

Support verb

sup·port sə-ˈpɔrt

1: to endure bravely or quietly : **BEAR**

2: to promote the interests or cause of

b(1)

: **ASSIST, HELP**

bombers *supported* the ground troops

: to pay the costs of : **MAINTAIN**

What is 'support' in accordance to the glass/craft/art world?

Mental, physical and financial is lacking. It is lacking at all levels.

Support for the longevity of a glassmaker/artist as a career – pursuit of

How do we get to actual Career Sustainability and Longevity?

Levels:

Educational institutions:

- College & Universities
 - introductions to material to making to art and design
 - academic pursuit with
- Craft Schools
 - summer/winter workshops/residencies/concentrations
 - degree culmination

Next step facilities (public access/non-profit)

- interns
- studio rental
- job training

Studio:

- Production facilities
- Artist Factories/Studios

Point of Sale:

- Gallery
- On-line vendor
- Catalog/on-line vendor
- Arts/crafts shop
- Collectors

Residencies:

- Places one applies to make work

Pay

\$

Facility access

Class, gallery and other 'opportunities'

Healthcare

insurance/medical area

Physical – gym, massage, yoga etc – personal trainer -preventive exercises

Mental – groups, psychological, time off, meditation and exercises

I personally have 24 years invested in glass. Well over 10,000hours of real world around the world experiences. These are my observations, opinions and suggestions. Through my time I have gone to physical therapy/doctor multiple times – neck, back, elbow, bicep and hernia, broken a bone, been burned in the wallet, had numerous ‘carrots’ dangled, lost 5 friends due to suicide – 2 being mentors, though know of more. Over the years I have worked in the University/College setting, the private/public studio, museum, the factory, the craft school, the non-profit, for friends and for myself.

During my time in Seattle (02-09, 12-13) I can say that I will never work for a more amazing group, many are still friends; I also firmly believe that the greatest artist one can work for is the one inside themselves. It is also important to share and encourage the next generation of artist to make less hurdles and provide an arena where all compete and all can have a slice of the pie.

Over time I am going to attempt to use this platform to release my observations and suggestions. There are others on this platform -community- that I believe have steered away from real questions and concerns – this again is an attempt at a bridge, a notification, a willingness to repair a broken down system through breaking it down in the hopes that it can be built back UP. The community that I came into over 20years ago is far from the community that I see now. I am a believer in change, opportunity, diversity and art/design but our system or the one we abide by lacks serious support and again this is my attempt at problem solving.

Educational institutions:

- College & Universities
 - introductions to material to making to art and design – academic pursuit with degree culmination – undergrad
- Craft Schools
 - carrying on from where university/college left off
 - expanding opportunity to those who did not attend a university or college
 - summer/winter intensive workshops and specific focus

More to do:

To educate on mental and physical wellness – what to look for when being hired for a job.
Career sustainability and longevity. What of professional practice:

After – portfolio w/images, cv, art statement then what – cover letter, pricing work, marketing self, knowing where to market your work or self. What indeed are the next steps?

- Courses:
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- - suggestions/possibilities to aid in the world outside of the bubble of institution
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- Professional practice:
 - Resume/cv
 - Writing a grant/proposal
 - Portfolio
 - Images
 - Title, Dimensions, Materials, year and brief statement
 - Image sheet
 - Folder w/ top 10 and top 20
 - Working image
 - Organization of Portfolio
 - Artist statement
 - Bio
 - How to price work
 - Where to reach out for representation
 - How to read a contract and agreement
 - How to make a contract and agreement
 - Curating a show
 - Plinth/pedestal as well as Wall making and repair
 - Career Paths and Navigation/possibilities
 - Presentation - own work, glass history, glass technology
 - Research methodologies and places
 - Documentation – giving proper credit where credit is due
 - Realistic pay as well as employee benefits – insurance, studio time etc
 - Taxes/liabilities
 - Write offs/ business expenses
 - When do you owe
 - What is a 1099/W2 etc
 - When do you need to submit a 1099 for an employee
 - LLC, self or other – when to make the switch

- Design
 - Utilitarian wares
 - Free form
 - Mold
 - Lighting
 - Bulbs
 - Wiring
 - Hanging systems
 - UL&ETL listing
 - Metal Fabrication from Pendant to Sconce
 - Objects
 - Series/multiples
 - Color
 - Opaques
 - Translucent
 - Transparent
 - History with concern to glass
 - Working with an industrial designer/ CAD/CNC
 - Hot techniques as well as cold to speed up production
 - Further context of cost and net
 - Inspiration/derivative/rip off
 - Authentic vs original
 - Bidding on proposals
 - Working with an architect

- Team Work and Shop upkeep
 - Working production
 - Working on a large crew
 - Cutting/Welding Metal fabrication for the studio
 - Brick cutting
 - Furnace vs annealer/garage vs Glory hole
 - Charging and washing a pot/furnace and changing out
 - Mold setup/ castable
 - Electricity and light electrical work
 - Breakers
 - Relays
 - Thermal couples
 - Shutoff switches
 - Elements
 - Using the proper tools to make sure something is indeed off
 - Plumbing
 - Gas
 - Air
 - Water
 - HVAC
 - Maintaining equipment and Cleanup of studio

MFA – in glass

Glass as a material is rooted in craft – part of craft is skill – while most will not have 10,000 hours as a judge of mastery a substantial understanding of their craft and the ability to explore and educate is key. There is no exam no bar just a degree, not all degrees are equal even in the same department, some notion....

Would like some idea that there is an actual mastery – absolute understanding through dedication, trial and error at the ability to do some aspect in glass at a high skill level – blow, sculpt, cast, fuse, flame etc.

Definitive – thesis, outside show, graduate show, teaching 1 semester, a work in a gallery/museum/publication or other show with in 1 year of graduating date – Grad date of May 2024 then must have shown piece in may 2023-may2025, a syllabus, documentation of an actual skill set as well as CV/resume, bio, teaching philosophy, documentation of works during time spent at educational institution, artist statement

For professors:

To many administrative bureaucratic committees that have little to do with actual education of students.

No more tenure.

Expand and evolve the syllabus don't print out the same thing from a file year to year.

So little of education at the higher level is actually educational anymore. Schools need to better adapt to the handling of mental and social concerns.

Max two ten year terms then move on with pension, benefits etc. need to unclog the system. On average at least two graduate every year but possibility of replacing the educator means there is an overabundance of MFA graduates to fill a small number of 'professors' jobs. If things are to change, be diverse then the system needs to change as well.

Professor must show – be published (not a show in another professors show in order to trade the favor so to say). Museum/Gallery/outside curator. Teach through learning and the development of your own art practice. Engage in a critical dialog about their work with the students at least every two years through a show experience and/or presentation.

Non-profit organizations etc.:

Does the organization promote the artist that are staffed and work there? They probably don't get paid that well but with art exposure the possibility of their work selling is increased which can help all parties.

Staffing these institutions with artist is foolish. A mechanic doesn't have the folks doing there books, organizing orders and customer relations done by a person whom is a mechanic – they hire a person with a willingness/ a skill set and an interest in doing that job.

Community is served by the organization vs organization if served by the community

All too often the organizations greatest volunteers are there employees – expected to show up to events with the award of 'exposure' and pizza slices –

Next step programs – indentured servant – at least a place to live/stipend – what skill sets are to be learned – how can the system grow, how to help folks become sustainable and responsible within the context of glassmaking. A process so all can benefit /explore and enjoy this possibility.

More than pumpkins, ornaments and blow your owns – leads to burnout

An educator is not necessarily a leader – sometimes they are forced into the task. An educator at times is a pied piper – getting folks amped to be involved and learn. The pied piper method is smokes and mirrors when it comes to actual leadership. Leadership goals:

Leadership/boss/ Superior colleague etc rules/ideas/laws/ideals:

- 1) Manage effectively
 - a. The ability to organize a group that has the skills required to do the job at hand
- 2) Communicate clearly
 - a. The ability to show folks along with explain how something needs or should be done as well as being able to take feedback about these or their task
 - b. If the person doesn't know then let it be known – use the board or outside for help – help/assistance from the larger community
- 3) Delegate responsibly
 - a. Give the task to the right person/ department/ not having someone else micromanage or reorganize the task

The board:

It should not be a wine and cheese party

If one just donates and expects a say then they are wrong they are simply donors. That's honest and good, definitively a way of supporting the organization, take your tax right off and go.

If one donates and has an idea of where and how the funds should be allocated well follow through – aid the folks at the organization – follow through to get the hopeful results. Use your skillset from where you made your money to send the organization on a road to success.

If you don't have coin but have the time and a skillset that could definitively help the organization then that is amazing but again there must be follow through.

Be accountable. Accountability on following through actionable results. Don't dangle carrots. Artist generally have enough ideas. A board needs to provide support for these ideas and absolute follow through for their own. To many board folks are on this glass non-profit and that glass non-profit. It becomes the same crowd fluffing their own egos.

To many folks think odd numbers, think low numbers 9-13 and think time limits.

Artist by all means should be on the board they are the ones most in the system, they have experienced and witnessed the affects. They don't need to pay. An artist time is there greatest gift.

The board should have end users, renters, studio folks etc represented at a meeting so that those folks can voice their concern instead of things being brushed over by the leadership or head of the organization.

Ideal personal for a board – human resource personal, land developer, lawyer with patent and copyright, marketer, money manager, artist/maker, gallery/curator, interior architect, architect, decorator/designer, weekend warrior, folk with web design or computer expertise, retired military/veteran, community outreach personnel, accomplished business person etc.

Gallery -

how they market work – say gallery has 100 artist and you become 1 of the 100 but if another in the system of the 100 is a big wig well they are the ones that bring in a largest % of sales so the focus is generally on them. If that 'artist' is truly established then it becomes less work for the gallery and the works sell themselves.

Give a whole hearted response when contacted by an artist – don't ghost or send some automatic reply. In general the artist sends images with all information (title, material, list, year, scale and price) in a pdf, a cover/introduction note, CV/resume, bio and artist statement. If work is not up to par then say it constructively, if gallery is full then express when an appropriate time to reconnect or check might be. Hope even in rejection is a way of expressing support.

50/50 is ok but 60 artist/40 gallery would be better – what of a system where after 4 pieces/works are sold then the % shifts more in favor of the artist. Before a work is in the gallery an artist has paid with time, paid with \$ for help in the studio, the studio of making, a place/studio for prepping/finishing, coldworking, photos, handling and shipping. The gallery places the work on a plinth and then uses the artist photos. It's a fleecing with the house or gallery winning.

Discounts WTF – if a gallery offers a discount then it should only come from them – that is their choice a number of galleries have the represented artists sign a contract stating that the discount is given at the discretion of the gallery and that the discount can come out the artist cut without the artist knowing till the sale has happened. Better galleries will ask the artist but stop right there – if the collector actually supports the brick/mortar and staff of the gallery and the work of the artist then true support in this scenario is paying 100%. BY allowing this one is diminishing the value and work of the artist/maker/designer and gallery.

This is further noted in auctions for non-profit organizations – minimum bid. Artist can only write off what it cost to make the work whereas the collector can write off what they donated in coin. Donating is dropping coin to help a specific fund with the only reward a plaque/recognition and a tax write off. Buying an auction piece you are receiving something. Organizations that don't offer 30%50% with the artist being able to select – full donation or somewhere in between the % is where it should be, need to change. If the work goes for more than both the artist and organization benefit and the collector is an actual real supporter of both.

Buying art should not be the pursuit of the deal this circumstance may change at a secondary art auction/market. Don't deflate the value of all involved in the original showing/sell.

Collectors need to be educated of the time/\$work. They – the collectors - have a skill set and chances are they weren't fenagled for their skill set. So why are they allowed to do it in the glass field?