

SELF HELP GRAPHICS & ART | PRINTMAKING SUMMIT REPORT 2017





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INAUGURAL PRINTMAKING SUMMIT REPORT

THE ROLE OF THE MASTER PRINTER, A PATH FORWARD

This report contains a summary of the Inaugural Printmaking Summit, a convening and dialogue between Self Help Graphics & Art staff and Artist Roundtable members with Master Printers, master printmakers, printmaking stakeholders, and artists exploring the role of the Master Printer within spaces that serve artists of color. Included is a set of internal and external recommendations for building a national infrastructure to support future Master Printers and printmakers.

Compiled by Joel Garcia, Director of Programs & Operations
With support from Betty Avila, Associate Director and the Artist Roundtable
March 28, 2017

IN HONOR OF SISTER KAREN BOCCALERO
20TH ANNIVERSARY (MAY 19, 1933 – JUNE 24, 1997)



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Photos by Rafael Cardenas - rafa.la (except vintage Barrio Mobile Art Studio photo)
Design by Joel Garcia

INAUGURAL PRINTMAKING SUMMIT EXECUTIVE SUMMARY

Joel Garcia, Director of Programs & Operations

Founded in **1970** in the heart of East Los Angeles, **Self Help Graphics & Art (SHG)** is dedicated to the production, interpretation, and distribution of prints and other art media by Chicana/o and Latinx artists.

Our multi-disciplinary, inter-generational programs promote artistic excellence and empower our community by providing access to space, tools, training and capital.

At the height of the Chicano Movement, SHG began to use printmaking to uplift the community of the Eastside of Los Angeles through innovative programs such as Día de los Muertos that influenced cultural practice by people of color, and the Barrio Mobile Art Studio, which changed the national landscape in arts education. The organization and its programs evolved into an acclaimed training ground for artists of color who have immensely contributed to the arts field locally and internationally as educators, cultural workers, entrepreneurs, public artists, policy makers, spiritual practitioners, among other forms. These programs and the community-centered philosophy of SHG, are great examples of what the field now has institutionalized as Social Practice and Creative Placemaking. Forty years later, these programs remain as relevant as they were in 1970 because our communities continue to lack the proper investment by private and public entities.

SHG understands that leveraging its expertise in these fields to respond to these times is critical. Moving forward key initiatives as informed by the community is the at the core of SHG, and the Printmaking Summit was convened to dialogue with community members and stakeholders, together with master artists, to assist SHG in once again pushing printmaking forward. Due to its collaborative nature, printmaking under the SHG model has provided a space for constructive and solution driven discourse. This report crafts out a realignment of programs to create a pathway for the development of artists to achieve mastery under the SHG printmaking model and entry points into the creative capital of the world.

As the driving force in printmaking for artists of color, SHG is poised to take the findings of the Printmaking Summit to impact the national field by partnering with learning institutions to provide educational opportunities for underserved students and teaching opportunities for educators, and expanding how we connect artists to the local and global markets. Through expanded programming, SHG will position youth to positively affect the future of their communities, and through fine art printmaking, continue to elevate the experience of the marginalized peoples.

The implementation of these findings once again places SHG as an innovative community-driven arts organization that can continue to enhance the local economy, help reframe how we develop youth, create solutions to address the lack of equity and inclusion in the arts, and train a workforce of artists in ways few can.



OVERVIEW

For more than 40 years, the work of SHG has offered artists of color the opportunity to produce, distribute and interpret their work through the printmaking program. Signature programs such as the **Professional Printmaking Program (PPP)** give artists an opportunity to learn the benefits of creating collaboratively under the atelier model¹, anchored by a **Master Printer** in partnership with other skilled artists. Self Help has used a edition split model, viewing the time an artist spends creating in the studio as an exchange between both entities with SHG underwriting all costs and both parties splitting the edition 50/50. This sustainable model has been replicated at other studios nationally and SHG has leveraged this to create over 800 editions working with local eastside and international artists, helping expand the Chicana/o narrative and experience to a global audience.

The printmaking program is only one component of the larger SHG mission to nurture artists. Other signature programs include Artist Marketplaces and the **Annual Print Fair & Exhibition** that connects artists to the art market, art lovers and collectors essentially creating a distribution network for prints. The Exhibition Print Program, in partnership with larger institutions, offers artists added exposure within museums such as LACMA, the Fowler at UCLA, The Autry, the National Mexican Museum of Art in Chicago, and more recently at the Musée d'Aquitaine, Bordeaux, France, helping address the lack of representation of artists of color within these kind of institutions.

Self Help Graphics & Art and other studios with similar models have been successful in these efforts by having a nucleus of artists driving the atelier model alongside a Master Printer as the constant thread between print editions and larger projects. At SHG, we understand and value the role of the Master Printer and master printmakers in creating a trusting and nurturing environment that can develop important relationships between the printer and artists. Master Printers guide artists from a conceptual stage to the completion of a print edition, by providing expertise and strategies, producing something that is reflective of the artist's initial vision.

With the recent passings of Master Printers and master printmakers such as Richard Duardo, Sam Baray, Fernando Salicrup, Sam Coronado and Sister Karen Bocalero (1997), a large void has been left by their departure. The Printmaking Summit was developed to convene Master Printers, printmakers, printmaking centers, and artists from across the nation to discuss and plan ways in which we can continue this printmaking legacy, and create a pathway for new generations of artists that can continue to uplift important issues through printmaking.

¹ The Atelier is a workshop (taller) where a principal master and a number of assistants, students, and apprentices can work together producing works under a masters supervision. This model was employed as a counter or parallel to the academy to provide accessibility to all classes and experience levels.



INTRODUCTION

In **1983**, Self Help Graphics & Art launched its formal Professional Printmaking Program with **Master Printer Stephen Grace** who was later succeeded by **Oscar Duardo** and up until 2014, **Jose Alpuche**. One premise for the launch of this program was to focus the organization's energies at developing a strategy to earn income as cutbacks in funding were impacting social service organizations.

At spaces such as SHG that serve artists of color, a Master Printer not only plays the role of a technical expert but rather they take on a larger task. Examples such as **Richard Duardo**², **Sam Coronado**³, **Fernando Salicrup**⁴, all who have recently passed, played the role of building community through printmaking, exporters of the prints produced and largely served as mentors to a large base of artists. And let's not forget the role **Sister Karen**⁵ played. The work by these four individuals, all in their respective communities, helped to elevate the voice and experience of Chicana/o and Latina/o communities and artists but also played a heavy role in how communities can be positively affected by art. In recent years this has been called creative placemaking⁶ but all four of these individuals in partnership with others, took nonlinear approaches to this work and applied ancestral methods of building community through *conocimiento, confianza y convivencia* (knowledge, trust and coexistence)⁷ concepts explained by Dr. Tomas Ybarra-Frausto as driven by intuition rather than by intellect.

With the passing of these individuals, all printmakers, how do we continue building through printmaking? Self Help Graphics & Art's inaugural printmaking summit was planned and convened to begin to develop answers to this question.

2 Richard Duardo - Owner & Master Printer, *Modern Multiples* (2010) <https://www.kcet.org/shows/departures/richard-duardo-owner-master-printer-modern-multiples>

3 Sam Coronado: In Memoriam Remembering the founder of the Serie Project and Austin printmaking legend (2013) <http://www.austinchronicle.com/arts/2013-11-22/sam-coronado-in-memoriam/>

4 Deaths of East Harlem's Cultural Leaders Put a Legacy in Flux (2015) <https://www.nytimes.com/2015/01/12/nyregion/deaths-of-east-harlems-cultural-leaders-put-a-legacy-in-flux.html>

5 Honoring Self Help's self-starter (2007) <http://articles.latimes.com/2007/jun/23/entertainment/et-culture23>

6 Creative Placemaking is an evolving field of practice that intentionally leverages the power of the arts, culture and creativity to serve a community's interest while driving a broader agenda for change, growth and transformation in a way that also builds character and quality of place. <https://www.arts.gov/NEARTS/2012v3-arts-and-culture-core/defining-creative-placemaking>

7 El Aviso, Volume 9 No. 1, Page. 17 (2013) https://issuu.com/nalac_arts/docs/nalac_elaviso_spring2010

THE PRINTMAKING SUMMIT (FEBRUARY 2017)

Self Help Graphics & Art in partnership with the **Eastside Arts Initiative** and the **University of Texas at San Antonio** convened the Inaugural Chicana/o Latina/o Printmaking Summit on February 20 - 26, 2017, in Los Angeles with the goals of discussing the following:

- Master Printer role within community centered printmaking studios/spaces.
- Develop a template (pathway) for future Master Printers and a new generation of printmakers.
- Discuss and develop a larger national printmaking summit for 2018-2019.
- Creation of a fine art print portfolio documenting this gathering.
- Strengthening networks between studios.
- Diversity and Inclusion
- Sustainable Printmaking Practices
- Reviving Printmaking at Universities and Colleges

For this purpose Self Help Graphics & Art recruited the following Master Printers and Master Printmakers, **Malaquias Montoya** (Woodland, CA), **Francesco X. Siqueiros** (El Nopal Press), **Oscar Duardo**, **Pepe Coronado** (New York, NY), **Poli Marichal**, **Sandra C. Fernandez** (New Jersey, NJ), **Melanie Cervantes** (Oakland, CA), **John Miner** (Pasadena City College), **Rogelio Gutierrez** (Phoenix, AZ), **Rene Arceo** (Chicago, IL), **Humberto Saenz** and **Juan Mora** of the University of Texas at San Antonio as a think-tank to guide this exploration about the role that master artists play in spaces like Self Help Graphics & Art. This group created a diverse body of printmakers with a great range of knowledge stemming from traditional studio practices and management, academic approaches and strategies rooted in popular education and experience working with artists of all experience levels.





ROUNDTABLE #1: MASTER PRINTER

What is the role of the Master Printer within community centered printmaking studios/spaces?

During this roundtable participants indicated an overwhelming need to preserve the traditional role of the Master Printer with a temporary adaption to bridge experience levels and maintain an open roster of printmakers trained or in training to work under the peer-led atelier model.

Under this premise, a Master Printer is understood to possess a vast technical understanding of serigraphy acquired through practice that can include but not limited to formal academic training, extensive publication of other artists' work, and non-traditional means of learning this medium. When working within the atelier model such as applied at SHG, a Master Printer shall also understand how to facilitate a peer-to-peer⁸ learning experience for artists, create a trusting and nurturing environment that can develop important relationships between the printer and artists. Master Printers guide artists from the conceptual stage to the completion of a print edition, by providing expertise and strategies, producing something that is reflective of the artist's initial vision.

Because a community based space in the profile of Self Help Graphics & Art provides a platform for artists to explore ideas, dialogue and respond to issues of equity and social justice, a Master Printer must be in tune with and sensitive to the ideas, themes and concepts presented by artists to be translated into serigraphs.

Strategies presented:

- Co-teaching⁹
- Low risk print projects
- Opportunities to further develop analysis and interpretation skills
- Apprenticeships/Residencies for SHG artists with studios nationally
- Rotating residency of Master Class Workshops by visiting Master Printers
- Create opportunities for collaboration with studios across the country for artists and SHG

⁸ What is peer learning and why it's important? "...a two-way, reciprocal learning activity. Peer learning should be mutually beneficial and involve the sharing of knowledge, ideas and experience between the participants...", "They develop skills in organizing and planning learning activities, working collaboratively with others, giving and receiving feedback and evaluating their own learning." <https://web.stanford.edu/dept/CTL/Tomprof/postings/418.html>

⁹ The general definition of co-teaching involves two equally-qualified individuals who may or may not have the same area of expertise jointly delivering instruction to a group of students. <http://faculty.virginia.edu/coteaching/definition.html>

ROUNDTABLE #2: SUSTAINABLE PRINTMAKING PRACTICES

How can printmaking be intersectional between sustainability of self (artists, studios, etc.) and community needs (how you earn financial support and who you create for)?

This conversation developed into two strands informed by the personal and communal aspects of creating and practicing art forms and how for artists of colors these two are interwoven philosophies that can create tension and undermine ethics and health. Although much of what was exchanged revolved around personal ideals of sustainability portion of this report is focused on strategies presented on communal aspects of sustainability. We will provide a summary of those strategies as an addendum to this report because as stated, the personal and communal are deeply interwoven.

One of the major themes during this roundtable revolved around access to and knowledge about printmaking supplies and tools. Acquisition of art supplies can become huge obstacles for artists of low-income levels and that reality is multiplied for studios and at times crippling programs and projects. A serious plan to demystify art making supplies and resources is highly recommended by SHG Staff.

Strategies presented:

- Articulate what is happening in the studio (programmatically and philosophically), internally and externally.
 1. Internally: learning opportunities for artist with less experience
 2. Externally: for community members to understand that high level art is being produced in their community (becomes an entry point for new participants)
- Articulate a clear pathway for participants to get involved in a place
 1. Clear entry points into studios (volunteer or apprentice opportunities, invitation to participate in ateliers, clear processes to propose projects)
Many key artists and staff members began as volunteers.
- Skillshares on tools and supplies
- Develop a resource list of suppliers and contacts
- Bulk buying programs for studios and artists
- Expand programming such as the DIY Screen Printing workshop (creating with minimal and accessible resources)
- Budgeting workshops (for internal programs and project related budgets)
- Develop sponsorship opportunities & partnerships with manufacturers for multiple spaces/studios as a collaborative vs a single space/studio to leverage larger marketing impact.
- Develop a process chart/timeline for production of editions/prints that reflects the time an artist devotes to content development and production.
- Connect with manufacturers of eco-friendly supplies and phase out of materials that include toxics.
- Develop a tool to accurately reflect the cost of production for an edition/print. (see Appendix A)
- Develop a basic marketing plan template¹⁰ to be incorporated into SHG's Professional Printmaking Program print edition

¹⁰ See sample: <http://aeolidia.com/how-to-convince-customers-to-invest-in-your-art-tugboat-printshop/>



ROUNDTABLE #3: DIVERSITY AND INCLUSION

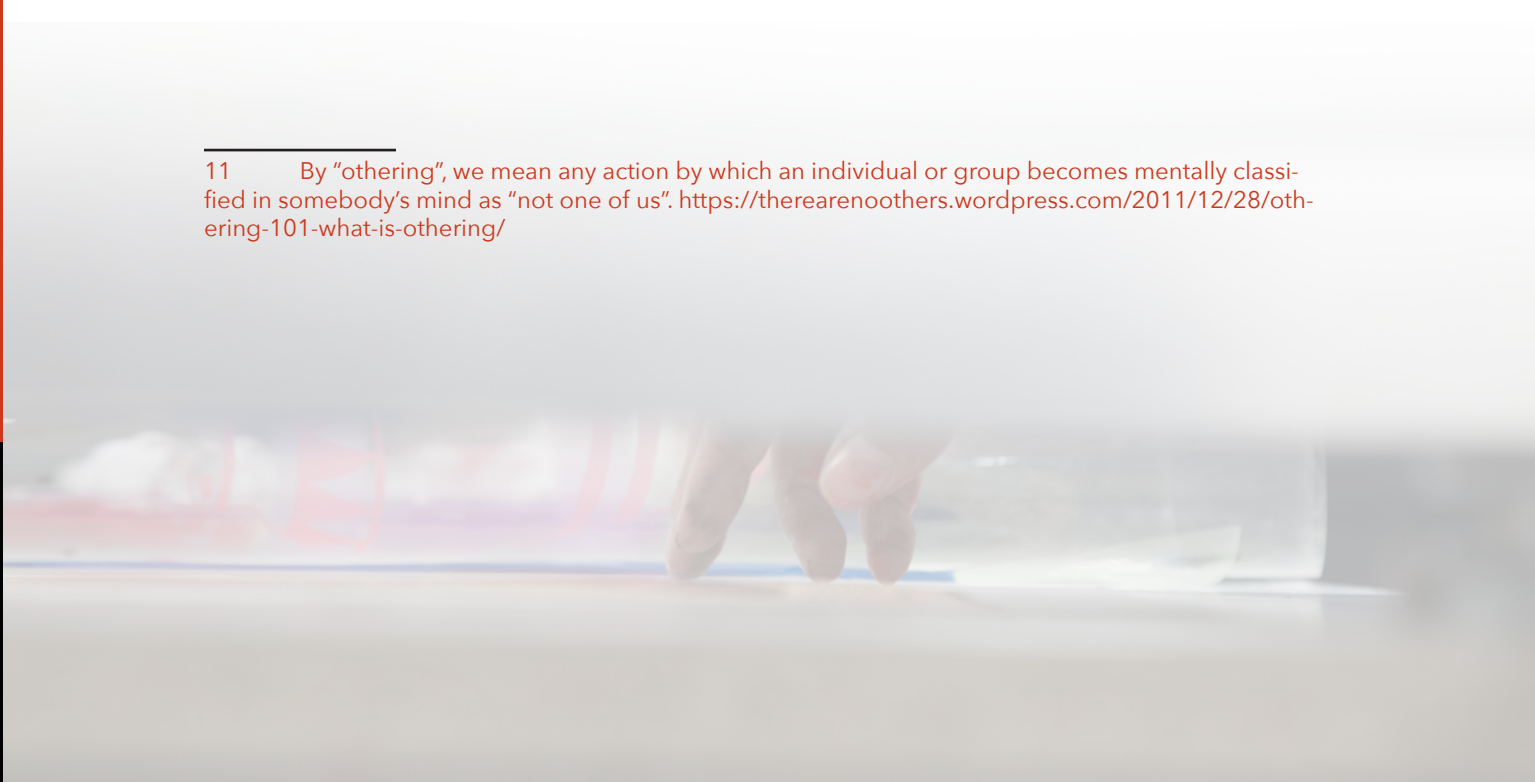
Who is not in our space/studio?

The most resounding point from this roundtable was the need to honor the various forms of teaching (knowledge sharing) and learning that individuals undertake to create and be creative. Although this point is addressed to a degree by the Barrio Mobile Art Studio training program, this also requires for spaces like SHG to articulate their own method of instruction and learning and communicate it more effectively. The outcome is that it removes barriers or obstacles for individuals looking to participate. How do our community centered spaces welcome or unconsciously restrict access to possible participants? Is the music played in the space something that welcomes or prevents participation? Do the layout of restrooms and the content within them “other”¹¹ participants? Do we program events and workshops based on assumptions that limit participation?

Strategies presented:

- Create additional and intentional entry points into printmaking
- Printmaking Bootcamp (annually)
- Orientation workshops to expand the user base
- Expanded bilingual marketing in print (flyers, posters)
- Expand or create an advisory group that informs programming (SHG currently has an Artist Roundtable that serves as an advisory group to Staff)
- It's important to hold space for folks to participate but we have to ensure that we aren't counterproductive by advocating for folks who are not ready to participate. Are you othering someone?

¹¹ By “othering”, we mean any action by which an individual or group becomes mentally classified in somebody's mind as “not one of us”. <https://therearenoothers.wordpress.com/2011/12/28/othering-101-what-is-othering/>





who is NOT in the space?

- gender equity
- providing support for others
- partner/relationships, marriages
in relation to being an artist
parenting and art practice
- compassion & mentorship



ROUNDTABLE #4: REVIVING PRINTMAKING AT UNIVERSITIES AND COLLEGES

Can a space/studio like Self Help Graphics help bridge community based practices (printmaking) and the academy?

A couple of main things surfaced during this dialogue, the first being how and at what age folks experience art with a clear indication that earlier and healthier access to art influences someone's learning experience¹². This is something that SHG has understood from its inception and continues to do this work via the Building Healthy Communities-Boyle Heights Collaborative¹³ an initiative by the California Endowment. The question becomes, can SHG once again influence the educational experience of community members as it once did through the Barrio Mobile Art Studio?¹⁴ Or should it have too?

The second point was an opened ended question presented by SHG staff regarding the role of spaces such as Self Help and how they can become a bridge between institutions of higher learning and the communities adjacent to these university and colleges. There has been a tension between the two and there is evidence that suggests that when communities are disconnected from institutions, programming by those institutions will eventually negatively impact community residents (potential students). Can a partnership between SHG and a university help address equity in education and art practice?

12 New Study Links Art Access to Better Health, Safety, and Education in Lower-Income Neighborhoods (2017) <https://www.artsy.net/article/artsy-editorial-new-study-links-art-access-better-health-safety-education-lower-income-neighborhoods>

13 Building Healthy Communities (BHC) <http://www.calendow.org/building-healthy-communities/>

14 The Barrio Mobile Art Studio: The history of an art education programme for Chicanas/os and Mexican immigrants in Los Angeles (2013) https://www.researchgate.net/publication/263340523_The_Barrio_Mobile_Art_Studio_The_history_of_an_art_education_programme_for_Chicanasos_and_Mexican_immigrants_in_Los_Angeles

Two good but different examples of this exist, one in Northern California a partnership between UC Davis and Malaquias Montoya known as **Taller Arte del Nuevo Amanecer (TANA)**¹⁵ which works with at-promise* youth and the Printmaking Department at the **University of Texas at San Antonio (UTSA)**¹⁶ which has blossomed under the leadership of **Dr. Ricardo Romo**¹⁷ and has developed into a partnership between Dr. Romo (a collector), the university, the McNay Museum and most importantly the community. Both examples have been great at elevating the importance of prints and printmaking. **SHG Staff marvels at what can be possible if the models applied by TANA, UTSA and Self Help existed in one area.**

Strategies presented:

- Develop a directory of printmakers and professors active within Universities and Colleges to connect artists, potential students and scholars
- Explore possible mentors/peers with shared experiences
- Explore how a community advisory group can influence University/ College programs
- Develop strategies or programs (in partnership) to help bring other master artists to present, teach and work with Community Printmaking Center and University or College
- Develop an advocacy group to help preserve the current printmaking programs at Universities and Colleges
- Develop a network of students, scholars and curators focused on highlighting new voices in printmaking
- Co-program printmaking events

**The term "at-promise youth" was reclaimed from "at-risk youth". At Promise Youth shows the raw potential that each individual can access within themselves if treated with promise.*

15 Taller Arte del Nuevo Amanecer (TANA) <http://tana.ucdavis.edu/about.html>

16 University of Texas at San Antonio <http://art.utsa.edu/undergraduate-printmaking>

17 The Chicana/o Printmakers of 'Estampas de la Raza' (2015) <https://www.kcet.org/shows/art-bound/the-chicanao-printmakers-of-estampas-de-la-raza>

CONCLUSION

This summit has given us an opportunity to remind ourselves how powerful art, specifically printmaking can be in supporting a new generation of printmakers, their families and the communities that are connected to them. Throughout its history, SHG has paused to reassess and recalibrate how it supports artists by analyzing the impact of its programming on the ecosystem of students, professors, collectors, scholars, art lovers and families. Self Help formally launched the **Día de los Muertos Celebration** in 1973 as a way to help artists and community members reconnect with their indigenous roots, in 1975 after a year of planning and pulling resources together established the **Barrio Mobile Art Studio** program to increase the access to the arts for underserved communities and provide a teaching platform for artists, in 1983 launched the **Professional Printmaking Program** to help professionalize the work of artists and shortly after introduced one of the longest running **Artist Marketplace** to sell artist's works and prints. In response a need to connect younger artists to art schools SHG began a partnership with CalArts through the Community Arts Partnership program and also rolled out **SOY Artista** a summer youth art intensive. SHG relaunched the Barrio Mobile Art Studio in 2014 to address arts programming cutbacks and increase training of artists. In 2016 Piloted a formalized **Artist In Residence Program** and launched the **Young Curators Program** to create a cluster of artists and scholars interested in connecting to museums and humanities work.

SHG is poised to leverage its influence and programs to create a pathway for the purpose being a bridge between community practice and higher learning by minimally shifting programs to influence and intersect with one another. An example could be expanding current programs and create the following path way:

CalArts CAP > SOY Artista > **New Partnership Programs** > University/College Programs
> Professional Printmaking Program

HS Students Ages 16 - 24

Ages 20 - 28

A key strategy is to support programming for the 20-28 age group, a sector that can play a key role in the resiliency of communities. Both Boyle Heights¹⁸ and East Los Angeles¹⁹ have a median age of 25 years of age, are young communities with 5.0% of residents 25 and older containing a four-year degree. Programs by SHG already present opportunities for young artists to resume build through the Barrio Mobile Art Studio Program and its Art Services branch which is scheduled to expand based on SHG's current 5-Year Strategic Plan (January 2017) but one organization addressing this need underscores that severe lack of resources for youth in Los Angeles and a serious need for cross-sector partnerships. As far back as 1977 a report titled Creative Careers: Minorities in the Arts, by Paul Bullock, Institute of Industrial Relations, University of California, Los Angeles²⁰ argues that "career development should start with individuals who constitute the potential labor supply rather than the market demand..." and "Perhaps the greatest importance, many creative skills are transferable within and industries..." An argument that was also revisited this past summer at the White House at convening by the Office of Science and Technology Policy.²¹

18 Mapping LA Boyle Heights <http://maps.latimes.com/neighborhoods/neighborhood/boyle-heights/>

19 Mapping LA East Los Angeles <http://maps.latimes.com/neighborhoods/neighborhood/east-los-angeles/>

20 Creative Careers: Minorities in the Arts <http://www.oac.cdlib.org/ark:/28722/bk0003t7s-0b/?brand=oac4>

21 Makerspace Organizers Convene at The White House <http://makezine.com/2016/08/31/makerspace-organizers-convene-at-the-white-house/>



NEXT STEP RECOMMENDATIONS

Self Help Graphics is looking regionally to program workshops, residencies and projects that can serve as learning opportunities for artistic and professional growth. These partnerships would offer artists opportunities to teach, exhibit and create. Some local partners we have identified are Cal State Universities Los Angeles, Channel Islands and Long Beach, as well as Pasadena City College. These four entities offer strategic locations to build printmaking hubs for recruiting students and artists and plugging them into SHG's network and vice versa offers SHG and the existing body of artists future opportunities. With the increasing difficulty of higher tuition at colleges and universities, open enrollment in extension courses can help build resiliency for artists by offering an opportunity to build their skill set and expand their resume/cv:

Programmatic (Builds inclusivity, equity and sustainability)

SHORT TERM

1. Develop an in-print and online bilingual marketing plan to reach all possible participants
 - Articulate what is happening in the studio (programmatically and philosophically), internally and externally.
 - Internally: learning opportunities for artist with less experience
 - Externally: for community members to understand that high level art is being produced in their community (becomes an entry point for new participants)
 - Articulate a clear pathway for participants to get involved in a place
 - Clear entry points into the studio (volunteer or apprentice opportunities, invitation to participate in an atelier, clear processes to propose a print project or atelier). Many key artists and staff members began as volunteers.
2. Pilot a once-a-month family day printmaking event to increase learning opportunities for families
3. Orientation workshops to expand the user base and educate participants
 - History SHG and use of communal agreements
 - Skillshares on tools and supplies
 - Expand programming under the DIY Screen Printing workshop model
 - Create additional and intentional entry points into printmaking
 - Printmaking Bootcamp (annually)
 - Orientation workshops to expand the user base

LONG TERM

1. Develop a DIY printmaking guide in partnership with artists/printmakers
 - Resource list of suppliers and contacts
 - Develop a pricing guide for artists
 - Bulk buying programs for studios and artists (Field Recommendation) *
 - Or an in-house art supply resource in partnership with a manufacturer
 - Connect with manufacturers of eco-friendly supplies and phase out of materials that include toxics.
2. Develop sponsorship opportunities & partnerships with manufacturers for multiple spaces/studios as a collaborative vs a single studio/space to leverage larger marketing impact.
3. Expand the Artist Roundtable to include participation from others (non-artists)
 - Non-artist subcommittee such as parents
 - Identify additional ways to contribute

Master Printer & Master Artist Pathway (Builds College and Career Pathways -Employment and Training)

SHORT TERM

1. Develop a pilot Master Printer residency program (in partnership) to help bring other master artists to present, teach and work with Community Printmaking Center and University or College
 - Develop a co-teaching model to support the Atelier process
 - Annual printmaking bootcamp (annually) to introduce new techniques and processes
 - Program 1-2 low risk projects as part of the co-teaching model (lab)
2. Finalize a plan to retain a core group of Master Printers
3. Develop a marketing plan for sale of prints (*FIELD RECOMMENDATIONS*)
4. Develop a directory of printmakers and professors active within Universities and Colleges to connect artists, potential students and scholars
5. Develop an advocacy group to help preserve the current printmaking programs at Universities and Colleges

MID TERM

1. Strengthen the Atelier model process by developing a second tier of artists access to assist the Master Printer
2. Continue the Master Printer residency programs (in partnership) to help bring other master artists to present, teach and work with Community Printmaking Center and University or College based on findings of pilot program
3. Create opportunities for collaboration with studios across the country for artists and SHG

4. Develop a network of students, scholars and curators focused on highlighting new voices in printmaking through a publication online or in-print. (Field Recommendation)
5. Opportunities to further develop analysis and interpretation skills (art, essays, etc.), twice a year
 - Content Critique
 - Curatorial Projects

LONG TERM

1. Apprenticeships/Residencies for SHG artists and vice versa with studios nationally & internationally
2. Co-program printmaking events (possible extension courses) - addresses the lack of programs for ages 20 -28 year olds. (Field Recommendation)
3. Develop a Master Printer certificate program in partnership with a university or college

Additionally, because many community centered spaces/studios nationally are encountering periods of transition either through retirement of key leaders or death, it is important for our spaces/studios to build a support system and collectively craft succession plans to ensure mutual support for onboarding key staff and artists in our respective organizations. The above recommendations, along with constant dialogue can help move forward these goals and SHG proposes annual conference calls or gatherings to review and update on our respective spaces, projects and plans as way of strengthening our own communities. The above helps to continue to address issues of equity at learning institutions, workforce development, creates economic opportunities and can help legacy organizations build permanence.





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