


From: "Shirley Thomas" <artsite@ptd.net>
To: <ggerbner@nimbus.ocis.temple.edu>
Subject: Artists' Equity Discussions
Date: Fri, 5 Mar 1999 13:44:34 -0500
MIME-Version: 1.0
X-Priority: 3
Status:

Dr. Gerbner,
I'd be delighted if you can join our panel discussion on Friday, November 19, 1999, 7:30-9:30 pm. Location is American College in Bryn Mawr. Also on the panel with you would be Bruce Holly, artist, psychotherapist and columnist for Art Calendar; Don Eckard, (art) sociologist from Temple; and Jill Rupinski, artist, teacher and administrator. Moderator will be Glenn Curry, editor of Art Matters. Honorarium is \$100.

Attached is information on the panels. Any pertinent information from the CEM database would be helpful and appreciated. Suggestions welcome.

Very many thanks,

Shirley Thomas
Chair, Advocacy Committee
Philadelphia Artists' Equity
artsite@ptd.net

 AE panel goals.doc

 PROPOSED SERIES OF FOUR PANEL D

 PANEL B.doc

 PANEL D.doc

To: "Shirley Thomas" <artsite@ptd.net>
From: George Gerbner <ggerbner@nimbus.temple.edu>
Subject: Re: Artists' Equity Discussions
Cc: Brian Linson <Blinson@aol.com>
Bcc:
X-Attachments:

Hi. Thanks for message. I tried the attachments but got mostly dozens of pages of boxes, and after some 10 minutes of scrolling I gave up. A paragraph on panels came through ok and may be sufficient. But if you could send a brief explanation as text, that would be helpful. Also, I need to know what would be "pertinent information" from the CEM database? We could provide something an artists' portrayal in TV drama and movies. Ok? George.

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Shirley Thomas
Chair, Advocacy Committee
Philadelphia Artists' Equity
<mailto:artsite@ptd.net>artsite@ptd.net

Attachment converted: Hard Disk:AE panel goals.doc (WDBN/MSWD) (0000752C)

Attachment converted: Hard Disk:PROPOSED SERIES OF FOUR PANEL D (WDBN/MSWD) (0000752D)

Attachment converted: Hard Disk:PANEL B.doc (WDBN/MSWD) (0000752E)





Attachment converted: Hard Disk:PANEL D.doc (WDBN/MSWD) (0000752F)

From: "Shirley Thomas" <artsite@ptd.net>
To: <ggerbner@nimbus.ocis.temple.edu>
Subject: Artists' Equity discussions
Date: Mon, 8 Mar 1999 07:39:14 -0500
MIME-Version: 1.0
X-Priority: 3
Status:

George,

Attached is the same information as text. Hope this is better. Info on artists' portrayal in movies and TV would be good. I am particularly interested in how the news media reports on artists as a group within society - from any viewpoint. The only such coverage I am aware of is in connection with NEA funding or in specialized journals. In 20 years of listening to NPR I have never heard them report on the financial/career struggles of artists, but they do have many of what I call "clucking chicken" (background sounds) stories about other struggling groups. I'd like to change this. Marty Moss-Coane (heard you on her show) may do something on the panels on another program.

Shirley
artsite@ptd.net

-  AE panel goals t.txt
-  ~~PANEL Bt.txt~~
-  PROPOSED SERIES t.txt
-  PANEL Dt.txt

Arde Brand

PANEL C - April 27, 2000, 6:30-8:30 pm
Federal Reserve Bank, Philadelphia, PA

THE ECONOMICS OF BEING AN ARTIST
OR
HOW LONG DID IT TAKE YOU TO DO THAT?

- * Professional Parity, Inequities and Income - Are you working for \$2.50 an
- * Royalties - Musicians and actors receive them; why not artists?
- * Artists and the Charitable Act - Create now, pay later: tax and inheritance
- * Cheap Art - Should we have more Stephen Keenes (residency at Moore with pa
- * Cultural Tourism - Pro and con? Big business in Philadelphia and othe
- * Market Adjustment - Making the art fit the market - from AIE residencies (
- * Foundations and Granting Institutions - Who, what & why. The European sys

PANEL B - November 19, 1999, 7:30-9:30 pm
American College, Bryn Mawr, PA

THE ARTIST AND SOCIETY
WHY HAVEN'T ARTISTS DEMANDED MORE?

- * Predisposition or Fate - Just who is an artist? What makes an artist/why
- * Artist as Segment of Society - The silent minority the media never covers.
- * Vernacular and Romance - When is "starving artist" going to be seen as a "
- * Art Schools - Are they remiss in preparing artists to market themselves an
- * More Myths? Artists who teach: the worst of both worlds? Working full

From: Blinson@aol.com
Date: Tue, 9 Mar 1999 00:26:12 EST
To: ggerbner@nimbus.ocis.temple.edu
Mime-Version: 1.0
Subject: Shirley Thomas' Artist Equity attachments
Status:

<excerpt>From: "Shirley Thomas" <<artsite@ptd.net>
George,
Attached is the same information as text. Hope this is better.

-----_-1291220793==_-----
Content-Disposition: attachment; filename="AE_panel_goals_t.txt"

ART FORUM 2000 - A SERIES OF FOUR PANEL DISCUSSIONS
To begin in the spring of 1999, continuing into fall of 2000, this series of four panel discussions will mark the 50th anniversary of Artists' Equity and provide direction for advocacy issues in the New Millennium.

Each panel will examine the role, contribution and image of the contemporary artist within society. A goal of the discussions is to explore ways to dispel the lingering romantic myth of artist as starving Bohemian and to suggest means of achieving recognition within society and by the media of artists as a distinct body within our society, one which makes enormous contributions, has special needs and, as educated professionals, is vastly undercompensated. A long-term goal, through these means, is to achieve increased financial and general support of artists.

□

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-----_1291220793==-----

Content-Disposition: attachment; filename="PANEL_Bt.txt"

PANEL C - April 27, 2000, 6:30-8:30 pm

Federal Reserve Bank, Philadelphia, PA

THE ECONOMICS OF BEING AN ARTIST OR

HOW LONG DID IT TAKE YOU TO DO THAT?

* Professional Parity, Inequities and Income - Are you working for \$2.50 an hour and paying your doctor (if you can afford it) \$60 for a brief visit? What ARE artists worth?

* Royalties - Musicians and actors receive them; why not artists?

* Artists and the Charitable Act - Create now, pay later: tax and inheritance laws.

* Cheap Art - Should we have more Stephen Keenes (residency at Moore with paintings sold for \$1-\$5; huge media coverage)? Should there be a campaign to make art financially appealing? How would the artist make out? Is "art fear" a factor?

* Cultural Tourism - Pro and con? Big business in Philadelphia and other cities, with even more development predicted. How will the benefits of cultural tourism trickle down to the individual visual artist, who is unlikely to benefit from tourist dollars spent in hotels, restaurants and shops? Some cities have an answer; does Philadelphia? Who, besides the business person, is actually benefiting?

* Market Adjustment - Making the art fit the market - from AIE residencies (strong interdisciplinary/multicultural emphasis) to choosing the right color. How to take advantage of an opportunity vs. compromising your vision.

* Foundations and Granting Institutions - Who, what & why. The European system of artist support. The NEA. Do we need a WPA?

PANEL B - November 19, 1999, 7:30-9:30 pm

American College, Bryn Mawr, PA

THE ARTIST AND SOCIETY

WHY HAVEN'T ARTISTS DEMANDED MORE?

* Predisposition or Fate - Just who is an artist? What makes an artist/why do we do it? Drive, obsession, commitment, involvement. "Sunday painters" and daily workers. Who makes a contribution and what is it? History of fine arts in the US and its impact on today's scene.

* Artist as Segment of Society - The silent minority the media never covers. The news media rarely covers artists as a distinct group within our society, yet it regularly reports on other segments of our population - ethnic, racial, religious, poverty, etc. - which have "special needs." What is the "correct" way to view artists as contributing members of society? What of the TV advertising campaign in Los Angeles which is designed solely to present a positive image of Latinos? Do artists need such a campaign?

* Vernacular and Romance - When is "starving artist" going to be seen as a "financially stressed cultural worker?" Do artists themselves reinforce the myth and why? WHY HAVEN'T ARTISTS DEMANDED MORE? Other groups do.

* Art Schools - Are they remiss in preparing artists to market themselves and/or in creating an arts educated public (art consumers)? Ethics/values in a society where artists spend thousands of dollars on education with little hope of earning a "good" living.

* More Myths? Artists who teach: the worst of both worlds? Working full time with "left over" time to create.

-----_-1291220793==_-----

Content-Disposition: attachment; filename="PROPOSED_SERIES_t.txt"

PANEL A - June 10, 1999, 7:30-9:30 pm
Berman Museum of Art, Collegeville, PA

ART INSTITUTIONS AND HOW THEY WORK
DO THEY SERVE CONTEMPORARY ARTISTS?

An introductory forum to examine any/all of the following:

- * Curators - Who are they and why are they there? Why do shows happen at museums?
- * Museums - What do art institutions do for the community? For contemporary artists? How is a museum able to pay \$1 million for a work of art? Finance exhibitions? Who visits museums? Free admission for artists?
- * Fear of Galleries - Why do galleries put people off? What percentage of the public actually goes to galleries? The general public is allowed to own art, so why do so few American homes have an original? Do YOU have fear of art?
- * On-Line Galleries - Here now. What of the future? Bill Gates and his \$30 million Homer.
- * Art Centers - Local and regional. Their role and contribution to the current scene. Pros and cons.

-----_-1291220793==_-----

Content-Disposition: attachment; filename="PANEL_Dt.txt"

PANEL D - Fall 2000

Woodmere Art Museum, Chestnut Hill, PA

WHAT ARTISTS NEED: 2000 CHANGES

- * New, professional image. Currently viewed as "starving" - par for the course. Using the media to facilitate the change.
- * Jobs - Appropriate employment with benefits and good wages - part-time and job share.
- * Funding/Support - General and specific. Health care.
- * Free Museum Admission. Who is an "artist" and who decides?
- * Barter/Materials and Services Exchange - Can it work? Economic credits as a means of support for artists.
- * Marketing - Do artists market themselves and are they successful? Need for improvement. What updated marketing know-how are art schools providing?
- * System Reform - What can artists do to improve their standing and economic position? Artists taking responsibility, individually and collectively, for their own future.
- * Alternative spaces, co-ops, on-line exposure. The wave of the future?
- * OTHER - TO BE ADDED AS A RESULT OF INFORMATION GATHERED IN FIRST THREE PANELS. Adjustments to above in accordance with information gathered.

To: "Shirley Thomas" <artsite@ptd.net>
From: George Gerbner <ggerbner@nimbus.temple.edu>
Subject: Re: Artists' Equity Discussions
Cc:
Bcc:
X-Attachments:

Shirley - received message but do not understand why it had to go ththrough blinson.aol.com. Please confirm this message so I know we are in direct communication, and remind me a couple of weeks before the meeting. Thanks. George..

Hi. Thanks for message. I tried the attachments but got mostly dozens of pages of boxes, and after some 10 minutes of scrolling I gave up. A paragraph on panels came through ok and may be sufficient. But if you could send a brief explanation as text, that would be helpful. Also, I need to know what would be "pertinent information" from the CEM database? We could provide something an artists' portrayal in TV drama and movies. Ok? George.

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Very many thanks,

Shirley Thomas

Chair, Advocacy Committee

Philadelphia Artists' Equity

<<mailto:artsite@ptd.net>>artsite@ptd.net

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Attachment converted: Hard Disk:PANEL B.doc (WDBN/MSWD) (0000752E)

Attachment converted: Hard Disk:PANEL D.doc (WDBN/MSWD) (0000752F)

From: "Shirley Thomas" <artsite@ptd.net>
To: <ggerbner@nimbus.ocis.temple.edu>
Subject: Artists' Equity
Date: Wed, 10 Mar 1999 12:26:43 -0500
MIME-Version: 1.0
X-Priority: 3
Status: 0

George,
Sounds good. I'll send you a confirmation letter within the next several weeks and will remind you before the panel takes place. Very many thanks for your interest and support.

Shirley
artiste@ptd.net



PHILADELPHIA/TRI STATE
ARTISTS EQUITY ASSOCIATION, INC.

PO Box 64
Lehigh, PA 18235

March 31, 1999

George Gerbner
234 Golf View Road
Ardmore, Pa 19003

Dear George:

I'm very pleased that you'll be able to participate in Artists' Equity's series of panel discussions, which deal with advocacy and economic issues of concern to artists. We have invited panelists whom we believe will make a significant contribution to the discussions. It is our hope that the discussions will lead to a better societal understanding of "the state of the artist" as well as produce a working document which outlines specific areas for advocacy and methodology for change. Your scheduled participation is:

Panel Title:	The Artist & Society: Why Haven't Artists Demanded More?
Date:	November 19, 1999
Time and duration:	7:30 pm-9:30 pm
Location:	American College, Bryn Mawr, PA
Honorarium:	\$100
Format:	Discussion per panel outline (enclosed); questions from audience; summation re changes needed.

Please sign one copy of this letter and return it to me as soon as possible in the enclosed, stamped envelope to affirm your participation. Keep the other copy for your records.

Would you also please enclose a current resume for use in publicizing the discussions. Either Artists' Equity publicist Karen Kappe Nugent or I will be in touch with you at the appropriate time to see if you would be available for media interviews in connection with the discussions.

I will be in touch with you several weeks prior to your participation to provide any updated information. Meanwhile, feel free to contact me at (570) 386-2105 or artsite@ptd.net if I can be of any assistance. Very many thanks for your interest and participation.

Sincerely,

Shirley A. Thomas
Chair, Advocacy Committee

Signed & mailed 4/6/99

Participation affirmed, George Gerbner (signature)

April 1

George,

I appreciate your interest and support. Look forward to meeting you. Will send you a card about my May show at Villanova. Some of the other panelists will be there.

Shirley

SHIRLEY THOMAS

Joann Doneen Joanne Gordin

Between Nature and Spirit

May 7 - June 1, 1999

Reception: Friday, May 7, 5-7 PM

Villanova University Art Gallery

Connelly Center

Lancaster Avenue near Ithan Avenue

Villanova, PA

(610) 519-4612

Hours: M-F, 9-5

Sat & Sun, 12-5

Call to confirm

Shirley Thomas, Untitled, mixed media, 20" x 28"

Modern Postcard 800/959-8365

Place
Stamp
Here

ARTIST'S STATEMENT / SHIRLEY THOMAS

It is with difficulty that I write about something which, to me, belongs in a realm where few words exist. I tend to think about my paintings without many words, "thinking" instead through means of sounds, murmurings and recognition – through merging with the subject, which, in the past, was nearly always some wild thing from nature or something man-made that nature had "ruined."

As the work has evolved and matured, language, too, has developed and now clarifies meaning. Nature is still an underlying influence and informs much of the work. However, the work more broadly is about *condition and its significance*. A major focus is the *relationship between condition and value* and, ultimately, between *condition and survival*.

The paintings are presented as damaged. They bear cuts, tears, gouges, stapled patches, wire sutures and gaping holes, all pointing to a history of events which must be surmised and evaluated. Imagery is both constructed and disrupted; repair is actual and apparent. Both presence and narrative are implicit in the work through the damage itself and through elements providing human association.

Disintegration as yielding new, impermanence, transience, the harmonious integration of disparate elements/acceptance of duality and fragility/strength within the same entity are explored within the context of condition, value and survival.

Damage is treated as medium and is brought into balance with the aesthetic and physical integrity of the whole through reconstruction. Loss, apparent and significant, is transcended; value and beauty, asserted. Art is its own language.

George,
This is an example of my
work. Some panels may
attend the opening on May 17.
Stop by if you have a chance.
Shirley



PHILADELPHIA/TRI STATE
ARTISTS EQUITY ASSOCIATION, INC.

PO Box 64
Leighton, PA 18235


October 28, 1999

George Gerbner
234 Golf View Road
Ardmore, PA 19003

Dear George:

Don't know what the problem is with the email – usually works.

Enclosed are materials about the November 19 panel discussion, along with background information on your fellow-panelists and the moderator, Glenn Curry. He will be in touch with you before the discussion to chat briefly.

In general, are you available for newspaper and radio (Marty Moss-Coane, whom you know) interviews should these develop? No dates available yet. 

I'm very much looking forward to meeting you. Meanwhile, if there's anything more you need send me an email (artsite@ptd.net). I'll keep in touch regarding interviews.

Many thanks.

Sincerely,



Shirley Thomas
Chair, Advocacy Committee

X-Originating-IP: [209.50.158.23]
From: "Shirley Thomas" <artsite@hotmail.com>
To: ggerbner@nimbus.ocis.temple.edu
Subject: Friday discussion
Date: Tue, 16 Nov 1999 05:36:43 PST
Mime-Version: 1.0
Status:

George,
Will see if hotmail gets through to you. Looking forward to meeting you and your wife on Friday. Panel starts at 7:30; I'll be there by 6:30. Moderator Glenn Curry will be in touch with you this week if not already.

The discussion is at the Gregg Conference Center at the American College, 270 S. Bryn Mawr Ave. Phone number there is (610) 526-1100. See you soon.
Shirley Thomas

Get Your Private, Free Email at <http://www.hotmail.com>

left described

Woodsford - bff, left on
Bryn Mawr (Wawa)
left at bint (wawa)
right hand side
to Amer Coll. Campus
best report - to Greg
Camp. Center - parking
lot A.

Ilona and I look forward to seeing you Friday.

George.

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>Get Your Private, Free Email at <http://www.hotmail.com>



PHILADELPHIA/TRI STATE
ARTISTS EQUITY ASSOCIATION, INC.

PO Box 64
Lehighton, PA 18235

December 7, 1999

George Gerbner
234 Golf View Road
Ardmore, PA 19003

Dear George:

On behalf of Philadelphia/Tri-State Artists' Equity I would like to thank you for your participation as a panelist in our discussion *The Artist and Society – Why Haven't Artists Demanded More?* held on November 19 at the American College.

I enjoyed meeting you, George, and personally enjoyed and appreciated your ideas. (Is Scholars, Artists and Writers for Social Justice part of your organization? I understand they participated in a labor conference at Yale last spring.) The audience apparently did also - written evaluation by audience members of the discussion indicates a strong positive response, both in terms of information provided and of the panelists themselves.

I enclose a check in the amount of \$100 as honorarium for your participation in the discussion. I had hoped to get this to you sooner (delayed due to change in treasurers and good old USPS) and apologize for not being able to do so.

Very best wishes for the holiday season.

Sincerely,

Shirley Thomas
Chair, Advocacy Committee
Artsite@ptd.net
(570) 386-2105

P.S. I'm also enclosing a copy of Victoria Donohoe's article from the Inquirer in case you missed it.