

Broad Ripple Art Fair, Indianapolis, IN:

We try very hard to eliminate buy/sell and production house work. We rely on our own research, word-of-mouth, and having at least one inspector check out the booths during the actual fair looking specifically for it.

It begins in the prospectus (published on ZAPP). Note that we have found an effective way to eliminate production is by checking the ID of artists and requiring all artists involved in the production present throughout the fair.

From the CFE:

Entry Rules for Artist Booths

The Broad Ripple Art Fair is open to all fine art and fine craft artists. Work may be in any fine art or fine craft medium, but must be original and made by the exhibiting artist or artist team.

1) All artists MUST be present at check-in and in booths on both days of the Art Fair.

Identification will be verified upon check-in and periodically throughout the fair.

2) Only one artist's work per booth, please—we do not allow booth sharing. Work by collaborative teams must be the production of both team members sharing both design and fabrication tasks on each piece. Each member of an artist team must be present for the fair.

3) Artists at the Fair must have an Indiana retail certificate and are responsible for collecting and filing Indiana sales tax. Visit <https://secure.in.gov/apps/dor/bt1/> to fill out the application. Artists MUST list their own address for tax purposes. Listing the Art Center's address in your tax application will result in disqualification from the fair and future fairs.

4) Please note the following explanations and restrictions that will enable equitable jurying and consistent presentation during the Art Fair:

The following may not be sold under any circumstance:

- artwork not made by hand by the applicant artist(s)
- artwork made in a production studio or small business (defined by the organizers of the Art Fair as an operation comprised of multiple individuals other than the applicant artist(s) who are paid to design, fabricate, assemble and/or finish the artwork in question) We reserve the right to disqualify applicants that are deemed production houses. If you have any questions as to whether or not you qualify as a production house contact Kyle Herrington, Artist Committee Chair, at (317) 255-2464 x233 before you apply.
- artwork deemed to be made in production houses will result in the artist being asked to verify their practices. This includes but is not limited to requiring photos of the studio with the artist working on pieces that are representative of the work provided.
- buy-and-sell items or imported artworks. Artists found removing labels identifying countries of origin will not only be ejected from the fair but will also be reported to the Customs and Border Protection as this action is a Federal Crime violating the Tariff Act of 1930.
- kits designed to produce an object or artwork assembled from commercially distributed kits or patterns

- artworks constructed (in significant part or wholly) from commercially-distributed parts or molds
- images or designs for which the artist does not own the copyright or has not obtained permission from the copyright owner
- artwork that will be sold at the Art Fair by anyone other than the applicant artist(s) or gallery
- baskets; tie-dyed items; candles, soap, perfume or other personal care items; dried or live flower arrangements; bonsai; stuffed animals
- photocopied or laser-printed notecards or open-edition prints
- CDs/tapes of music performed by anyone other than the applicant artist selling handmade musical instruments at the Fair (Note: artists performing on our stages during the Fair are permitted to sell their music recordings adjacent to the stage)
- The Indianapolis Art Center reserves the right to question any applicant about his/her manufacturing or assembly process prior to jurying or during the Fair, and to deny the application of any artist or gallery whose work falls into any of the categories stipulated above or who otherwise does not comply with the standards and ethics of the Broad Ripple Art Fair.

Since this doesn't reach everyone who applies (i.e. the applying artist doesn't read it) we monitor the applications very closely. We have a three month window to apply and check each one as they come in. This involves looking at websites if available or if suspicion arises from the work itself calling the artist. The hardest part is the last couple of days when hundreds of artists apply. We still try our best to keep up on it often making phone calls on the final weekend to apply.

I should qualify that in addition to buy/sell we are also trying to keep out artists who employ production employees. I don't have anything against small business but we are really trying to support one and two person teams not an idea person with a team of makers. So some of what I am speaking to alludes to that. Anyone found to be outside of the rules before the jury or fair is declined.

After the application process and during the fair we have, as earlier mentioned, a buy/sell inspector. This individual is an arts professional that we contract to visit each booth and if suspicious talk to the artist about their work. They are quite effective in sniffing out artists making their own work but padding their sales with barely modified "similar" mass produced items. I have found that the buy/sell inspector has been quite effective in cutting this out and most artists are very excited we have one. If the buy/sell inspector finds someone completely outside our rules or there is a question they radio me and the artist committee chair to gather at the booth and discuss. Again, the overall response from the artists has been overwhelmingly positive.

If we find work that isn't allowed we ask the artist to remove it and check back on them periodically to make sure it stays out. If the artist isn't present we give whoever is there a

warning that we will shut down the booth if the artist doesn't show up in a reasonable amount of time. If the work is all outside the rules we shut it down. Fortunately, this doesn't happen very often, but when it does we try to do so discreetly as to not make a scene. The artist is allowed to load-out Saturday night (we have a two day fair Sat/Sun).

The last way we find this out is through word-of-mouth. If someone (or often multiple artists) complains we investigate the artist. This involves having a phone call in which I invite the artist to explain their method and if they have any employees. One of my favorite conversations was with an artist who was masquerading as a solo artist but when I talked to them they admitted to having a "couple" of employees. I asked what they did and the first response was well I don't have many but there is "John" who does the payroll and... Again, this speaks maybe more to production line than buy/sell but they all blend together. If the phone call doesn't lead to an admission or the subject is cleared up than so-be-it. I don't have the resources to fly coast to coast personally visiting studios so I have to take their word. But most of the time artists outside our rules come clean and understand what we are trying to do.

I think the most important thing is that we are getting a reputation to be looking for both buy/sell and production house work. And because we enforce our rules we are attracting better, more original artists.

Question: I do have a question about #4. How do you know if anyone is in violation? You said you do your own research, but how do you know who to check? Is there anything that you look for when applications come in?

Answer: The majority of the work we really don't know so we have to assume it is legit. But with having it clearly stated in our rules it allows to disqualify it if we are advised or discover they are outside the boundaries. To me this is most important. There is simply no way we could know everything about all the applicants.

That being said we look at websites to see how many shows the artist is doing and see if they tell a bit about their work situation, pricing, etc. We also google the artists to see what pops up. For example, a ceramicist that has a "unique" line and when googled we discover a full blown production studio of address tiles, etc. Other times we are tipped by other artists and if the suspect artist applies we begin a dialog. If something is suspicious we call or email. Again, we have to take their word if they deny it because we don't have the means to do drop-in studio visits.

If we really feel that someone isn't being honest sometimes we get a bit underhanded. We have done things like call and ask questions like: "Hi, are you hiring bench jewelers?" Or, "what's the largest order I can place and have in two weeks?" This is used as a last resort if we truly feel the artist has been lying. But most of the time they come clean with a simple discussion and get what we are trying to do.