

Rose Squared Productions, Inc.

We are in the unique situation that our jury process allows us the time to directly address the buy/sell issues.

Other than jewelry, which has a set deadline for jurying, our shows have a rolling jury where categories close as they fill. With a traditional juried show, there is a director and a panel of jurors with a set jury date, sometimes with jurors completing the process, from a distance, on line. With our shows, we are the jury so we can take our time to do the needed homework before making any decision to even consider the application viable.

First, we require the price range on our application. If an exhibitor sends four images in the highest range only, we request additional images of the lower end work, unless you are talking about an artist with prints and cards, which usually comprise the lower range work. It is important, especially for jewelry, to see images of the full line of work to keep out lower end buy/sell.

We also take the time to check websites to learn more about the exhibitor and the shows they do. It is amazing how often and how easily one can discern if the work is artist created or manufactured and/or created by a cottage industry. An excessive number of shows can be one hint. Prices on the website is obviously another.

We can also take the time to closely examine the booth image. It is important to see the balance of work in the booth and to discern if there is work in a category that either they didn't apply to or is not acceptable for the show. This is especially important with jewelry applicants. We do not allow strung beaded jewelry, which is clearly stated on our application, yet many applicants will have a booth with 70% beaded jewelry and apply with high end, one of a kind hand made pieces.

Doing a google search by artist name and by company name is also important. No, it is not always definitive but it can be helpful in getting the full picture.

Listening to input from other exhibitors (yes, a controversial issue these days) can also be useful. No knee jerk immediate reactions but careful research and requesting a studio visit can be very, very useful before allowing them into a future show. Our studio visits have been very interesting. The refusal to allow one is usually a clue to the work not being made by the exhibitor.

There are promoters who require studio shots and even bills of sale for the materials used but neither of these are definitive. Many years ago, we questioned an exhibitor about whether their clothing was hand made by them or imported. They produced bills and images of bolts of fabric etc. but we were eventually able to confirm that the work was indeed imported when we requested a studio visit and they backed off from their hand made claim.

A few years ago, we were told the story of a Carolina company that sells hand carved bowls to

exhibitors to resell as theirs at shows. They will even provide the exhibitor with a partially carved bowl and wood chips so they can sit in their booth and pretend to be carving a bowl. These days, there are stories floating around about artists who have their work painted in China (yes, painted not printed). From a promoter's point of view, these stories are quite dispiriting.

Visiting shows for us has been incredibly successful, both in finding great talent and in weeding out the buy/sell. One example is seeing the booth at a show of an exhibitor whose application was waiting to be considered. The work and booth looked nothing like the images submitted. This was likely not buy/sell but just awful quality work.

We all make mistakes in the jurying process, but facing them head on and immediately removing them is of the utmost importance. The more buy/sell tolerated by a show, the more the word gets around and fewer quality exhibitors apply, leading to more buy/sell accepted to fill space, etc., etc. These days, everyone has seen the decline, and sometimes the demise of a show for this reason.

Sometimes, the chutzpah (gall) of some of the exhibitors is mind-boggling. We had what we thought from the juried images, a high end wearable fiber exhibitor. Well, while the clothing was gorgeous, the "made in China" labels were quite upsetting. Not funny at the time, but hilarious and absurd now, that while the police were assisting us in removing the exhibitor, the exhibitor whispered into my ear, "I can cut out the labels."

Other quick examples of exhibitors we have had to remove over the 31 years of our promoting shows: applying as a metal sculptor and arriving with buy/sell metal hair accessories; applying with images of fine musical instruments and arriving with Peruvian imported street show junk for less than \$15 and claiming not to understand English (my spanish came in handy that day); applying with fine fiber work and showing up with imported scented bean bag items for the microwave.

Production work is another issue but one that is usually obvious by the multiple shows participated in on the same weekend with other than the named applicant in the booth. Many years ago, we had a wood exhibitor who fit this category. While we no longer allow them into our shows, they are participating in some very high end shows without impunity.

We are more careful today than ever before to jury out buy/sell. It is imperative for all of us to work together, artist and promoter/director, to be successful in this. NAIA's endeavor in this regard is much appreciated.

We look forward to hearing the input you received from the many other directors and promoters you contacted.