

Norfolk and Norwich Art Circle. Notes for Exhibitors 2022

RULES

1. Work will not be considered unless a member's subscription is up to date.
2. All work submitted must be the original work of the artist. Reproductions will not be accepted. Any third party reference materials or photographs must only be used with the express permission of the copyright owner.
3. All work is submitted at the member's own risk. Insurance is the member's sole responsibility.
4. Photographs will not be accepted. Digital art is acceptable. Please see the notes below.
5. Work previously selected for an NNAC exhibition is not eligible for any future selections.
6. Work should be available for sale. Only one work per member will be considered as "Not For Sale" (NFS) at any one selection.
7. Work must be delivered for selection unpacked. Each work must bear a label fixed to the back with the member's name and address, title, medium and relevant entry form number.
8. Work submitted must be delivered no later than the time and date shown on the call for entries. All work submitted must be finished to exhibition standard.
9. A work comprising more than a single image (diptych, triptych etc.) may be submitted as one item and, if selected, will be hung together as a single work with one label. Only one such work may be submitted by a member for any exhibition.
10. NNAC exhibitions aim to showcase the work of all selected artists equally. Works are hung individually and not necessarily by artist.
11. The elected committee is responsible for hanging the exhibitions. The decision of the committee is final. No work may be moved during an exhibition by members without permission.
12. Sitting-in. Exhibitors are expected to attend for at least one session as required.

SELECTION

Selection for exhibitions is done by the NNAC Council. It is treated very seriously and conducted in a fair and objective manner as possible. The selection group usually comprises eleven members (always an odd number to avoid tied voting). On occasion, Council may invite a suitably experienced, non-member to join the group to make up numbers. The selection group is never fewer than nine.

Members sit side by side in a line and cannot see each other's' votes. Seated facing the selectors, the Secretary and Treasurer act as non-voting reporters. Porters slowly parade each work along the line (between selectors and reporters) at a reasonable viewing distance. Members may ask for technical information (title, medium etc.) or to see the work at closer quarters - but discussion is not permitted. Once an individual work has been viewed by everybody, the Chairman requests a vote. Voting is done by cards held up towards the reporters. Each selector has two cards - one with an "A" on it, the other being blank. Both are blank on the rear. The reporters count the number of "A" votes for each work, announcing and recording the total. This number may be chalked on the rear of the work.

After all works have been seen, the totals are assessed by the recorders. Works selected for the exhibition start with those having the most votes - proceeding through the totals in descending order. Generally, those works receiving 7 or more votes will be included. Works receiving a minority of votes (or none) are not selected. On occasion, specific notes may be made for the artist of a selected work regarding framing or any other matter that could lead to it not being exhibited.

CRITERIA

Art is a combination of ideas and skills (head and hands). Both aspects are essential and should be evident in the creation and presentation of a work of art offered for selection.

Selectors consider the following:

1. **What's the idea behind the work?**
2. **Does the work communicate the idea well?**
3. **How well has the work been rendered?**
4. **How well has the work been presented?**

Above all, selectors consider whether the work is an excellent example of its kind that will represent the high standards aimed at by NNAC. These criteria are applied regardless of the type or genre of work, whether 2D or 3D.

DIGITAL ART AND HAND MADE PRINTS

Paintings and drawings made using digital techniques are acceptable. These are typically created on tablets such as an iPad, or other computer, using purpose made software such as Brushes Redux, Procreate or similar. As with all submissions, the work must be the original creation of the artist and not a photograph. The work will be a fine art standard, professional (usually giclée) print from a (preferably) small limited edition bearing the print and edition number in the bottom left hand corner of the print margin (usually in hard pencil) and authenticated by hand by the artist in the bottom right.

Images specifically created for print-making by the hand of the artist (alone or in collaboration) and presented as limited edition prints are welcome. These might include (but are not necessarily confined to) etching, linocut, woodcut, drypoint, screenprint, collagraph, monoprint and lithograph. The work needs to bear the print and (preferably small) edition number in the bottom left hand corner of the print margin (usually in hard pencil) and authenticated by hand by the artist in the bottom right.

FRAMING

NNAC Council is committed to maintaining the highest standards of presentation at NNAC exhibitions. The hanging parties take considerable care when hanging your work and are very conscious of the Circle's responsibilities regarding the safety of both your work and the visiting public. Please note the following guidelines:

1. "D" rings are the only suitable fixing for pictures submitted for selection. They should be securely fixed to both sides of the frame around one quarter of the way from the top edge (certainly no lower than a third as this may cause the picture to hang at an awkward angle). Specific exhibitions may require mirror plates in place of "D" rings. This will always be notified.
2. Hanging wire and/or picture cord should be tight between the two "D" rings NOT slack.
3. Wooden frames should be securely fixed at the corners.
4. Screw eyes are not considered strong or secure enough for public exhibitions.
5. Clip frames with exposed glass edges will not be accepted.
6. Narrow metal frames that do not permit the use of metal "D" rings will not be accepted.
7. Small photo-style frames with bend-out, integrated hanging clips are unsuitable for the hanging systems usually employed at our exhibitions and will not be accepted.
8. Pictures should be securely fitted inside the frame. Framing tape is recommended for the additional security of panels or backing boards.
9. Unframed works may be accepted where (a) the image "wraps" around the canvas edges or (b) where the edges have been finished to a uniform colour. Unframed works will be judged as to whether they have been finished to exhibition standards.

On selection days, committee members at the desk will note any particular concerns they may have about frames and/or fittings. Work that raises concerns will not be rejected at the receiving desk. Instead, a note about any concerns will be brought to the attention of the selectors at the time the picture is viewed for selection and passed on to the artist. Poor quality framing may be sufficient grounds for non-selection.

PRICING

NNAC aims to project high standards and qualities at its exhibitions. NNAC includes professional artists, experienced amateur and part-time artists as well as beginners and improvers. The selection process ensures that we consistently mount high quality exhibitions. The price of a piece offered for selection is not a factor in the selection process. However, if your work has made it through our stringent selection process, consider how the price you place on it may help to reinforce its value.

Regardless of whether a work is by a hobby, part-time or professional artist, the value of materials, time, framing and other factors apply to everyone. The fact that it has been selected means it is an excellent piece of work - and worthy of representing the Circle. NNAC Council advises that you don't undervalue your work with a low price - even if you regard yourself as purely a "hobby" artist. Visitors to our exhibitions don't just buy work because it has the lowest price. In fact, a low price may indicate that the work is not as good as a higher priced work by an equally skilled artist.