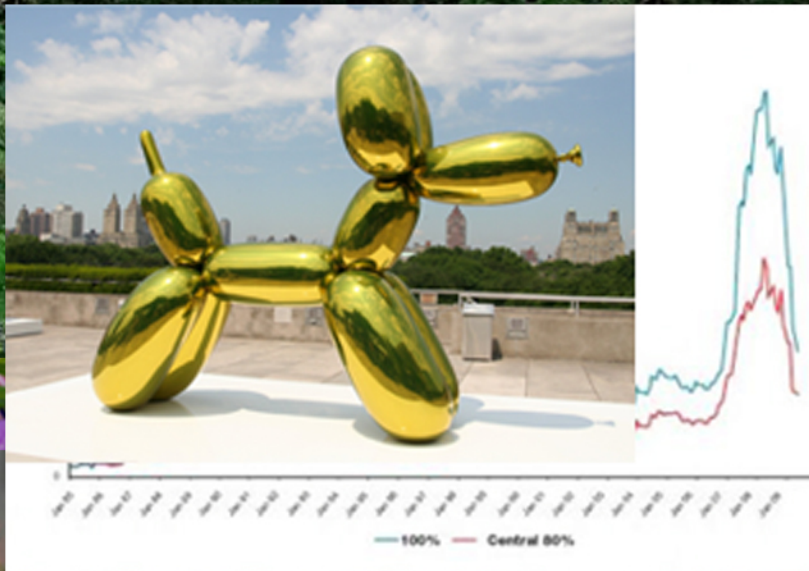


Bruce High Quality Foundation Special Edition Chatroom: Creating A (More) Sustainable Art World

Thursday, May 29th
7:00 - 9:00pm
Bruce High Quality Foundation
34 Avenue A, Fl 3, NYC
(between 2nd and 3rd)



WITH SPECIAL GUESTS:

William Powhida (Postmasters)
Hrag Vartanian (Hyperallergic),
Maureen Connor (Artist and Co-director,
Social Practice Queens, Queens College, CUNY),
Lauren van Haften Schick (Independent
Curator)
Dina Pugh (Imprint Projects)
and more TBA very special guests
organized and moderated by Iris Jaffe

VALUE ANALYSIS:

What value does the *artist create or provide?

(* or substitute "artist" for the arts professional or institution most relevant to your analysis)

What services does the *artist provide, or what is the *artist's role in a greater socio-economic context?

Ex: Artist's role as innovator, creative problem solver – (think in terms of skill and action-based contributions)

- What individuals and institutions benefit from these services? (see industry analysis for ex.)
- What individuals and institutions might have an unaddressed need for these services? (see industry analysis)
- How are these services unique?

Service / Role	Unique features	Who currently benefits?	Who could benefit?
Ex: Cultural critique	Addresses social / political issues in unique terms	Museums, educational institutions, general public	A greater % of the general public
Ex: Create new aesthetics	Innovation!!	Everyone – fashion, design, Lady Gaga, etc.	I think everyone benefits, but may not recognize how they benefit

What products (tangible and intangible) does the *artist create?

Ex: Artwork (sculpture, painting, photography, etc.) - think in terms of something that can be delivered to another person

- What individuals and institutions benefit from these products? (see industry analysis for ex.)
- What individuals and institutions might have an unaddressed need for these products? (see industry analysis)
- How are these products unique?

Product	Unique features	Who currently benefits?	Who could benefit?
Ex: Artwork	Visually compelling, or beautiful, etc., status as object of cultural value	Viewer / owner, seller (dealer, consultant), exhibitor, etc.	Greater range of prospective collectors and exhibitors

What factors contribute to the perceived value of *artwork?:

Ex. Education of viewer / appraiser, personal taste, taste of "expert" or institutional validation – ie. gallery representation, industry affiliations, critical review, popular taste/trends, material composition of art, auction results, etc.

How is the value of these services and products compensated, or otherwise recognized in private and public contexts?

- **Within the commercial marketplace and art market?**

Ex. Artwork is purchased by art collectors and exhibited by cultural institutions

- **In different employment contexts?**

Ex. Creative labor is generally paid at a similar wage/rate as general forms of manual labor (unless you own the biz)

- **By state and federal programming?**

Ex. Federal gov't gives tax breaks to art collectors who donate or open their collections to the public

What individuals and institutions do not value or pay attention to *art, and why? Which *artist sub-groups or types of *artist's work does this apply to?

- **Within the commercial marketplace and art market?**

Ex. Economic classes without time or higher education to understand esoteric forms of art do not pay attn. to it

- **In different employment contexts?**

Ex. Artists often work day-jobs that provide \$ for other services, but not their artwork

- **By state and federal programming?**

Ex. Tax incentives are generally given to art collectors instead of artists

How might a greater awareness of the *artist's value bring about more forms of public and private support for artists?

- ***How might this awareness be generated through education, marketing, and other forms of self-validation or external validation?***

Ex Art education increases art appreciation– which translates into more museum visitors, collectors, etc.

- ***How might *artists advocate for higher standards of compensation for the services and products they provide - and what business practices might they employ to better protect their interests?***

Ex. Formation of artists' unions, labor policies, etc.

- ***How might government and legal reform help protect *artists' rights in commercial and employment contexts? What actions are necessary to create this type of reform – on state levels? On federal levels?***

Ex. Greater labor regulation, creative property rights that are more compatible with contemporary artist practices

VALUE EXCHANGE ANALYSIS:

What are the *artist's economic needs?

(* or substitute "artist" for the arts professional or institution most relevant to your analysis)

What individuals or institutions fulfill these needs for the *artist?

Whose needs does the *artist fulfill in return for compensation?

On what basis does the *artist do business with these individuals and institutions?

What new models for exchange might make sense in the context of evolving professional needs, market values, new technology, etc.

***ARTIST'S ECONOMIC NEEDS:**

- Personal needs (primary: housing, food, healthcare, clothing, hygiene, etc.
- Personal needs (secondary): education, recreation, etc.
- Business needs:
 - Production needs: studio space, materials, assistant, fabrication services, community / creative engagement
 - Marketing / Sales / Representation
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TYPES / EXAMPLES OF ECONOMIC EXCHANGE:

(think about which transactions might be appropriate or inappropriate for different types of exchange)

- Sale / purchase of goods and services via monetary payment in the form of cash, check, debit, credit
- \$, time, or energy investment in physical/intangible assets
- Barter/ trade resources as goods and services
- Pay commission for custom service or product
- Tuition, membership dues, and subscriptions
- Employment in exchange for salary and wages
- Borrow and loan \$ under various terms -ie interest, duration
- Rent / lease \$ items or visibility (ie. ad space) / real estate; terms of lease might incl. duration of rental, etc.
- Admission / ticket / concession fees for entertainment
- Fees for convenience, access, permission (licensing, royalties, permits, copyright), and maintenance
- Various exchanges as defined against specialized terms of custom sales /legal agreements (ie. payment plans)
- Gift exchange
- Stipend / reimbursement for volunteer based work
- Grants / other awards for recognized/ innovative work
- Philanthropic donation and fundraising for social causes
- Crowd sourcing products and services that have public benefits
- Federal and state funding for public work
- Federal and state taxes and fees that accompany other commercial exchanges – ie. sales tax, income tax, tax deductions, etc.

**INDIVIDUALS /
INSTITUTIONS *ARTIST
EXCHANGES VALUE WITH**

(see industry analysis; think about what types of exchanges are involved)

- Gallery
- Museum
- Collector
- Arts patron
- Various retailers
- Federal government
- State government
- The general public

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INDUSTRY ANALYSIS: ROLES AND PARTICIPANTS

- What are the primary roles within the art industry?
- What individuals and institutions fulfill each of these roles?
- What needs do they fulfill for one another, and how do they do business with one another?
- What are some examples of networks and group affiliations that exist amongst them?

ART DISTRIBUTION

(Retail / Exhibition /
Administration / Services)

- Gallery
- Museum
- Curator
- Art Fair
- Art Dealer
- Auction House
- Art Consultant
- Non-Profit Art Organizations
- Art Services:
 - Crating
 - Shipping
 - Framing
 - Etc.
- Art-Commerce
- Art Biennials
- Art Associations –
ie. ADAA, NADA,
etc.

ART PRODUCTION & CONSUMPTION

(Fabrication / Audience /
Collection)

- Artist
- Fabrication Studio
- Art Education
- CAA
- Peer-to-Peer /
Class-mate
Networks
- Geo-centric
Networks
- Art History
- Art Audience
- Art Collector
- Art Supply Store
and Supply
Manufacturer
- Art Conservation
- Framing and
Printing Services
- New Tech
Industries

ART MARKETING

(Media / Publication)

- Art Publications
- Advertising /
Announcements
- Public Relations
- Art Criticism and
Reviews
-

OTHER /TANGENTIAL INDUSTRIES

- Consumer Retail
- Various Trade
Associations
- Architecture
- Graphic Design
- Interior Design
- Fashion
- Entertainment,
Celebrity, Media
Industries
- Social Media
- Real Estate
- Banking
- Federal Gov't and
related industries –
ie. education
- City Gov't and
related industries –
ie. education,
mass
transportation,
tourism