sales again. More factory work, production studios. Too many booths for area. Dolly in. Terrible wait list policy and communication with artists. Too much cramming of artists together; many bad spots; too big. Handled very poorly. Just come and wait in line. Too many artists shoved in at the last minute.

Portland Arts Festival

Others do quite well overall. Local press (The Oregonian) blasts show each year- as do many xenophobic artists who complain about Calif. participants. Too much packet/ info - 3 ring binder.

San Francisco ACE

Should be much better show. Saw billboards announcing the Sausalito Art Fair all over the city - NONE for the ACC show. Wholesale has improved.

Sarasota ACE

Always very professional. Some pre-fab drags quality down with ACC shows. Bad venue- tents too hot. Sales affected because ACC failed to adequately air-condition tents. Public would not stay in tents to shop.

Sausalito Art Festival

Best show of the year. Pretty good for sales, but they are getting very greedy with their booth fees! Overrated, overpriced. New director not sensitive to artist's needs- very money oriented organization. Emphasis on music- committee has tremendous ego problem. Very remote parking, difficult access to booth.

Smithsonian Craft Show

The best ever. The kind of show I'd do again & again! Nice. It was great last year- I got rejected this year. We had a bomb scare in 2000. Rain made horrendous load-in.

Smoky Hill River Festival

Very well run show! Such a nice show - draws crowds from afar. Beautiful location- friendly, helpful staff. Tries hardest of any show. One of my favorite shows- close and easy. A sleeper.

Springtime in Paradise

Moving dates to Mem. Day weekend- good move! Was inside- promoters worked hard. Extensive promotion. My space was outdoors- inside spaces were not as accessible. Much more of a local show than I'd been led to believe. Rained, and I competed with repros.

St. James Ct. Louisville

Good show- cold in 2000 but I discounted that here. This always amazes me- the sales. Great Block captains. Way too many booths (in all 5 shows) for Louisville to support. COLD- sales slow Fri. & Sat., but picked up on Sun. So cold! Where your booth is located is so important. Cold, wet- crowds way down.

Registration process is cumbersome- pay too early! (Feb. for Oct. show) Very, very cold!

St. Louis Art Fair

A model show. Love this show! My sales were best ever at this show. A well balanced show- good, intelligent crowds. The best show I've ever been part of. Hits the right demographic. Good. A well-oiled machine! Outstanding service to artists! Astonishing sales. Most enjoyable. The best. Great show and people. Good street fair. Have done this show 2 years. A show like this a month and I could afford health insurance and a SEP IRA and to send the kids to college. Breakfast @ Ritz Carlton was nice. Program guide needs work. They keep trying to please and don't sit on their laurels. They keep pleasing. Pretty good and getting better. Show was down in 2000. Had work stolen (small). Poorly juried; not as well organized as in the past. Not possible to get in touch with committee or leave a message on Friday morning (no matter what they say).

St. Paul ACE

Always very professional. Did it every year- good for me, not everyone. Down from 1999.

Sun Valley Arts & Crafts Festival

Great music! Very pleasant- staff tries very hard. Great setting, small crowd. Very safe place. Attendance seemed low compared to show's reputation.

Uptown MN

Keeps coming up- they are successfully striving to be a top-notch show again. Cindy Fitzpatrick is making the best decisions and is re-making this beast of a show into a possible top 10 or better. Hard show - good money. Average quality/ good sales. Improved load in with time schedule. This show is way too big. Cindy Fitzpatrick is really trying. The on-site jurors (not for awards) seemed very unknowledgeable. The quality is all over the place. Crowded, disorganized, but good sales. People came in droves-but sales are



weak. Too many repro booths; too crowded. Show is too big. Too many booths (artists) Lots of artist freebies but didn't see them around for opening/closing. Way too many artists. The crowds were zombies lead by droning *muzak* all day long! Too big, too disorganized, low quality, uncaring staff. My space is at a bus stop. So I have to carry far. The crowd is becoming younger and rowdier; sales are very low-end. This is very much a tire kicking show! Slow- all business Friday.

Utah Arts Festival

5 years, the best! Some of the best music and performance art found in an arts festival. Great, but long show. Fun show. Sales down. Event moved to different location this year. Never again.

Virginia Beach Boardwalk

Great staff and sales. Fun, sales.. must work out your logistics well. Too big, too long. Well run, but a lot of the same art. Hotels expensive. Load-in difficult. Low-end crowd. Very overrated show- not fine art show clients! Too big and bargain hunters hunting.

Washington Craft Show

The best run, easiest show I do. Tops in private promotion. Good sales and great quality. Equally fine work as in Smiths. Delightful! None better; first rate promoter. Attendance was low- blame Florida! ha! Benefit auction seemed disorganized. It was my understanding that the dates changed this year. Between the dates, the Supreme Court hearings, and the wild market I am willing to cut a lot of slack on this one. Election's are hell.

Wells Street-Chicago

Unorganized group that can't answer basic questions. The artist felt second rate to the sponsor booths. Was to be judged, but no artist saw a judge or awards. Very poor set-up and breakdown. What a zoo! Questionable quality. Extreme hassle! Only low-end sells; impossible to get in and out easily; must dolly.

Set-up is horrible. 4:30 and 5:30 AM set-up times and you can't set up because the path is blocked. They don't return phone calls. Never again- this show is dead.

Westchester Craft Show

Lovely show, well promoted. Nice show; does not draw crowds. Weather - 1st (and last) perfect. Weather of fall- during baseball playoffs - terrible, terrible attendance. Attendance was low- blame Florida! ha!

Winter Park Sidewalk Art Festival

One of our very favorite shows - well run, good quality, well attended. Good show-one of the best shows of 2000. Work selected for judging. Wish I could have gotten in for 2001. Nice community. The only show I will go to in Florida. One of the best. A great art buying crowd. Not an ice cream social, the art was the draw. Very serious jurying. Committee is great; ambiance second to none. On average, my best show. This is just a nice show to do. Small crowd but art buyers. Good hours so it's relaxing. Great attention to quality/ need a wait list. Crowd comes irrespective of weather. Program guide is best I've seen. Good quality audience, some off years. An old standard. Well attended. Dirty show. Dolly in/ out. Conservative. Sales for me are greatly influenced by location (street vs. park). Lots of lookers - without much cash. Gray, damp weather, good sales. Seems like Florida artists have an edge in the jurying. Dislike their jury/ award process; consistent from year to year. Only complaint is having a booth near the stage, music is very loud. Can't explain faltering sales. Not as good a show in park as it is on street.

Winterfair - Columbus ODC

Nice show- well organized. Well publicized, good crowds. Last show for Hal. Indoor.

Generous Benefactors

(With upcoming show dates)

American Craft Council

72 Spring Street
New York NY 10012
212-274-0630
council@craftcouncil.org
www.craftcouncil.org

ACC Markets (To the Trade)

Baltimore Winter February 19-21, 2002
Baltimore Summer July 16 - 17, 2001
San Francisco Aug. 8 - 9, 2001

ACC Craft Shows (Open to the Public)

Baltimore Winter Feb. 22-24, 2002
Atlanta March 15-17, 2002
San Francisco Aug. 10 - 12, 2001
Sarasota Nov. 30 - Dec. 2, 2001
Charlotte Dec. 7 - 9, 2001
St. Paul April 6 - 8, 2001, April 11-14, 2002
Chicago IL April 27-29, 2001

Shary Brown, Executive Director

Ann Arbor Street Art Fair

P. O. Box 1352
Ann Arbor MI 48106
734-994-5260
aasafair@aol.com
July 18 - 21, 2001
July 17 - 20, 2002

Ann Madden

Apollo Beach Manatee Arts Festival

205 US Highway 41 South
Ruskin, FL 33570
813-645-2906
dmadden4@compuserve.com
blue2bts.city2city.com

Lynette Wallace, Executive Director

Art Colony Association

Bayou City Art Festival

P O Box 66650
Houston, TX 77266
713-521-0133
bcart@netropolis.net
www.artcolony.org
Oct. 13 - 14, 2001

Bil Charney

Bill Charney & Associates
135 Eudora St.
Denver CO 80220
303-321-3190
bcharn@aol.com

Richard Bryant

Central Pennsylvania Festival of the Arts

P. O. Box 1023
State College PA 16804
814-237-3682
office@arts-festival.com
www.arts-festival.com
July 11 - 15, 2001
July 11 - 14, 2002

Aimee Bretzloff

Toledo Botanical Gardens

Crosby Festival of the Arts

5403 Elmer Dr.
Toledo, OH 43615
419-936-2986
events@stax.net
June 23 - 24, 2001

Gayle Terry

Kansas City Plaza Art Fair

450 Ward Parkway
Kansas City MO 64112
816-753-0100
gaylet@unicorn.net
Sept. 21 - 23, 2001
Sept. 20 - 22, 2002

Stephen King

Main Street Fort Worth Arts Festival

777 Taylor Street, Ste. 100
Fort Worth TX 76102
817-336-2787
festivalinfo@dfwi.org
www.msfwaf.org
Apr. 19 - 22, 2001
Apr. 18 - 21, 2002

David Glenn

Minnesota Crafts Council

Minnesota Crafts Festival

June 29-July 1, 2001
Fiber /Metal
Sept. 29-30, 2001
528 Hennepin Ave. Suite 216
Minneapolis MN 55403
612-333-7789
mncraft@mtn.org
www.mncraft.org

Linda & Geoffrey Post

Paradise City Arts Festival

66 Northampton St.
Easthampton MA 01027
413-527-8994
www.paradisecity.com
info@paradise-city.com
Northampton June 1 - 3, 2001
Northampton Oct. 6 - 8, 2001
Ft. Lauderdale Dec. 7 - 9, 2001

Powers' Crossroads Country Fair & Art Festival

4766 W. Highway 34
Newnan GA 30263
770-253-2011
cowetafestivals@charter.net
Sept. 1 - 3, 2001
Aug. 31 - Sept. 2, 2002

C. L. Holloway, Director

Red River Revel Arts Festival

100 Milam St.
Shreveport LA 71101
318-424-4000
kip@redriverrevel.com
Sept. 29 - Oct. 6, 2001
Sept. 28 - Oct. 5, 2002

Judy Hammond

Rest of the Best Fest

1916 Pike Place, Suite 146
Seattle WA 98101
206-363-2048
July 27 - 29, 2001
July 26 - 28, 2002

Cynthia Prost

Saint Louis Art Fair

7818 Forsyth Blvd. Ste. 210
St.. Louis MO 63105
314-863-0278
cprost@saintlouisartfair.com
www.saintlouisartfair.com
Sept. 7- 9, 2001

Contributors

(With upcoming show dates)

Allentown Art Festival

P. O. Box 1566 Ellicott Station
Buffalo NY 14205
716-881-4269
http://allentown.buffnet.net
June 9 - 10, 2001
June 8 - 9, 2002

Michigan Guild of Artists and Artisans

Ann Arbor Summer Art Fair

118 N. 4th Ave.
Ann Arbor, MI 48104
734-662-3382
guild@michiganguild.org
www.michiganguild.org
Summer: July 18 - 21, 2001
July 17 - 20, 2002
Holiday Dec. 8 - 9, 2001
Greektown: May 18 - 20, 2001

Apollo Beach Chamber of Commerce

Apollo Beach Manatee Arts Festival

6432 U.S. Highway 41 N.
Apollo Beach FL 33572
813-645-1366
abeachcham@aol.com
March 9 - 10, 2002

Judith Cusack

Appleton Art Center

Art in the Park

130 N. Morrison
Appleton WI 54911
920-733-4089
appleart@execpc.com
www.appletonartcenter.com
July 29, 2001
July 28, 2002

Ann Danzig

The Friends of the North Castle Library

Armonk Outdoor Srt Show

32 Orchard Drive
Armonk NY 10504
914-273-8049
sbgeffen@aol.com
Sept. 29 - 30, 2001
Oct. 5 - 6, 2002

Sharon McAllister

ArtFest Fort Myers

15500 Fiddlesticks Blvd.
Fort Myers, FL 33912
941-768-3602
artfestfortmyers@aol.com
Feb. 23 - 24, 2002





Brandy Upright/ North Palm Beach Chamber
of Commerce
Artigras
1983 PGA Palm Beach Blvd. #104
North Palm Beach FL 33408
561-694-2300
brandy@npbchamber.com
www.artigras.com
Feb. 16 - 18, 2002

Stacey Jarit
Artrider Productions, Inc.
P.O. Box 28
Woodstock, NY 12498
914-679-7277
crafts@artirider.com
www.artrider.com
Spring Crafts New York
March 15 - 17, 2002
Spring Crafts at Morristown
March 22 - 24, 2002
Spring Crafts Park Avenue
April 5 - 7, 2002
Spring Crafts at Lyndhurst
May 18 - 20, 2001
May 17 - 19, 2002
Fall Crafts at Lyndhurst
Sept. 21 - 23, 2001
Sept. 20 - 23, 2002
Fall Crafts Park Avenue
Oct. 5 - 7, 2001
Oct. 4 - 6, 2002
Holiday Crafts Park Avenue
Nov. 30 - Dec. 2, 2001
Dec. 6 - 8, 2002
Holiday Crafts at Morristown Armory, Dec. 7
- 9, 2001
Dec. 20 - 22, 2002
Holiday Crafts New York
Dec. 14 - 16, 2001
Dec. 13 - 15, 2002

Lisa Konikow/ Connie Mettler
Arts, Beats & Eats
30 N. Saginaw
Pontiac MI 48342
248-334-4600
artinfo@artsbeatseats.com
Aug. 31 - Sept. 3, 2001

Ardath L. Prendergast
Artscape Atlanta
215 Piedmont Ave N E #1109
Atlanta GA 30308
404-586-9001
dancers@mindspring.com
Oct. 12 - 14, 2001

President, Austin Mueum of Art Guild
Austin Fine Arts Festival
P. O. Box 5705
Austin TX 78763
fiesta@amoa.org
www.citysearch.com/aus/fiesta
Apr. 13 - 14, 2002

Carol Romine, Director
**Bank of America Coconut Grove Arts
Festival**
3427 Main Highway
Miami FL 33133
305-447-0401
artsfest@netrox.net
www.coconutgroveartsfest.com
Feb. 17 - 19, 2001

Sharon Banks
Boardwalk Art Show
2200 Parks Ave.
Virginia Beach VA 23451
757-425-0000
sharon@cacv.org
June 14 - 17, 2001

Marlene Pomeranz
Boca Museum Festival at Crocker Center
801 W. Palmetto Park Road
Boca Raton FL 33486
561-392-2500
Feb. 24 - 25, 2001
Feb. 23 - 24, 2002

Artists/Indianapolis Art Center
Broad Ripple Art Fair
820 East 67th St.
Indianapolis IN 46220-1139
317-295-2464
inartctr@netdirect.net
May 12 - 13, 2001

Donna Potts, Director
Brookside Art Annual
3920 W. 69th Terrace
Prairie Village, KS 66208
913-362-9668
dpotts@aol.com

Richard Bryant
Central Pennsylvania Festival of the Arts
P.O. Box 1023
State College PA 16804
814-237-3682
office@arts-festival.com
www.arts-festival.com
July 12 - 15, 2001
July 11 - 14, 2002

Charlevoix Council for the Arts
Charlevoix Waterfront Art Fair
P. O. Box 57
Charlevoix, MI 49720
231-547-2675
Aug. 11, 2001

Charlotte Arts Festival
128 S. Tryon Street, Ste. 1960
Charlotte NC 28209
704-332-2227
prospectus@charlotteartsfestival.com
www.charlotteartsfestival.com

Terry Adams
Cherry Creek Arts Festival
2 Steel St., Ste. B-100
Denver CO 80206
303-355-2787
terryadams@cherryart.org
www.cherryarts.org
July 6 - 8, 2001

Karen Freeman
Clay Times Magazine
P. O. Box 365
Waterford, VA 20197
540-882-9722

Dave Kronenberg
Columbus Arts Festival
55 East State Street
Columbus OH 43215
614-224-2606
dkronenberg@gcac.org
www.gcac.org
May 31 - June 3, 2001
June 6 - 9, 2002

Craft Emergency Relief Fund
P. O. Box 838
Montpelier VT 05601
802-229-2306
cerf2@tgemer.net

Mary Minnick-Daniels
East Central Arts Council
100 S. Park St.
Mora MN 55051
320-679-4065
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Sue Jones
Edmonds Art Festival
PMB 125, 10927 Mukilteo Speedway
Mukilteo, WA 98275
425-745-0799
shjones44@aol.com
www.edfest.com
June 15 - 17, 2001
June 14 - 16, 2002

Nancy Piffard
Fine Furnishings - Providence Show
P. O. Box 698; 366 Thames Street
Newport, RI 02840
(401) 846-1115
npiffard@newportexhibition.com
www.newportexhibition.com
Nov. 2 - 4, 2001
Nov. 1 - 3, 2002

Diana L. Foor, Executive Director
Frederick Festival of the Arts
P O Box 3080
Frederick MD 21705
301-694-9632
festarts@fred.net
www.frederickarts.org
June 2 - 3, 2001
June 1 - 2, 2002

Pat French
6341 Cheyenne
Pentwater MI 49449

Shirley Trusty
Arts Council of New Orleans
Fresh Art Festival
225 Baronne Street Ste. 1712
New Orleans LA 70112
504-523-1465
strustycorey@juno.com
www.artscouncilneworleans.org
Oct. 19-21,2001

Susan Froelich
1218 Ardmoor Ave.
Ann Arbor, MI 48103
734-995-4681
froelich@umich.edu

Mary Strope
George Little Management
10 Bank St.
White Plains NY 10606
914-421-3311
mary_strope@glmshows.com
www.glmshows.com
**Dallas International Gift & Home
Accessories Show**
June 23 - 26, 2001
Washington Gift Show
July 22 - 25, 2001
San Francisco International Gift Fair
Aug. 4 - 8, 2001
New York International Gift Fair
Aug. 18 - 23, 2001
Boston Gift Show
Sept. 9 - 12, 2001

Nancy Gullickson
Gwinnett Council for the Arts
6400 Sugarloaf Parkway, #300
Duluth GA30097
770-623-6002
calmes@hudgetcenter.org
www.hudgetcenter.org

Mike Gano
Fine Print, Inc.
306 Blue Spruce Drive
Ft. Collins CO 80524
970-484-9650

Jan Etre
KPFA Holiday Crafts Fair
1929 MLK Jr. Way
Berkley CA 94704
510-848-6767 ext. 243
jakida@aol.com
www.kpfa.org
Oak Park, Berkeley
June 9 - 10, 2001
June 8 - 9, 2002
Community Crafts Fair
Dec. 10 - 11, 2001
Dec. 14 - 15, 2002

Miah Michaelson
Kentuck Festival
503 Main Ave.
Northport AL 35476
205-758-1257
michelsen@kentuckedbtech.net

Gretch Keyworth
Point of View
110 W. Concord Street #2
Boston MA 02118
617-266-8918
keyworth@bellatlantic.net

Sara Shambarger
KRASL Art Fair
707 Lake Blvd.
St. Joseph MI 49085
616-983-0271
info@krasl.org
July 13 - 14, 2001
July 12 - 13, 2002

Miah Michaelson
Kentuck Festival
503 Main Ave.
Northport AL 35476-4483
205-758-1257
kentuck@dbtech.net
Kentuck.org

Tim Ardinger
Long's Park Art & Crafts Festival
P. O. Box 1553
Lancaster, PA 17608
717-293-1890
info@longspark.org
longs park.org
Aug 31 - Sept. 3, 2001

Mary Lou Atkins
MLA Productions
1384 Weston Rd.
Scotts Valley, CA 95066
831-438-4751
mlatkins@mlaproductions.com
www.mlaproductions.com
Connoisseur's Market Place (CA)
July 21 - 22, 2001
Palo Alto Festival of the Arts (CA)
Aug. 25 - 26, 2001
Half Moon Bay Art & Pumpkin Festival (CA)
Oct. 13 - 14, 2001
The Willow Glen Founders Day
Sept, 8 - 9, 2001

Eileen Kunzman
Magic City Arts Connection
1128 Glen View Rd.
Birmingham AL 35222
205-595-5556
magiccityart.com
April 27 - 29, 2001
April 26 - 28, 2002

Kenny Houk- President
Memphis Association of Craft Artists
(MACA)
3475 Central Avenue
Memphis TN 38111
901-728-1472

Beth Hoffman
**Milwaukee Art Museum
Lakefront Festival of Arts**
750 N. Lincoln Memorial Dr.
Milwaukee, WI 53202
414-224-3850
hoffman@mam.org
June 15 - 17, 2001
June 14 - 16, 2002

Naples National Art Festival
Feb. 23 - 24, 2002
Bonita Springs National Art Festival
Jan. 12 - 13, 2002
Mar. 9 - 11, 2002
P. O. Box 58
Bonita Springs, FL 34133
941-992-6424
artfest@naples.net
http://artinusa.com
www.naples.net/art/festival

Shirley Trusty
New Orleans Fresh Art Festival
225 Baronne Street Ste. 1712
New Orleans, LA 70112
504-523-1465
STCorey@artscouncilofneworleans.org
www.artscouncilofneworleans.org
Oct. 19 - 21, 2001
Oct. 20 - 22, 2002

Christine Bradford
New Orleans Jazz & Heritage Festival
1205 N. Rampart St
New Orleans LA 70116
504-522-4786
contemporary@nojazzfest.com
www.nojazzfest.com
April 27 - May 6, 2001
April 26 - May 5, 2002

Greater Reston Arts Center
Northern Virginia Fine Arts Festival
11911 Freedom Drive, Suite 110
Reston VA 20190
703-471-9242
grace@erols.com
May 19 - 29, 2001

Annette Butler
The Official Texas State Arts & Crafts Fair
P.O. Box 291527
Kerrville TX 78029
830-896-5711
fair@tacef.org
May 25 - 28, 2001
May 24 - 27, 2002

Carolyn Williams
Ohio Designer Craftsmen
1665 West 5th Ave.
Columbus OH 43212
614-486-7119
odcenterprises@iwaynet.net
www.odcenterprises.org
The Craft Fair at Hathaway Brown
June 15 - 17, 2001
Best of the Season
Indianapolis Nov. 17 - 18, 2001
Crafts Affair
Cincinnati Nov. 23 - 25, 2001
Winterfair
Columbus Nov. 29 - Dec. 2, 2001

Vic Gutman & Associates
Omaha Summer Arts Festival
P. O. Box 31134
Omaha NE 68131
402-345-5401
vgaevents@aol.com
June 22 - 24, 2001
June 28 - 30, 2002
Renaissance Fair- Council Bluffs, IA
June 8 - 10, 2001
June 14 - 16, 2002

Fine Art Fair Coordinator
Peoria Art Guild Fine Art Fair
203 Harrison St.
Peoria IL 61602
309-637-2787
pag@peoriaartguild.com
Sept. 29 - 30, 2001
Sept. 28 - 29, 2002





Philadelphia Furniture & Furnishings Show

162 North Third Street
Philadelphia, PA 19106
215-440-0718
pffshow@erols.com
Apr. 20 - 22, 2001
Apr. 19 - 21, 2002

Terry Pimsleur
414 Mason St., Ste. 704
San Francisco, CA 94102
415-249-4640
artists@tpnco.com

David Foley
The Pocket Program
PO Box 85
Winter Park FL 32790
407-658-4520

Ligaya Pierson
Portland Arts Festival
220 NW Second Ave.
Portland OR 97209
503-227-2681
ligayap@rosefestival.org
rosefestival.org
June 22 - 24, 2001
June 14 - 16, 2002

Linda McCormick
The Rosen Group
3000 Chestnut Ave. Ste. 300
Balitmore MD 21211
410-889-2933
johnh@rosengrp.com
www.americancraft.com

Santa Fe Community College Spring Arts Festival
3000 NW 83rd Street
Gainesville FL 32606
352-395-5355
www.sfcc-springarts.org
March 31 - April 1, 2001
Apr. 6 - 7, 2002

Mary Fleischli
Saratoga Rotary Art Show
12560 Easton Drive
Saratoga CA 95070
408-252-3922
efleisch@pacbell.net
www.saratogarotary.org

Janice Bartczak
Scottsdale Arts Festival
7380 E. Second St.
Scottsdale AZ 85251
602-874-4652
janiceB@sccarts.org
Mar. 8 - 10, 2002

Barbara Schay
Sedona Arts Festival
P O Box 2729
Sedona AZ 86339
520-204-9456
dbschay@sedona.net
http://artsfestival.sedona.net
Oct. 13 - 14, 2001
Oct. 12 - 13, 2002

Silver Dollar City, Stone Mountain Park, Inc.
Branson MO 65616

Karla Prickett
Smoky Hill River Festival Fine Art/Fine Craft Show
P.O. Box 2181
Salina KS 67402
785-826-7410
sahc@midusa.net
www.midusa.net/smokyhillriverfestival
June 9 - 10, 2001
June 8 - 9, 2002
Four Rivers Craft Market
June 7 - 9, 2002
Artist-In-Action/Installation Project
June 7 - 9, 2002

Angela Black
Springdale Fine Art Fair
469 Maple Circle Drive
Cincinnati OH 45246
513- 671-1774
tcsbymail@aol.com

Betsy Urbance
Springfield Old Capitol Art Fair
1551 W. Cook St.
Springfield IL 62704
BUrbance@IAR.ORG
May 19 - 20, 2001
May 18 - 19, 2002

St. Anthony Main
Stone Arch Festival of the Arts
219 Main St. S E Ste. 304
Minneapolis MN 55414
612-378-1226
June 16 - 17, 2001
June 15 - 16, 2002

Ann Rosen
Suburban Fine Arts Center Festival of Fine Crafts
1913 Sheridan Rd.
Highland Park IL 60035
847-432-1888
June 23 - 24, 2001

Heather Crocker
Sun Valley Arts & Crafts Festival
P. O. Box 656
Sun Valley ID 83353
208-726-9491 Ext. 19
hcrocker@micron.net
www.sunvalleyid.com/swcenter
Aug. 10 - 12, 2001
Aug. 9 - 11, 2002

David F. Cook, Publisher
Sunshine Artist Magazine
2600 Temple Drive
Winter Park FL 32789
407-539-1399

Laurie Reed, Director
Syracuse Arts & Crafts Festival
c/o Downtown Committee of Syracuse
1900 State Tower Building
Syracuse, NY 13202
315- 422-8284
mail@downtownsyracuse.com
www.downtownsyracuse.com
July 13 - 15, 2001

Alice C. Merritt
Tennessee Association of Craft Artists TACA
P O Box 120066
Nashville TN 37212
615-665-0502
Tennessee Craft Fair- Nashville
May 4 - 6, 2001
May 3 - 5, 2002
TACA Fall Craft Fair- Nashville
Sept. 28 - 30, 2001
Sept. 27 - 29, 2002
Celebration of Fine Crafts-Chattanooga
Oct. 6 - 7, 2001
Oct. 5 - 6, 2002

Three Rivers Arts Festival
707 Penn Avenue
Pittsburgh PA 15222
412-281-8723
pearlman@sgi.net
www.artsfestival.net
June 1 - 17, 2001

Kelly Hageman
Three Rivers Festival
102 Three Rivers North
Ft. Wayne IN 46802
219-426-5556
events@trfonline.org
www.trfonline.org
July 14 - 22, 2001
July 13 - 21, 2002

Tina Fish Lutz
Tupelo Gumtree Festival
P O Box 786
Tupelo MS 38802
662-844-2787
May 11 - 12, 2002

Cindy Fitzpatrick
Uptown Art Fair
1422 W. Lake St.Ste. 202
Minnapolis MN 55408
612-823-4581
cindy@uptownminneapolis.com
Aug 3 - 5, 2001
Aug. 2 - 4, 2002

Robyn Nelson
Utah Arts Festival
331 W. Pierpoint Ave.
Salt Lake City UT 84101
801-322-2428
www.uaf.org
June 21 - 24, 2001
June 27 - 30, 2002

Woodstock Chamber of Commerce
Woodstock Art Fair
136 Cass St.
Woodstock, IL 60098
815-338-2436
chamber@stans.com
Aug. 19, 2001
Aug. 18, 2002

Leslie Lupo
Wyandotte Street Art Fair
3131 Biddle Ave.
Wyandotte MI 48012
734-324-4506
cityinfo@wandotte.net
www.wyandotte.net
July 11 - 14, 2001
July 10 - 13, 2002

Starting a New Art Fair

“You know, I think I’ll just go start my OWN art show, then we’ll have one that’s done right!!” Have you ever found yourself saying something like that? We thought it would be interesting to find out just what DOES it take to launch a brand new show, in a big way? In today’s information filled world, how can a show arrive on the scene in a way that rises above the noise level?

*Artists have come to expect lots of things from top shows: Marketing that brings out art buyers, easy access, a staff that really listens to our concerns, lots of volunteer help, snacks, toilets, good security, and about 350 other things. We asked Kelly Dolan and Ardath Prendergast, two key players in the launching of Atlanta’s new ArtScape show, to give us some insights as to the amount of work involved to start the show, which the **Atlanta Magazine** named as the best outdoor arts festival in Atlanta in 2000.*



Kelly Dolan

NAIA: Where did the idea to start a new art fair originate?

Kelly: The idea for ArtScape came from a number of people in the Atlanta community who were concerned that a city the size of Atlanta did not have a large arts festival. At the time, the Arts Festival of Atlanta was Chapter 11 and the National Black Arts Festival was struggling to front a show. People from the business community, the Historic Fairlie-Poplar downtown district and the Fulton County Arts Council all questioned who could take on the challenge and we said that, if they would help, we would try. (This was January/February 1999).

Ardath: It was interesting to me to see that the people Kelly mentioned recognized that what they really wanted to support was a festival that focused on an artist market. As you know, the former Arts Festival of Atlanta’s Artist Market was viewed by the festival as only a small component of the overall event, and yet, when the festival closed, it was the loss of the market that people mourned most. Even before the AFA closed its doors, a number of groups of people had already discussed starting a new event. I think we are all thankful that Central Atlanta Progress (the organizers of ArtScape) was serious in their approach when they accepted this challenge – and risk! – to create ArtScape.



Ardath Prendergast



NAIA: What caused you to believe that Atlanta was ready to support a new show? What signs did you look for, and see?

Kelly: The popularity of the artist market at the former Arts Festival of Atlanta was a big tradition for the city, and Atlantans' desire to have such a festival was widely written about in the local press. Also, it was our understanding that the Arts Festival of Atlanta was building an audience for the artist market before the organization collapsed.

Ardath: There was never any doubt in our minds that the people of Atlanta were ready to support a new show. The void left by the AFA's collapse was felt throughout the community. It had been such a fall tradition in Atlanta to go to the artist market. ArtScape allowed our patrons to continue their tradition – albeit in a slightly different format and a new location – before they experienced much of a break in that tradition.

NAIA: What factors did you consider before choosing the location of Woodruff Park, in the heart of downtown Atlanta?

Kelly: In choosing Woodruff Park we considered a number of factors: we wanted the festival to stay downtown to help with our revitalization efforts for the area and we wanted a place where we could control the sponsorship and production of the event. We also thought Woodruff Park would be a great place to host a park and city street festival that would be unique and provide a beautiful urban and urbane backdrop for our festival.

Ardath: And don't forget that ArtScape was organized by the Atlanta Downtown Partnership. (At the time, ADP was an arm of Central Atlanta Progress. It has now been incorporated into CAP) Of course, their focus would be on downtown!

NAIA: ArtScape is a paid admission show. Tell us about the thinking behind that decision.

Kelly: We started ArtScape as a paid admission show for a number of reasons. As a new event, we were not sure about fundraising and we thought we would need the gate sales to help cover costs. We also felt strongly that the event needed to be gated to help us secure the event area in an urban setting so the fencing gave us an opportunity to try the admission fee. We also checked with other festivals around the country and learned that many were charging fees and felt that we could always stop charging in years to come if we wanted to, but that it would be difficult to start charging in later years once it was set up as a free event.

Ardath: As you may also know, the AFA had planned to institute a gate charge its next year, had it survived. And yes, there would have been a lot of resistance to the AFA charging for what was previously considered a *free* event. Kelly is right that charging a fee from the very beginning would be much easier. And even though the \$3 fee (with a special \$1 rate on Friday afternoon) is a nominal amount, it creates a sense of value in the minds of our patrons and helps them understand that there are very real costs associated with putting on a public event.

NAIA: Launching a new show is a costly endeavor. How did you approach sponsors to support the event? What did you offer sponsors, and was it easy or difficult to get them to come on board?

Kelly: Sponsorship was by far the biggest hurdle in forming this event. We were selling an unknown event in a little-used location (Woodruff Park). We identified all local corporations that a) had an interest in seeing downtown revitalized and/or b) had a track record of supporting the arts. We also scoured national event sponsorship publications to check for corporate sponsorship opportunities. We put togeth-

er a strong media package with a radio and Atlanta Journal-Constitution sponsorship and went out and knocked on lots of doors! SunTrust Bank took a chance on us first and we were able to leverage their confidence in us with other big name corporate sponsors to get funding. The Fulton County Arts Council and the City of Atlanta also provided seed money to get us started and we used their support as a major selling point with the corporate community.

Ardath: Kelly did an absolutely amazing job of securing sponsorship for ArtScape. I can't imagine being in her shoes – especially that first year – considering that many of the sponsors were a little “gun shy” following the last experiences with AFA. Without Kelly's thoroughness and perseverance, ArtScape would not have happened.

NAIA: Could you talk a little about the different types of sponsors you were successful in obtaining? Did you use a different approach for "cash" sponsors, vs. sponsors who supplied "in kind" goods or services?

Kelly: We used one sponsorship kit for all sponsors and customized the sponsorship benefits based on how they supported the event. For example, a major cash sponsor was included in the media promoting the event while an in-kind sponsor may receive only program mention and some on-site signage. We were successful with our strategy of focusing on those who want to see downtown succeed and those who have a penchant to support the arts.

NAIA: Tell us what tools you used to market the show to the Atlanta community of art lovers. How did you target your marketing?

Kelly: We targeted the Atlanta metropolitan area ourselves and worked with the Atlanta Convention and Visitors Bureau (ACVB) on the regional feeder markets like Birmingham and Greenville. We had an

extensive broad reach marketing campaign that included two radio sponsors (one with an upscale suburban audience and one with an upscale urban audience.) We also used the Atlanta Journal-Constitution for broad reach. We targeted local Atlanta magazines for PR coverage and created a program as an insert in the local Museums and Galleries publication. We also did extensive PR with local TV and non-sponsor radio stations including live local talk show appearances. We developed a promotion with MARTA (Metro Atlanta Rapid Transit Authority) to publicize the event on buses and the ACVB included information on the event in all of their marketing. We also worked with all of the Atlanta area hotel concierges to promote the event to their guests.

Ardath: From the very beginning, we knew that in order to make ArtScape a success, the marketing – to whom, how and where -- would be critical. We needed to let the public know that this was going to be a quality event, so the design of the ads and the selection of the media to promote ArtScape was very important. Placing the ArtScape program as a pull out section in the September/October Museums and Galleries guide that is distributed in Atlanta-area galleries, museums, upscale hotels, etc., reached an audience we were targeting a month before ArtScape opened and *legitimized* ArtScape as a serious art event. And of course, we know that the artists themselves do a lot of marketing. Many of those who had participated in Atlanta festivals in the past have excellent customer mailing lists. We encouraged artists to use their own lists, as well.



NAIA: Give us an estimate of how many people-hours were spent to get ArtScape off the ground that first year. How many people were involved? What was the percentage of paid staff vs. volunteers?

Kelly: I really don't want to know this answer! Figure a part-time paid staff of six, plus 200 to 250 volunteers. A few of the staff people probably spent 800 hours on the event and the contract production staff probably half that - I guess a total of 3000 staff hours, plus the hours put in by our volunteers.

Ardath: 800?? Kelly, you really think that is all? I feel like I ate, breathed and slept this event! And our two dedicated volunteer artist market captains were priceless and worked with me throughout the year. They easily put in over 150 hours each.

NAIA: After all the months of planning, the inaugural show was greeted by an entire weekend of wind, rain, and chilly temps. Attendance was less than what everyone had hoped. Yet, the show rebounded in its second year with enthusiastic staff, volunteers, sponsors, artists, and patrons. Talk a little about how you dealt with the weather blow from Year One, and how you regrouped to focus on Year Two.

Kelly: As we said to the local paper the Sunday night we closed - "the event was a success it was the weather that was a failure!" And we really knew that. We had great critical acclaim from local press, art show trades and local political and arts leadership about the quality of the show. We knew we produced a high quality show and the artists let us know that through the survey and through many supportive phone calls and conversations. We have terrific sponsors who came to the event and saw the value of it even through the raindrops - and I would not count out the sympathy vote as we re-approached them for

2000! Seriously, the sponsors still benefited from the media coverage and they knew that we could not control the weather - but believe me, we tried.

Ardath: We also tried to keep a sense of humor about it and joked that it was our "bad dress rehearsal for a good opening show" (i.e., the 2000 show). It was ironic that it rained so constantly that first year. We had researched the weather in Atlanta before choosing that weekend and selected those dates as historically good dates, weather-wise, in Atlanta. And we had no significant rain in the 12 weeks leading up to ArtScape, and then no rain in the four weeks following! But with the wonderful support of the artists that first year in spite of the weather, how could we not approach Year Two with enthusiasm?

NAIA: Now that the show has run for two years, do you find it takes more or less people-hours to plan for and run Year Three?

Kelly: I think in some ways it takes less time because we have our artist coordination and event production under control but sponsorship will always be a battle and will take more time. However, as we expand the scope of the show, the artist coordination and production hours will naturally increase to fit the needs of whatever new program we introduce.

Ardath: While we do, of course, have most of our procedures in place, I find that maintaining and sensibly growing ArtScape each year takes just as much time. There are always ways to make things work better and more efficiently, and that is a never-ending process for me. I will probably never totally relax with ArtScape because if I do so, I feel I will lose my personal *edge*.

NAIA: A great art show needs great artists, and ArtScape has already earned a reputation of showcasing outstanding work. What sources did you use to promote the show to the artist community, and what type of response did you have that first year in terms of applicants?

Ardath: Wow...just lucky, I guess? Actually, in our first year, we had such little lead time to plan ArtScape (just 10 months of serious, active work), that our application window for artists was only five weeks, and was very late in the year for an October event. As a result, we were not able to publicize it very much in the typical publications. Therefore, we essentially used the artist community itself to publicize it, and mailed the prospectus to artists on the database that I had maintained. Due to the time frame, in our first year, we focused our mailing to artists in the southeast region who we felt might be more easily able to respond to a nearby event. But more than anything, I relied on the great artist network to get the word out. And you did it!

Our first year, we did not receive a huge application response, but we were absolutely thrilled with the quality of the ones we got! I still remember opening the envelopes and feeling goose bumps come over me as I peered at the slides while entering the applications! I knew we were going to have a great show! The toughest thing was going to be the job of our slide jurors who would have to eliminate some of the applicants.

To this day, I am thankful to the artists for their faith in Atlanta and in us to take a chance on ArtScape in its first year. I know how risky that was (and especially with the way the weather treated us that first year), and that means a lot to us. There was no doubt that artists had missed their Atlanta venue, and we were pleased to be able to bring it back to them.

NAIA: You've enlisted the help of several working artist advisors. How helpful are they, and what sort of knowledge do they bring to the table? Are they all from the Atlanta area?

Ardath: Our artist advisors are absolutely wonderful, and they are a very important part of the ArtScape team. We rely upon them to be honest and frank with us and to share their experiences – both good and bad – that can help us create the strongest event possible. We draw on their years of experience in participating in shows all over the country. We share many of the inner workings of the festival with them so that they have the perspective of festival organization from an administrative standpoint, and solicit their feedback on matters ranging from security to promotion to artist standards to festival programs. They provide an essential conduit with the artist community and can communicate to us issues that artists may sometimes be hesitant to tell us directly. Additionally, through their contacts with the community, they act as a resource for other artists who may have questions about ArtScape.

Presently, all of our advisors are from the Atlanta area, both because we hold regular meetings and because they are members of the Atlanta community that most of our patrons come from. Still, I am always available to talk with artists anywhere and encourage their feedback at any time, whether or not they are on the advisory committee.

NAIA: ArtScape has sent out extensive artist surveys to all exhibitors both years of the show. What have you learned from the surveys that surprised you?

Ardath: I'm embarrassed to admit that I still haven't finished tabulating all of the surveys for this year, but I am almost there. That is one of the drawbacks to sending extensive surveys! They are very complex to tabulate, and our response rate is running about 60 – 65%. But they are worth it.



So far, we haven't had many great surprises from the survey responses, but they have provided a lot of support for actions that ArtScape institutes. For example, following the 1999 event, the surveys supported our decision to reduce the festival admission fee to \$3. They let us know whether we are providing adequate services for the artists. They reiterate issues that are most important to artists, and provide us with factual backup that we use to promote ArtScape to sponsors, etc.

Perhaps the most surprising thing to me personally in a survey response from this year was that an artist commented that he/she did not see me the whole weekend of this year's event. I apologize to anyone I may have missed during my booth-to-booth tours. I try to make myself very available to artists, and encourage them to call me any time with questions or issues they may have.

NAIA: What do you feel was your greatest success in birthing ArtScape that first year?

Kelly: We were and still are proud that we "Gave Atlanta Its Art Back" - which was our advertising campaign line in 1999. We knew Atlanta would embrace a high quality festival and are so proud that we overcame all of the obstacles we did to open it and do it well.

Ardath: I reiterate what Kelly says. But my focus often comes from a slightly different perspective: I am just pleased that we have been able to establish a quality event that seems to fit the needs of artists and patrons alike. If we continue to plan and proceed carefully and with commitment, I feel that ArtScape has a great future.

NAIA: What is the one thing that you would have done differently during the planning stages?

Kelly: Hard to tell...it was all so new and we had so many variables to work with. I think we would have paid more attention to putting more corporate marketing people on our Advisory Committee to help funding. We also should have paid more attention to concession sales - which we did improve in 2000.

Ardath: And I can't say that there is anything I would have done differently, except perhaps to give ourselves more time that first year to do the planning and set the groundwork. Still, tying ourselves into a short planning time that first year certainly gave us focus on the event!

NAIA: What final sage advice could you offer to those who are considering the startup of a new art show?

Kelly: Find the best people possible to manage it, make sure they all will work as a team and like each other, and be ready to fight!

Ardath: I will add to that: Expect that it will take twice as much effort as you might first think and be certain to always keep the lines of communication open. And when you begin to ask yourself, "Why did I ever get involved in this??" remember the end product. There is nothing quite as magical as an event that is focused on creativity, community spirit and just plain fun!

Kelly Dolan is the former Vice President of Marketing for Central Atlanta Progress, the organizing arm of ArtScape, and oversaw the general organization of ArtScape, as well as sponsorship and marketing.

Ardath Prendergast is a freelance consultant for arts festivals, and was the Artist Market Director for the former Arts Festival of Atlanta.

The NAIA Open Forum

Editor's note: We sent member Mark Wallis on a fact finding mission about the NAIA Open Forum, found on the web at: <http://www.naia-artists.org/resources/forum>

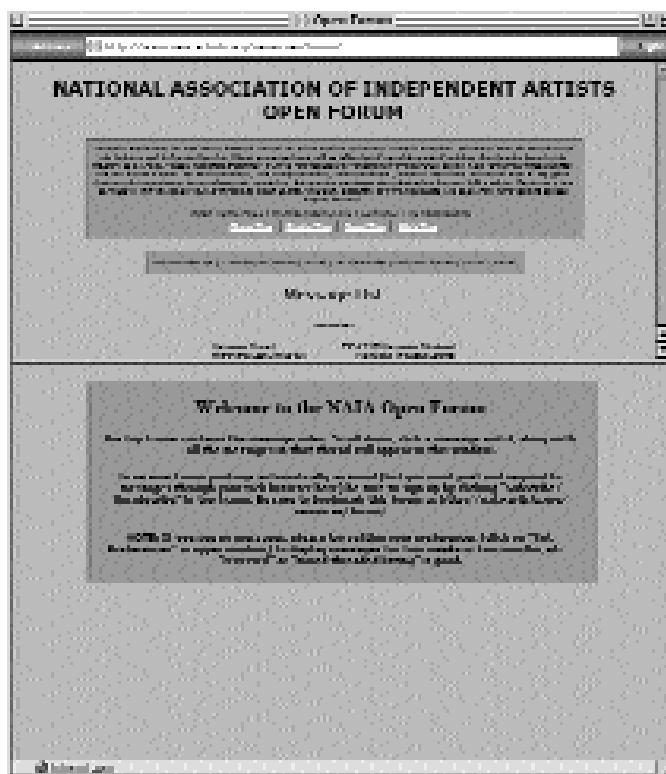
*We like to think of the Forum as a Coffee House of many ideas, stories, questions, and conversations relating to our industry, but more importantly, we wanted to know what the readers of the forum thought. We wanted to find out what might be holding people back from more active participation. Although Mark didn't get a very large response to his requests for input, the insights gained do shed light on some of the reasons folks have for not getting more involved. It was also gratifying to note that most of the responses he received praised the value of the forum, albeit with various criticisms. Our recommendation? Read this article, read the responses in this issue's member survey regarding the forum, then **visit the forum and draw your own conclusions.***

Several months ago Don Ament posted on the NAIA Open Forum a request for someone to write an article regarding the forum and its pros and cons. I answered his plea and set out to gather some data that would assist me in providing a sense of how people felt about this topic.

I began by posting a request on the forum, asking for input from anyone willing to send me their thoughts, suggestions, etc. to my home email address with the promise of confidentiality. The first post brought only three responses. I allowed a couple of weeks to pass before I posted a second time requesting more input, and received six more replies. The responses were varied and touched upon areas that addressed artistic content, technical information, show organizations, personal biases, pedantic theories, art criticisms, 2-D versus 3-D and humor.

The majority of the responses praised the forum for what it could be and many people felt that it served a valuable purpose as a vehicle for being connected to other like minded individuals. Still, there was a very strong voice among some letters that described a fear of contributing because of many different reasons, i.e., being afraid to say something which might affect their standing with a particular show, feeling their opinion was not worthy of being heard [or stated], or, being ridiculed.

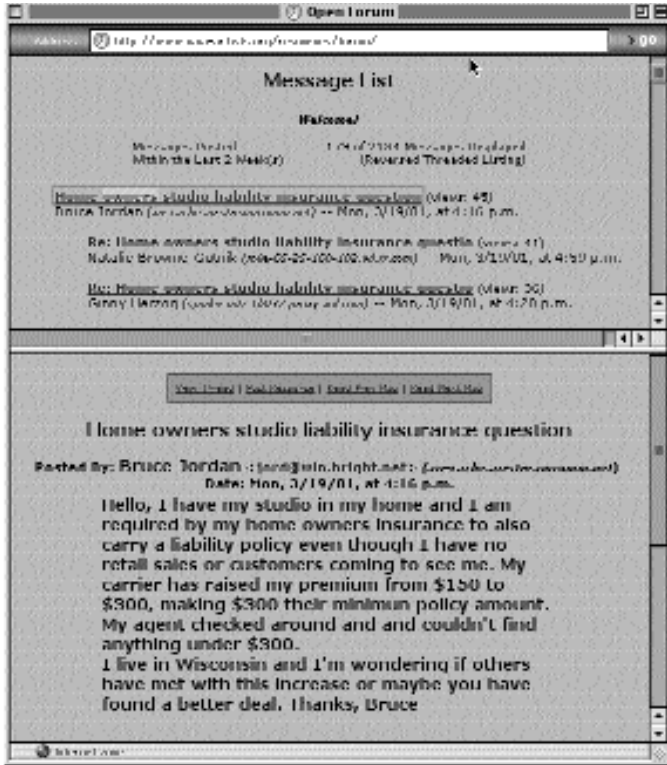
It was evident after reading all responses that the diversity of this forum attracts a very wide audience with many people



floating in and out depending on the topic[s] posted. Artistic content was not a major concern. In fact, several comments were made regarding this area with disdain. One particular comment suggested artistic content did more harm than good by creating philosophical disparities. This person's feeling was that conversations became too esoteric and somewhat pedantic.

Technical information is/was very much appreciated by most respondents, however many felt that the information was heavily bent toward two dimensional artists. Some writers expressed a desire for more inclusion of technical information from other artists (jewelers, potters, weavers, wood workers and metal smiths). Ironically, some of these grievances were from 3-D artists who would read the posts but never contribute.

Topics concerning show organizations were mentioned, though much apprehension surfaced with this subject. Some comments expressed a fear of retribution by show promoters if a letter were posted that criticized any aspect of a particular event. However, information shared about shows was highly



appreciated, especially when consideration was aimed at artist hospitality and sales.

Whenever personal biases were commented on it seemed as though each respondent had their own recipe for what should or should not be included. Personal information or subjects that could be exchanged by only a handful of people were considered by some to be an annoyance if the subject didn't appeal to the larger audience. Also, there was mention that some comments expressed were so similar to how the reader felt, the need for them to post was no longer necessary. A few criticisms addressed posts that were aimed at the intellectual side of art talk.

Due to the diversity of the people who use the forum, there are plenty of people who enjoy engaging in stimulating dialogues which explore art, craft, content, meaning and artistic merit, while others find these topics difficult to embrace with any passion or pull to get involved. There was a fairly even split among the comments received regarding this. Some of the comments were highly charged! Art criticisms were mentioned by two individuals, one liked this addition and the

other did not. The supporting comment was regarding one of my posts describing the artwork of a fellow street artist. The opposing view felt that artists should not criticize other artists' work.

Lastly, humor escaped all attacks. No one made any mention of this area. However, I have contributed humorous posts several times believing that a little laughter is good medicine. Knowing how to be delicate in an era of PC can be challenging.

In summation, I realize a few variables need to be noted for a proper perspective on this subject. Most notably, the two times I requested input from people were in December, and this time of year usually has people preoccupied with all the holiday and family distractions, which may be the reason more people did not contribute. I feel the forum is a great tool or conduit for everyone to use as they see fit. No one artist or idea reigns supreme over any other. It is a place where anyone, whether an artist or not, can come to request or provide information that is related to the artist/craftsman and their profession.

The civility to which most people adhere on the forum allows a myriad of ideas and expressions to circulate, educate, and inform. This forum is completely democratic without constraints [with the exception of civility and respect]. It is a tool which everyone has the opportunity to utilize and benefit from. Share in the diversity and never underestimate your contribution. Your input will serve the greater good and your opinion will always be appreciated by someone.

Mark A. Wallis

Important Legislation Developing For Artists

Editor's note: Take a close look at the following article. It describes legislation originally introduced in the previous session of Congress that could significantly change how much you can deduct for donated artwork. At press time, the legislation has not been reintroduced into the current (107th) session, but is very close to getting enough support for reintroduction. Follow the web links or phone contacts given in the article, **find out** current status of the bill in the current session of Congress, then **write your Representatives.**

The Artist-Museum Partnership Act - Taking a Fair Market value deduction on donated artworks.

As many of you know, artists are often solicited by non profit organizations to donate work for the organization's fund raising event. Taking a tax deduction for donated artwork has been very discouraging for the artist, since we only can deduct the actual cost of materials. The Artist-Museum Partnership Act would permit artists donating artwork to deduct the VALUE of the work, as collectors are currently able to do, rather than being limited to deducting the COSTS of the work, which are minimal.

House bill (H.R. 3249) and Senate Bill (S. 2781), the numbers assigned these bills in the 106th Congress (1999-2000) allows fair market value tax deductions on donated artworks. As of this writing, these bills have been referred to committee, but hopefully will be reintroduced into the 107th Congress (2001-2002) sometime in the Spring of 2001. **If reintroduced, these bills will be assigned new numbers,** as bills are assigned numbers in order of introduction into the current session of Congress.

When contacting your Representative and Senators, it is imperative that you indicate the **new** bill number along with a brief description of the bill. **For current information on the status of this bill,** please go to: <http://thomas.loc.gov/> and search under

the "Artist-Museum Partnership Act" name in the section on the 106th Congress. If any new activity is reported on this bill, it will be indicated there. **In addition to this source of information, you can contact your Representative directly to find out what they may know of the bill's current status.** If you don't know how to contact your Representative, you can find out on the web at:

<http://www.house.gov/writerep/>

Please see the sidebar for sample letters you can refer to when contacting your Representative and Senators. The text of these letters can be copied directly and sent on your letterhead (not email).

This bill's author is Amo Houghton, a Representative from New York's 31st District. **I found his office staff to be a little more knowledgeable about the pending reintroduction to the 107th Congress.** You can contact Rep. Houghton's office directly at: 1111 Longworth HOB, Washington, DC 20515. Telephone: 202-225-3161

An associate of mine in New York, Daniel Abraham, stated the following in a recent discussion I had with him about this bill:

"Senator Patrick Leahy of Vermont (D) (Judiciary Committee) is contemplating reintroducing it currently; insofar as President Bush is bent on giving us a tax cut of some kind, there is no reason for this not to be part of the mix. As far as I know, it is the same language as before.

Representatives Houghton and Cardin (I don't know either of them, or where their districts are) are gearing up to reintroduce the Act in the House. The Graphic Artists Guild's (UAW) lobbyist has offered them assistance in lining up co-sponsors, but I don't know the current status of their responses. On the Senate side, it would be a great help to the bill if Leahy could get a Republican co-sponsor from the Finance Committee, which comes down to Jim Jeffords, also of Vermont; Olympia Snow (Maine); and Fred Thompson of Tennessee.

That does not, of course, mean that support





from your own Senators and your own Representative is to be sneezed at; every bit helps.”

If any of our members are constituents of the three above mentioned Senators (Jeffords, Snow and Thompson), it is crucial that you contact them immediately and let them know how important it is to get their support on this bill.

Mr. Abraham is an attorney specializing in copyright and trademark law. His office works closely with the Graphic Artists Guild’s national headquarters in New York City. The Guild is a national organization of artists who have recently joined forces with the National Writers Union. By affiliating with such a large union, the Guild is able to serve the creative community with a solid backing of a large, collective membership. If you would like to contact him directly for additional information, Mr. Abraham can be reached at d.abraham@legaleasel.com

Additionally, the Graphic Artists Guild maintains a comprehensive legislative agenda to monitor this bill. For more information on the Guild and its mission, please go to: <http://www.gag.org>

Together, we can get this bill to pass. Artists, as well as collectors, should be allowed to deduct the fair market value of donated artwork. If you are successful in receiving a positive reply from your Representative and Senators, please let me know by contacting me directly. I will pass along any information to the Guild’s legislative committee so we can better track our actions.

*Thank you for your support,
Jon Hecker
PO Box 577, Bloomington, IN 47402
Tel: 812-935-6172
jon@heckerdesign.com*

Sample Letter to send to Representatives:

Here is a sample letter to send by mail on your letterhead (not e-mail) to your Representative in support of the Artist-Museum Partnership Act. You can print out or copy and paste this letter from our web site naia-artists.org/work/repletter.htm

When you write to your Representative, include the number of the House or Senate bill. (At press time, we do not yet know the bill numbers. Follow the links in the article to find out current numbers and status of the bills- ed.) Please forward copies of replies you receive to NAIA member Jon Hecker (contact information listed at end of the article).

Dear Representative/Senator _____ :

I am writing to ask you to support the “Artist-Museum Partnership Act”, (insert bill number here, when known).

This amendment to the tax code is important to me as an artist. Under current law, when I donate original artwork, I can only deduct the cost of materials used to create the work- a nominal deduction at best. Prior to 1969, artists were permitted to take a “fair market value” deduction for their donated original works. But that year Congress changed the law, giving fair market value deductions to art collectors only. Since then, there has been a sharp decline in the donation of works to public institutions.

Changing the current law will once again encourage the donation of original works by artists, writers, and composers to museums, non-profit organizations, and other public institutions. Allowing creators themselves to take a fair market value deduction will create an incentive for them to donate artistic works and will ensure the American public has access to these works.

This bill contains safeguards to prevent the inflation of fair market value. It requires that the receiving institution certify that it intends to put the work to use and that the fair market value can only be deducted from the portion of the artist's income that has come from the sale of similar works or related activities.

I urge you to support this bill.

Sincerely,
(Your name)

Member Benefits Update:

We are pleased to inform the membership of the following benefit opportunities:

Mobile Artisans and Crafters National CO-OP (which is a non profit group) joins with other fine companies listed on our web site in now offering our members a 10% discount off the purchase of terminals, including the radio wave NURIT 2090. They are also providing a discount of \$4 per month from their regular monthly charge. Mobile Artisans can be reached at 1-888-333-5513. Check out their web site at www.mobileartisans.com

Budget Rental will now provide a corporate discount to our members on their trucks and cars. Information, phone numbers, and code numbers will be sent directly to NAIA members.

Art Fair Source Book: My co-chair, Cynthia Davis, has secured a generous 15% discount for members who are new subscribers for the excellent Art Fair Source Book. Call 1-800-358-2045 for details. Web site: www.artfairsource.com
Cynthia is working on additional benefits as we speak.

Red Roof Inn has renewed it's 15% discount agreement with the NAIA. Note: Some Red Roof Inns are independently owned, and may not offer this discount.

ShowOff is still providing a 10% discount on all products. Additional information on the ShowOff canopy can be found on their web site:
<http://www.newvp.com/showoff/showoff.html>

Be sure to ask all canopy companies and credit card processing equipment companies if they offer a discount for members. Some do, but have not made it public. **An updated list of benefits will be posted on this page of the NAIA web site:**
<http://naia-artists.org/resources/suppliers.htm>
Membership benefit information will also be sent out with our semi-annual mailings.

I would appreciate if you could let me know about any discounts that are being given to members that we have not made public. We want those companies to be given full coverage on our web site. If you're having a problem with any of the posted discounts please let me know right away. I can be reached at 770-772-0771 or lyonsbruno@mindspring.com

Rick Bruno, Member Benefits Committee.

Member News

Beth Piver was recently selected for an Individual Artist Award in Visual Arts: Crafts for FY 2001. The \$3,000 award given by the Maryland State Arts Council was based on artistic excellence, and was open to competition among craft artists from across the State. Piver resides in Cumberland, Maryland.

Have a new web site or e-mail address?

Please keep our webmaster notified of your current e-mail address and web site URL.. Thank you.

Michael Hamilton
M.Hamilton@naia-artists.org

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Fax (847) 426-3639 or
email:eatonart@earthlink.net

