

LANDSCAPE OF GLASS ART IN AMERICA

*A Comprehensive Study from Chihuly
Garden and Glass and the Glass Art Society*



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“We are excited to take this step in benchmarking public awareness, interest and trends related to the business of glass. There is tremendous value in seeing true data around where our industry stands so we can collectively, as a community, drive education and engagement with the general public.”

–Michelle Bufano, Executive Director
Chihuly Garden and Glass

“We receive calls daily from people looking for just things kind of current, hard social trend data relating to the glass community. We believe this study, and what it sets up for the future, greatly supports our mission of advancing education around, and promoting the appreciation of art made with glass.”

–Pamela Koss, Executive Director
Glass Art Society

WHAT IS THE CURRENT STATE OF GLASS ART IN AMERICA?

In 1962, glass pioneer and University of Wisconsin ceramics professor Harvey Littleton launched the first glass program and brought the idea of studio glass in the United States to fruition. Since those beginnings just over 50 years ago, interest and experimentation with glass art flourished. At this stage of the community's growth, the timing was right to capture the realities of our industry today.

In November 2015, the Glass Art Society and Chihuly Garden and Glass aspired to answer the question, "What is the current state of glass art in America?" The two organizations, in collaboration with GMA Research, partnered to conduct a comprehensive study to gauge public interest in glass art, explore the activity taking place in different regions renowned for glass art, and provide a benchmark by which to measure future growth and trends in the industry.

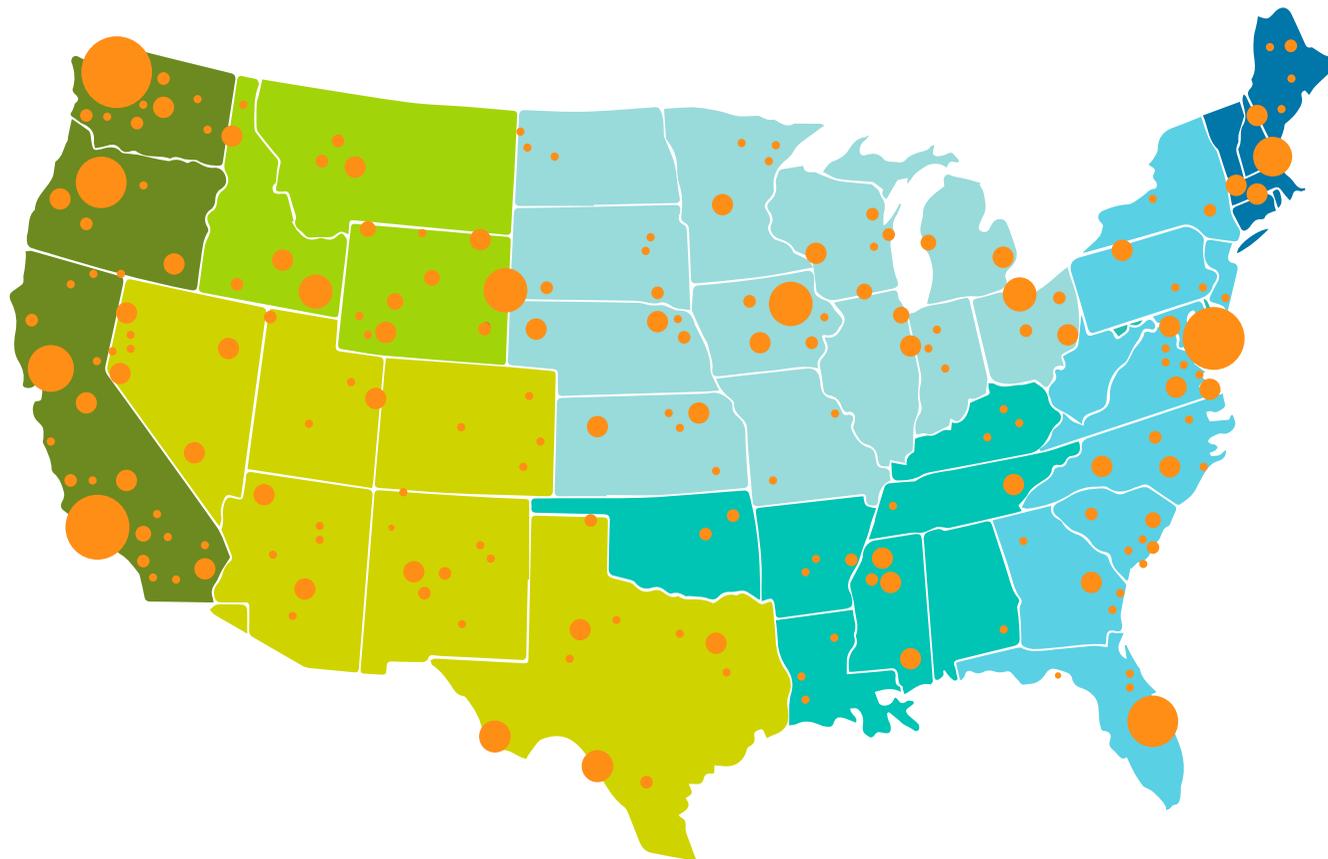
At 50+ years, the conversation is just beginning.

BACKGROUND ON THE STUDY

Though glass has ancient traditions in Europe, it's a relatively young art form in the United States. Organizations like Pilchuck Glass School in the Pacific Northwest, the Glass Art Society, Penland School of Crafts in North Carolina and The Corning Museum of Glass in upstate New York have become pillars in the glass art community, making their regions central to the studio movement in the United States.

The "Landscape of Glass Art in America" takes into account active hot shops, education institutions, tourism, galleries, working artists, collectors and public perception to establish a benchmark for the art glass world.

METHODOLOGY



Chihuly Garden and Glass and the Glass Art Society collaborated on this study with Bellevue, Wash. based GMA Research. The research was broken into three phases.

- 1 QUALITATIVE RESEARCH**
First, a search for available, public, published information and reports on glass art, trends, statistics and findings was completed. This produced a wealth of both general and specific information on the current climate, changes, challenges and opportunities for the glass art.
- 2 INFLUENCER INTERVIEWS**
Second, one-on-one interviews were conducted by phone with a representative group of artists, collectors, gallery owners, educators, museum directors/curators, media and manufacturers.
- 3 QUANTITATIVE SURVEY**
Third, the research and interviews informed two online national surveys— one with the public and the other with those involved or connected directly to the glass art world. To engage those directly involved in glass art, GMA employed the membership of the Glass Art Society as well as an email list of over 6,000 people connected in some way to glass art. With more than 2,000 participants, survey results depict opinions and attitudes representative of the United States population.

KEY OBSERVATIONS AND FINDINGS

The general public's enthusiasm for glass art is strong and growing stronger with more engagement activities by studios, schools and museums.

While somewhat less optimistic about the future of glass art in general, artists, educators, collectors and gallery owners see more promise for the art form given challenges faced by aging patrons and environmental concerns.

A major trend is emerging where the category of traditional "studio glass artists" is shifting to "artists using glass." However, there continues to be a distinction between glass "artists" and the craft of working with glass. This distinction is breaking down but it's still there. More and more artists are using glass as an element in a multi-material piece rather than only the medium of glass. There is also a much wider array of formal academic programs in glass which is spurring new ways of thinking about the art form.

New technology is being incorporated into the glass art process, like 3-D printers and water jet

cutters. The application of these new technologies to making glass art attracts new audiences, such as Millennials.

Many prominent glass art collectors are aging and arranging to leave their collections to museums. There is concern from galleries that there are not enough younger collectors to buy the works of today's up-and-coming glass artists.

Glass blowing by nature is "theatrical". Museums, hot shops, galleries and other commercial ventures (Celebrity Cruises, Las Vegas style performances, restaurants, micro breweries, etc.) have found people are fascinated by, and attracted to, the process. Mobile hot shops, not unlike "food trucks" in the restaurant industry, have taken the studio glass experience to the public and the result is a further broadening of glass art's appeal.

The economic recession of 2008 hit glass art galleries hard. Many either closed or were forced to diversify. While fewer today, there continue to

be a number of major galleries who focus on glass art and are exploring new ways to attract younger market segments who show promise as future patrons and collectors.

The internet and social media are exposing glass art to a whole new audience. Dale Chihuly and Chihuly Glass has over a million hits currently via the internet. A YouTube video featuring an introduction to glass blowing from Corning garnered over 3 million views. The Google Art Project now has 5,000 glass pieces on display.

The environmental hazards of glass manufacturing, and exposure to harmful substances during the glass blowing, is a potential hurdle for the art form. The ramifications of the heavy carbon footprint created is just beginning to be discussed.

PHASE 1

QUALITATIVE
RESEARCH

Glass Artists

Studios and Hot Shops

Educational Organizations

Glass Museums

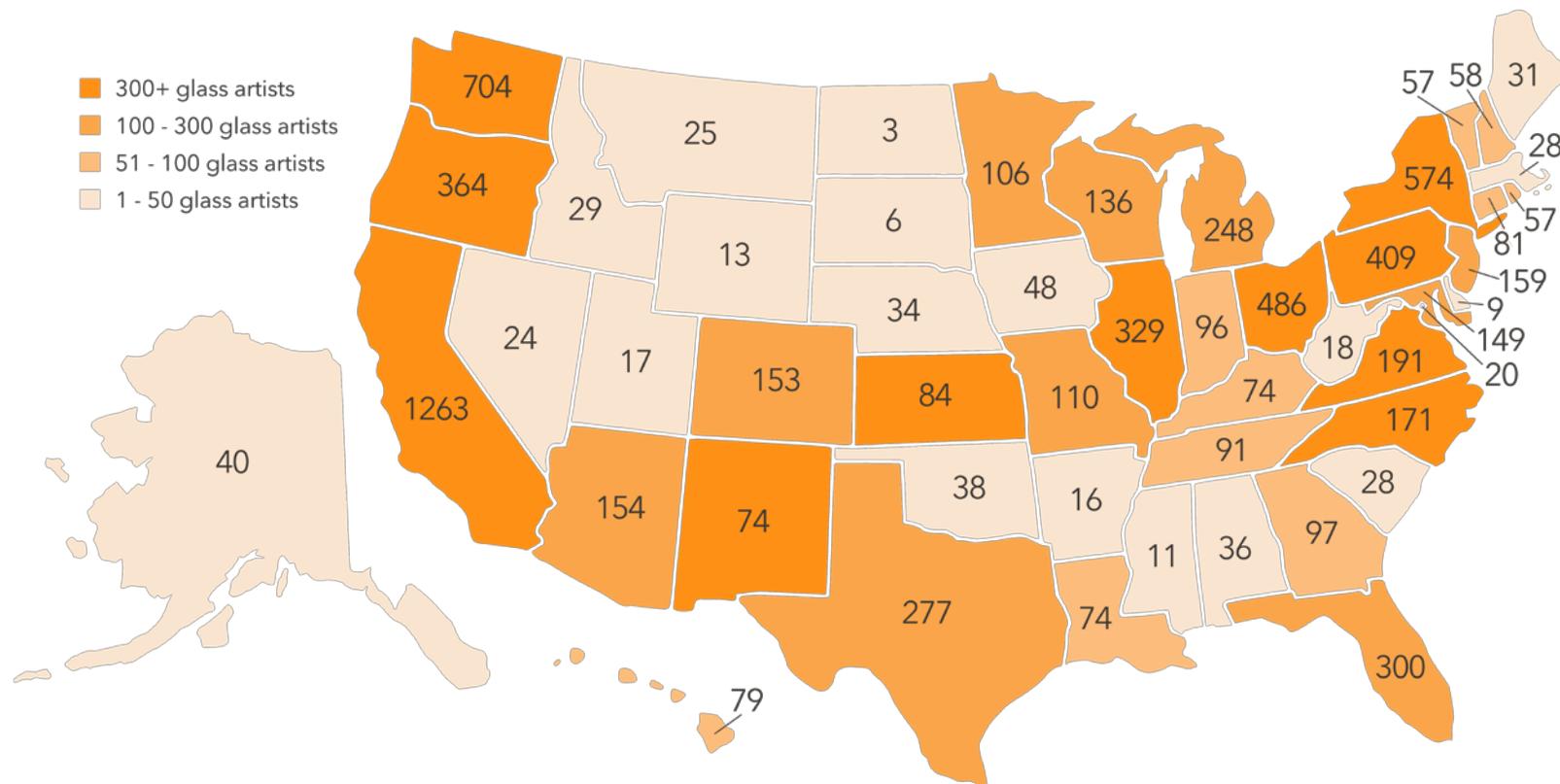
Glass Art Galleries



GLASS ARTISTS AND REGIONS

NUMBER OF GLASS ARTISTS IN STATES

The map below includes data from the Glass Art Society and provides a snapshot of the number of glass artists residing in each state. At right, based on extensive research of publicly available information, is a list of the most cited glass art centers and regions within the United States.



GLASS ART CENTERS AND REGIONS

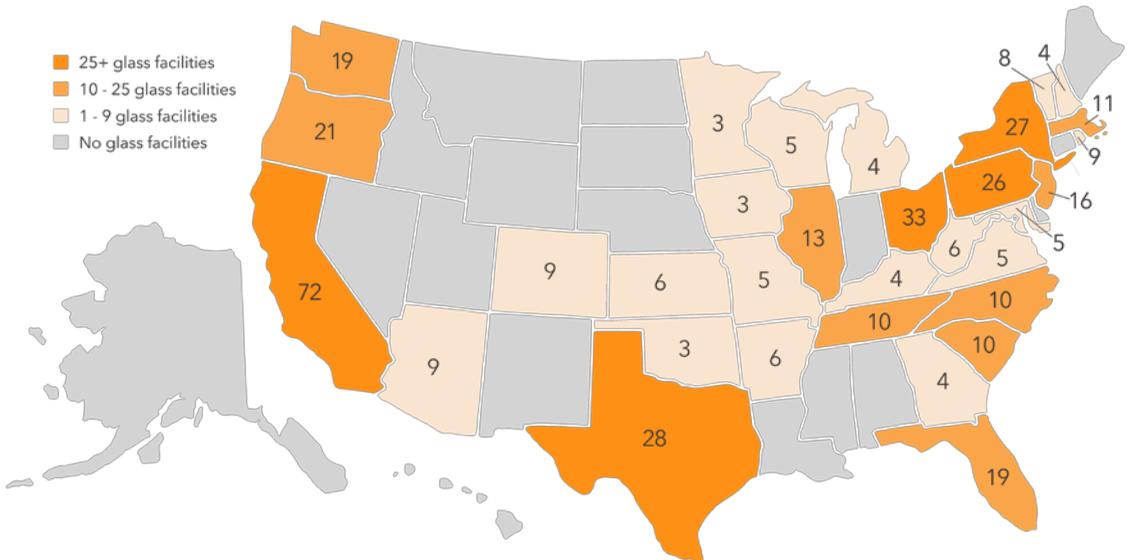
- Corning, N.Y.
- New York City/Brooklyn, N.Y.
- Pittsburgh, Pa.
- Philadelphia, Pa.
- Seattle, Wash.
- Northern California
- Southern California
- Toledo, Ohio
- Chicago, Ill.
- Norfolk, Va.
- Florida
- Rhode Island
- New Jersey
- North Carolina

KEY FINDINGS

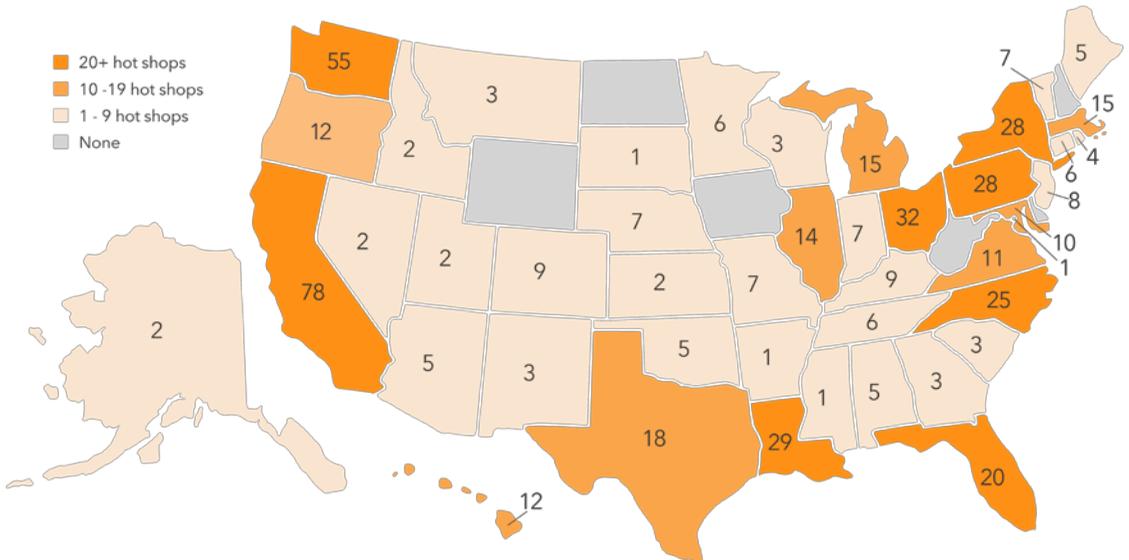
- The largest concentrations of glass artists are located in California, Washington, New York, Ohio and Pennsylvania.
- 10 of 30 of the world's most recognized glass artists have residency in Washington State.
- The Pacific Northwest is home to more glass studios and artists than the Venetian island of Murano.

GLASS ART STUDIOS AND HOT SHOPS

NUMBER OF WARM GLASS STUDIOS BY STATE



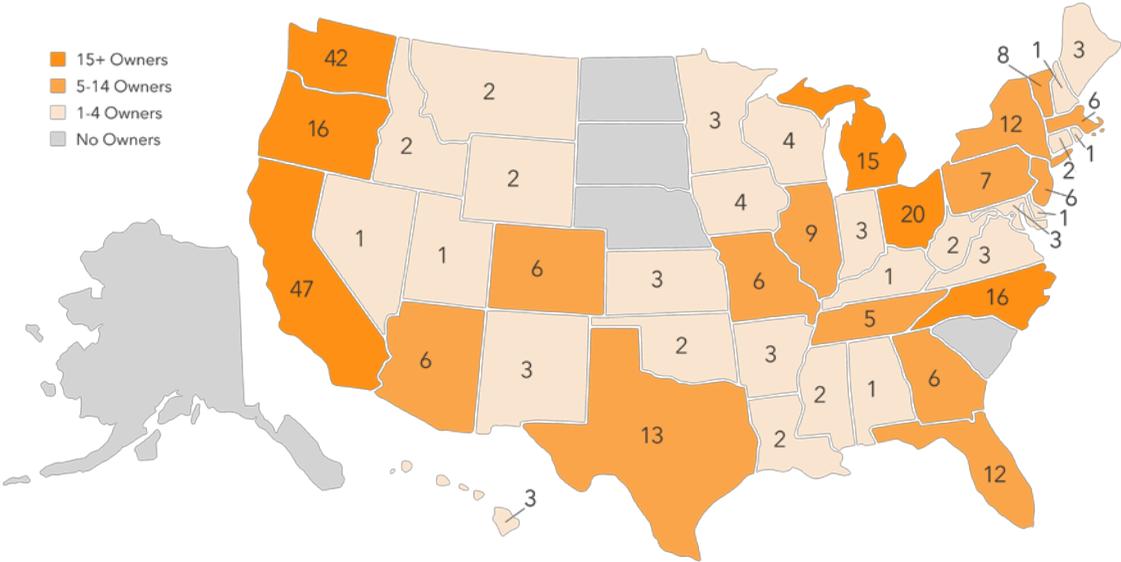
NUMBER OF HOT SHOPS BY STATES



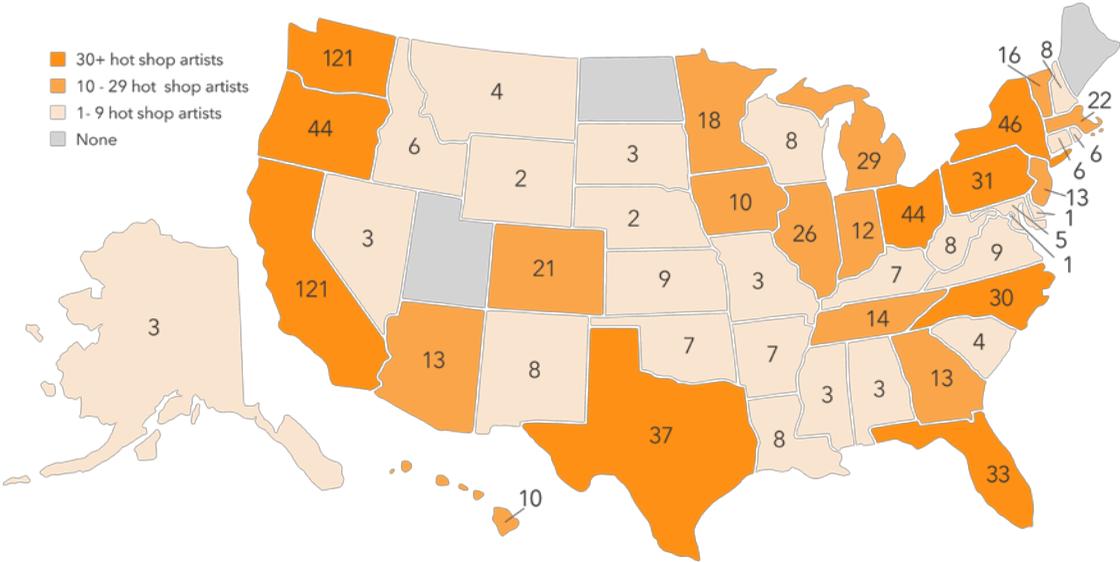
Map Sources— Left: U.S. Commerce Dept. 2015, Right: E. Bernard

GLASS ART HOT SHOPS, CONT'D.

NUMBER OF HOT SHOP OWNERS BY STATE



NUMBER OF HOT SHOP ARTISTS BY STATE



Map Sources– Left: Glass Art Society, Right: Glass Art Society

EDUCATIONAL PROGRAMS

MOST CITED REGIONAL GLASS PROGRAMS

Pilchuck Glass School; *Stanwood, Wash.*
(Est. 1971)

Corning Museum of Glass; *Corning, N.Y.*
(Est. 1951)

Urban Glass; *Brooklyn, N.Y.* (Est. 1977)

Washington Glass School; *D.C.*
(Est. 2001)

Penland School of Crafts; *Penland, N.C.*
(Est. 1929)

Chrysler Art Museum, Glass Studio;
Norfolk, Va. (Est. 2011)

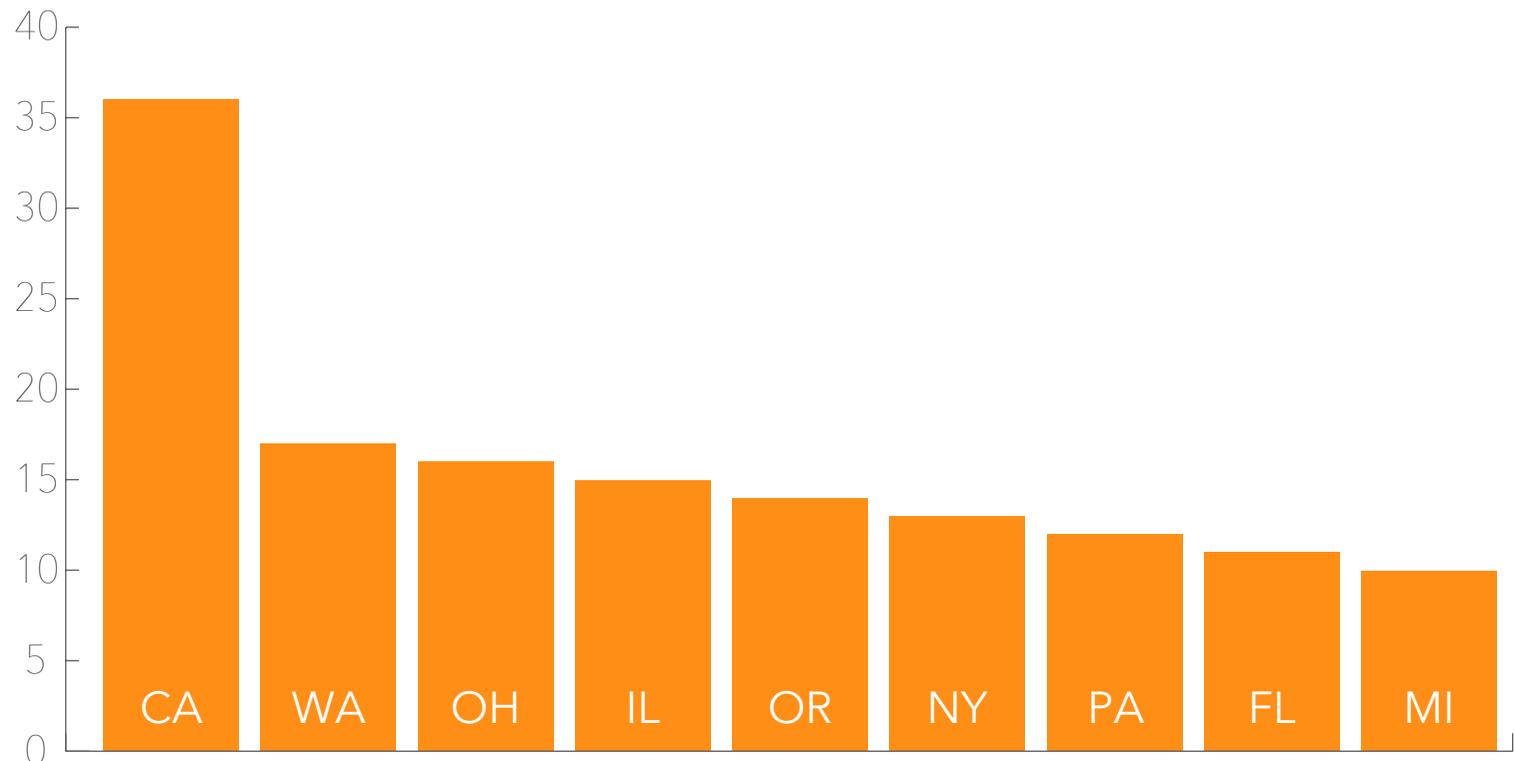
Pittsburgh Glass Center; *Pittsburgh, Pa.*
(Est. 2001)

Toledo Museum of Art Glass Pavilion;
Toledo, Ohio (Est. 2006)

Haystack Mountain School of Crafts;
Deer Isle, Maine (Est. 1950)

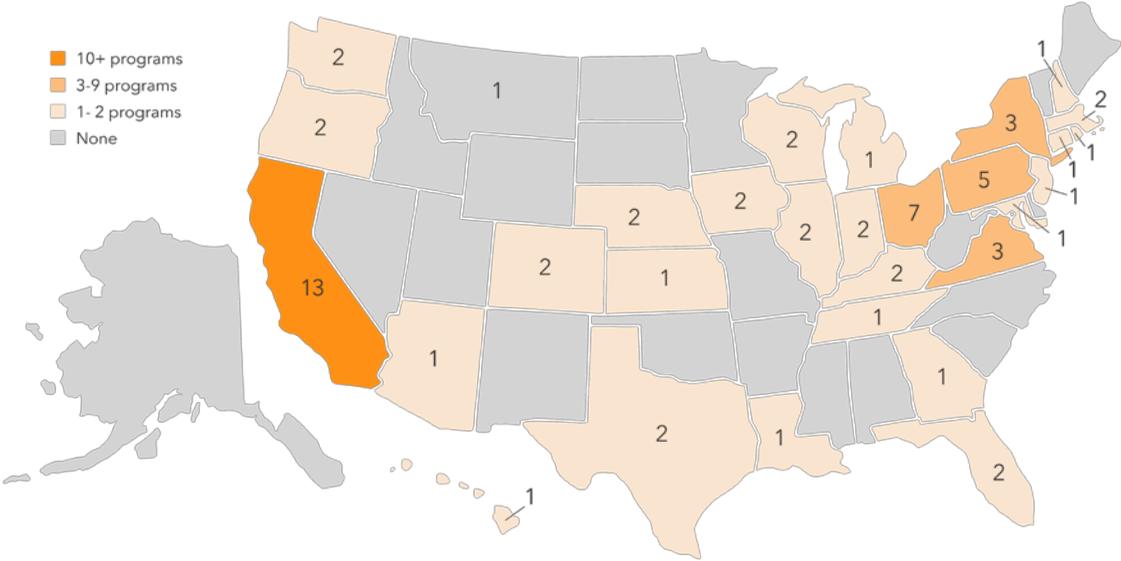
NINE STATES WITH TEN OR MORE GLASS ART PROGRAMS

Based on information gathered from the Glass Art Society, the following nine states have a higher concentration of educational programs – both degree and non degree programs – in glass art than the rest of the country. These organizations, and the communities that form because of their presences, are key to understanding why these states have emerged as central players in the studio movement in the United States.

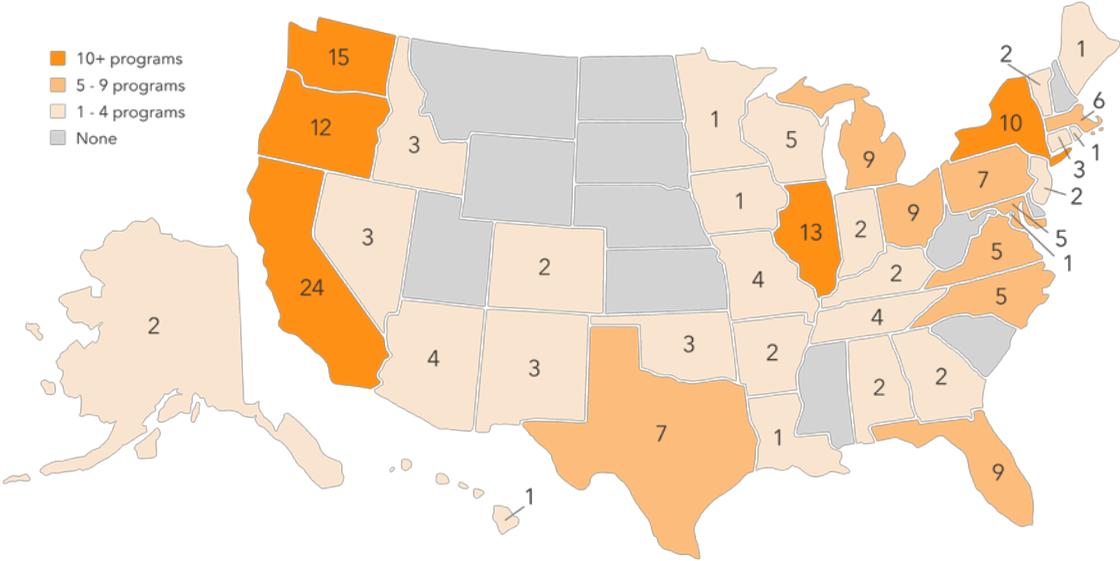


EDUCATIONAL PROGRAMS

NUMBER DEGREE ART PROGRAMS IN STATES



NUMBER NON DEGREE ART PROGRAMS IN STATES



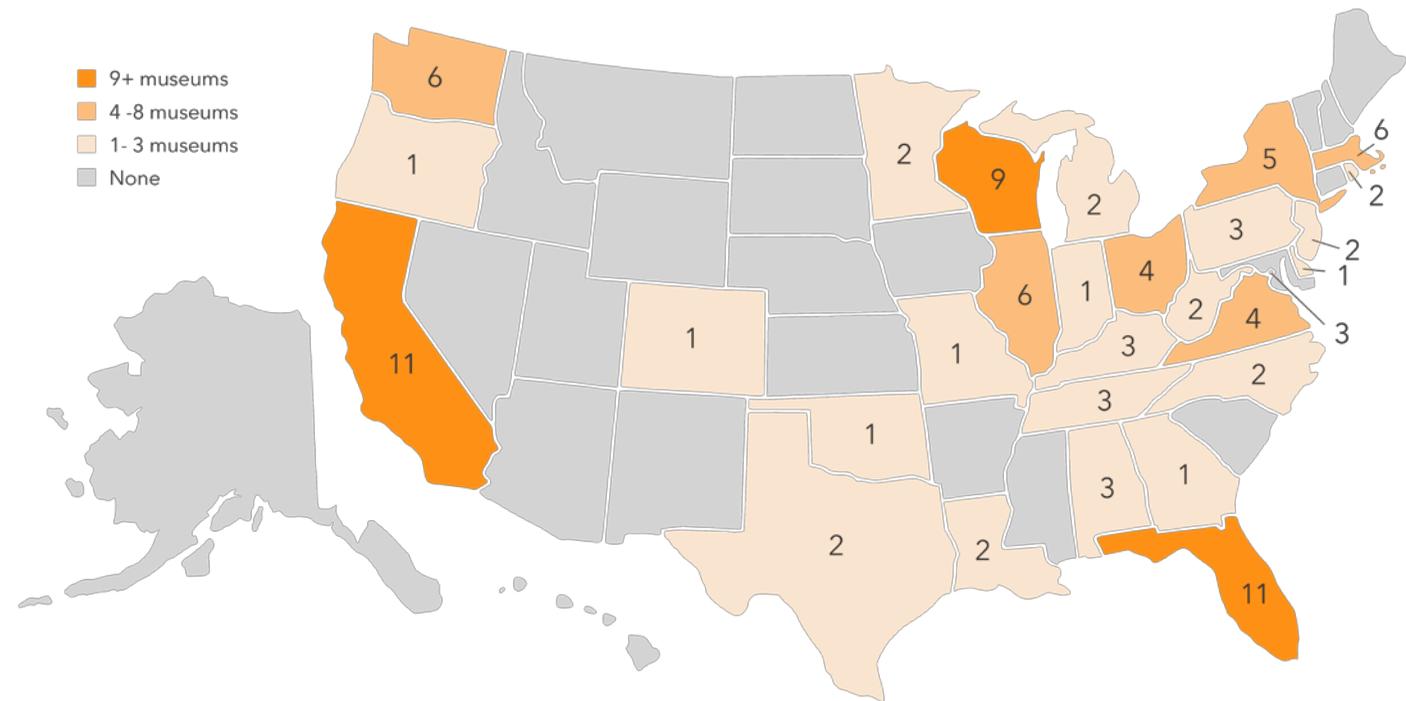
Map Sources– Left: Glass Art Society, Right: Glass Art Society

PUBLIC ENGAGEMENT WITH GLASS

TOP 10 TRIP ADVISOR ART GLASS MUSEUM RECOMMENDATIONS

- Chihuly Garden and Glass; Seattle, Wash.
- Art Institute Chicago; Chicago, Ill.
- Metropolitan Museum of Art; New York, N.Y.
- Corning Museum of Glass; Corning, N.Y.
- MoMA; New York, N.Y.
- Boston Museum of Fine Art; Boston, Mass.
- Tacoma Museum of Glass; Tacoma, Wash.
- Chihuly Collection; St. Petersburg, Fla.
- Charles Hosmer Morse Museum of American Art; Winter Park, Fla.
- Toledo Museum of Art; Toledo, Ohio

NUMBER OF GLASS MUSEUMS IN STATES

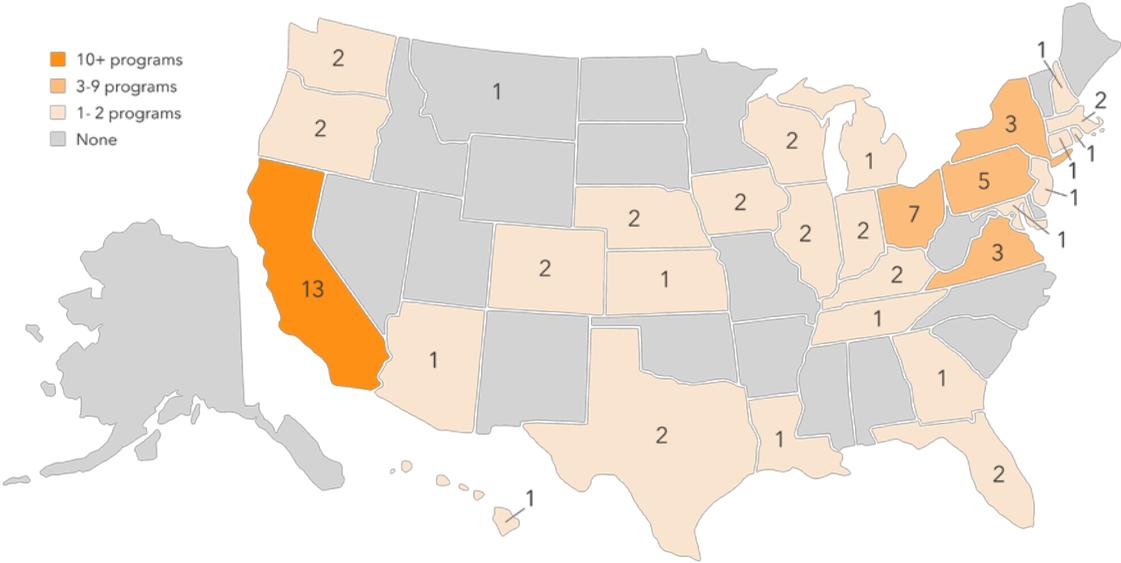


TOP 10 TRIP ADVISOR MUSEUMS RECOMMENDATIONS

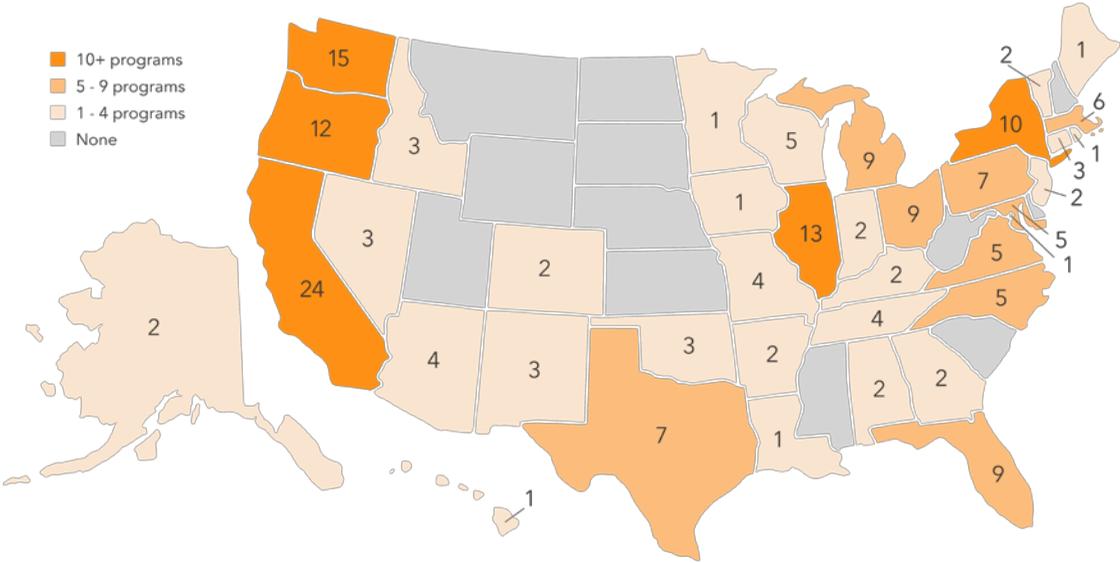
- | | | |
|---------------------------------------|--|---|
| Metropolitan Museum of Art (New York) | Smithsonian National Air and Space Museum (D.C.) | Chihuly Garden and Glass (Seattle) |
| Art Institute Chicago (Chicago) | National Gallery of Art (D.C.) | USS Midway Museum (San Diego) |
| The National WW II Museum (D.C.) | Frick Collection (New York) | American Museum of Natural History (New York) |
| The Getty Center (Los Angeles) | | |

GLASS ART GALLERIES

NUMBER OF GLASS ART GALLERIES BY STATE



NUMBER OF GALLERIES REPRESENTING ARTISTS BY STATE



Map Sources– Left: Art Alliance for Contemporary Glass , Right: Glass Art Society

PHASE 2

INFLUENCER
INTERVIEWS

Thought Leaders

Noteable Excerpts

Observations and Trends



THOUGHT LEADER INTERVIEWS

INTERVIEW PROCESS

GMA Research conducted 30 minute telephone interviews with key thought leaders in the glass art field (museums, education, studio, artists, other organization, media/critics). Each interview was summarized into individual notes and comments. GMA compiled interviews into summary of observations and trends. Results used as input to Glass Art Society member and public online survey questionnaires.

THOUGHT LEADERS

Jim Baker, Pilchuck Glass School	Dale Chihuly, Artist
Sarah Traver, Traver Gallery	Stefano Catalani, Gage Academy of Art
Bill Traver, Traver Gallery	Norma Klorfine, Collector
Karol Wight, Corning Museum of Glass	Cassandra Straubing, Artist and Educator SJSU
Katya Heller, Heller Gallery	Charlotte Potter, Chrysler Museum of Art
Stephanie Stebich, Tacoma Art Museum	Stephen Powell, Artist and Educator, Centre College, KY
Tina Oldnow, Consultant and Curator	Eddie Bernard, Wet Dog Glass, Studio Equipment/Design
Andrew Page, Urban Glass Quarterly	Fred Metz, Spiral Arts, Hand Tools Manufacturing
Dorothy Saxe, Collector	
Flora Mace, Artist	

EDDIE BERNARD

"The type of performance that's happening on the cruise ships or at restaurants would be more 'this is how we make a glass object.' What's happening at Chrysler is more of an artistic performance."

STEFANO CATALANI

"It feels to me that in the last few years there's been an infusion of new perspectives, specially when it comes to technologies and the cross pollination between the glass world... and other technologies, which could be from screen printing or image transfer... there's a lot of innovation."

DALE CHIHULY

"One of the biggest challenges might be in developing the next generation of audiences, collectors, curators and professionals who will support and encourage new work, innovation, publications, museum and gallery shows and education in the medium of glass."

"I'm glad to see that artists in the fine arts are working more than ever with glass not to mention that significant new work is being done in architecture and design - we are in the age of transparency."

KATYA HELLER

"Actually, the biggest share of collecting right now, is happening, for us anyway via institutions. People that we consider to be pushing the envelope of what contemporary conceptual work with glass is about."

THOUGHT LEADER INTERVIEWS

KATYA HELLER CONT.

"That market is aging out. Those collectors, even though they were maybe several generations of them, are definitely aging out."

"Urban Glass, the Tyler Program, Norfolk, Corning, all of those places have gotten brand new hot shops, state-of-the-art, really amazing."

FRED METZ

"If anything it's a mecca of a place to go to find a talented glass blower, somebody who knows what they are doing. If you want a team that's really good you go to Seattle."

CHARLOTTE POTTER

"I'm really pleased to see a willingness in the field to have a larger dialogue and conversation across different media. So you see much less of the kind of siloed philosophy of glass art versus just contemporary art, which is becoming less media-specific."

"It's pretty much an outgrowth from the studio glass but it's now letting the process be its own thing."

"I think Seattle will always be America's Venice."

STEPHEN POWELL

"It seems to be the same collectors I've seen for years and years and years and we just all assumed that young collectors would get in and pickup the ball and keep the train moving and it doesn't seem to have."

"Glass has always been sort of a performance art in a way. When I was in grad school people would flock to the glass studio to watch glass being made."

DOROTHY SAXE

"Young people nowadays are very adventurous and non-conformists and they are doing their own thing and they are not afraid to do their own thing and they kind of get away from the past generations of doing things their way."

"I think one of the problems though, from what I hear from galleries, is they just aren't getting new collectors. But I don't know where these younger artists are going to take their work and obviously museums don't buy work unless it's by people who already have a reputation."

CASSANDRA STRAUBING

"I remember my first three years of blowing glass. . . I was the only girl in all my classes and now the classes I'm teaching. . . last semester, in one of my classes 18 of the 20 students were girls."

"Another really great change and direction is incorporating technology into glass art. . . like using 3D printers and figuring out how to 3D print glass. . . the guys over at the MIT lab are printing hot 3D glass and then also printing glass powder and firing it."

BILL TRAVER

"We're moving into this whole new phase where glass is being integrated as a medium of choice by artists. So we not going to be known so much as glass artists but artists who use glass and identify the individuals not by the medium they use."

KAROL WIGHT

"More and more glass artists are breaking that barrier between craft and art and now being recognized as artists instead of being thought of as crafts people."

"In art museum collections there is a renewed interest in glass, in large part because many of the collectors who started collecting in the first couple of decades of the studio glass movement are now gifting their collections to museums."

"(Bullseye) I think it's certainly fair to say that the environmental impact of this really needs to be understood and acknowledged. We've got everything that's going on with Bullseye in Portland right now but that has a ripple effect around the world."

OBSERVATIONS AND TRENDS

LANDSCAPE OF GLASS ART IN AMERICA

- Renewed interest in glass in museum art collections.
- There is a clear divide among glass artists who work in different mediums—i.e. glass casters and glass blowers.
- There continues to be a distinction between glass “artists” and the craft of working with glass.
- Moving from glass artists to artists using glass.
- There is an increase in faculty retirement in college art glass programs opening up to new artists.
- More, distributed geographic centers of glass art activity.

GEOGRAPHIC AREAS - EMERGING REGIONS

- Seattle is still the recognized hub of art glass in the United States—the “American Venice.”
- Urban New York is quickly growing as a major center due to the influence of Corning and the New York City art scene.
- Corning is considered by some a new center specifically for glass art and activity/innovation
- Western North Carolina is growing as a glass center with Penland School and Asheville being at its hub.
- Pittsburgh Glass Center is a hub of glass education.
- Chrysler Museum in Norfolk, Va. growing and developing new directions and innovation including “Performance Art”.
- Many other “micro centers” are emerging as regional hubs.
- Large population states including California, Texas, Florida tend to attract glass art activity and interest.



OBSERVATIONS AND TRENDS

TRENDS IN GLASS ART

- More and more artists are using glass as an element in a multi material art piece rather than only the medium of glass artists.
- Glass Artist vs Artist Using Glass
- There is less of a distinction between “craft” and “art” than there used to be—they are blending.
- Some of the best work being done in glass isn’t blown at all.
- Glass art is becoming more “adventurous” and doesn’t look like traditional studio glass art.
- Community spirit of glass art is still strong and continues.
- There are more academically trained artists vs. self taught artists.
- Technology is being incorporated into the glass blowing process, like 3-D printers and water jet cutters.
- More women have entered into the glass art world. It used to be dominated by men.
- There is a higher technical level or “mastery” of glass media than ever before and more interest in the artist’s vision.
- Adventure, innovation, experimentation, blending key descriptors.

ENVIRONMENTAL ISSUES + MARKET FACTORS

- Contamination issues are reverberating through the art glass world.
- Some glass blowing practices can expose people to high levels of cadmium and arsenic.
- The heavy use of fossil fuels (natural gas and propane) in kilns and other art glass appliances is not environmentally sensitive but there seems to be little interest in tackling the problem due to the small scale and tight budgets of most operations.
- A giant spike in the cost of fuel could be catastrophic for the industry.
- Replacing fuel with electric energy for glass furnace is one step. Depending on how electricity is generated.

“PERFORMANCE” GLASS ART

- Studio Glass has always been an exhibition.
- During the (2008) recession it became tougher to sell glass, but people always want to watch glass blowing.
- Glass blowing is being used as “entertainment” on cruise ships, Las Vegas, urban entertainment districts.
- The “dance” of glass blowing used as the central element of Third Thursday, a monthly multi-media event held at the Chrysler Museum of Art.
- Equipment manufacturers are seeing interest from restaurants (that want to put hot shops in their facility as a draw...following the exhibition model of cooking, brewing or distilling.)

OBSERVATIONS AND TRENDS



MUSEUMS

- Adding glass art exhibits, permanent installations, donated collections (Tacoma Art Museum - Benaroya)
- There are not enough museum directors and curators that find value in glass.
- Museums becoming teaching institutions (Museum of Glass, Corning, Chrysler)
- Attracting new visitors (Millenials) with glass exhibitions and performances
- Museum directors/curators seeking new and innovation in glass art for future exhibits
- Museums are using social media and YouTube to reach new audiences and to help visualize the glass art experience to a wider population.

GALLERIES

- Galleries were faced with major challenges to survive after the 2008 recession. Many did not or had to seek other art form offerings.
- There is concern from galleries that there are not enough younger collectors.
- Seeking ways to attract Millenials.
- Still challenging to get major media coverage of glass art.
- Where (and how) will glass artists sell their work?

GLASS ART COLLECTOR

- Many prominent collectors are aging and arranging to leave their collections to museums.
- Heirs to collections do not value the art form as much as earlier generation.
- Concern by older collectors not enough interest in glass art by younger potential buyers.....seen as major challenge to glass art world.
- Collectors have formed regional clubs/organizations to create local communities and special interest groups (SIGs).

PHASE 3

ONLINE
SURVEYS

Overview and Takeaways

General Public
Respondant Profiles

General Public Responses

GAS Member
Respondant Profiles

GAS Member Response



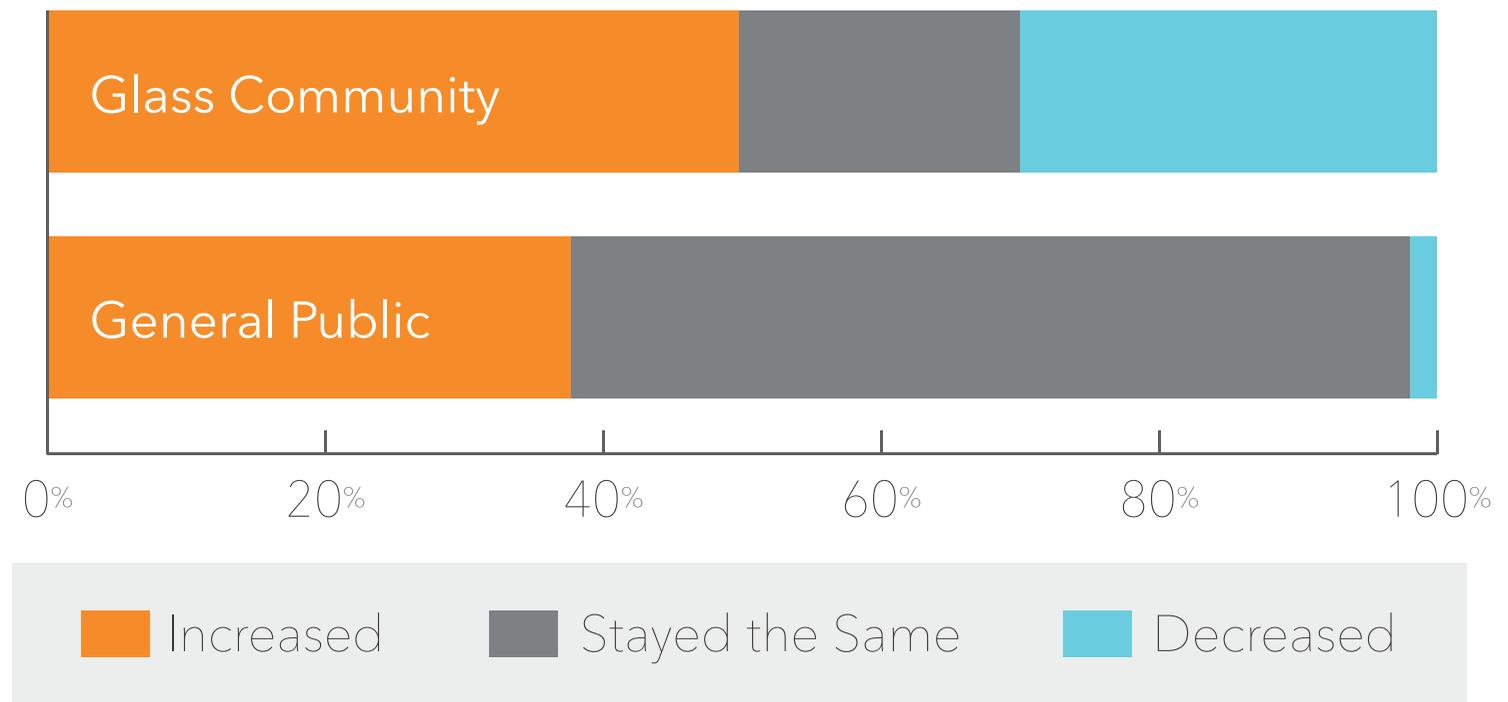
OVERVIEW AND TAKEAWAYS

GMA CONDUCTED TWO ONLINE SURVEYS:

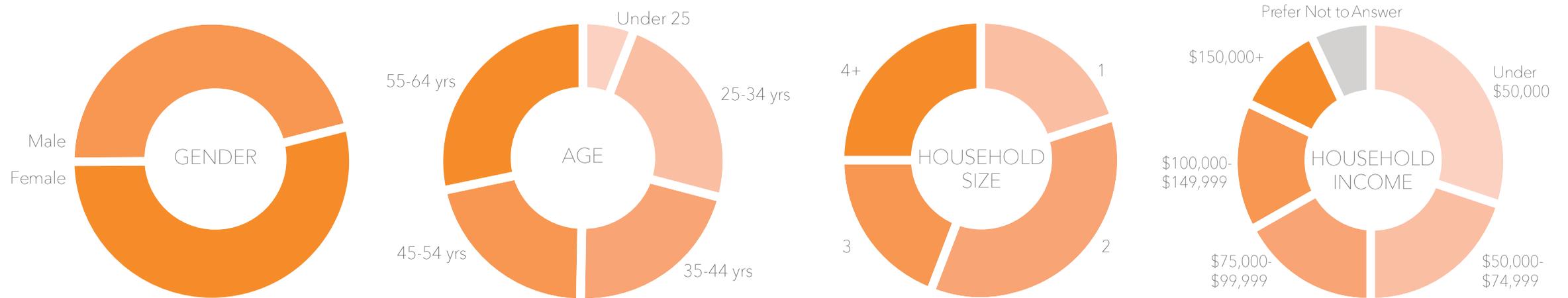
- 800 Glass Art Society members and others who are affiliated with the world of glass art.
- 1,400 adults, residents of the United States, who were then further screened to be interested in glass art as defined as being both familiar with the art form and actively enjoying glass art through exhibits, collecting, information, etc.
- Summarize key findings from both surveys and incorporate into Landscape of Glass Art in America report.
- Both surveys were conducted in late April to early May period.
- GMA conducted both surveys and compiled results for reporting purposes.

INTEREST IN GLASS ART

When asked whether they thought interest in glass art over the last five years had increased, decreased, or stayed the same, a large portion of the glass community felt that interest was declining. Asking the general public about their own interest levels over the same period shows a much more positive outlook— only 3% expressed a decrease in their interest levels.



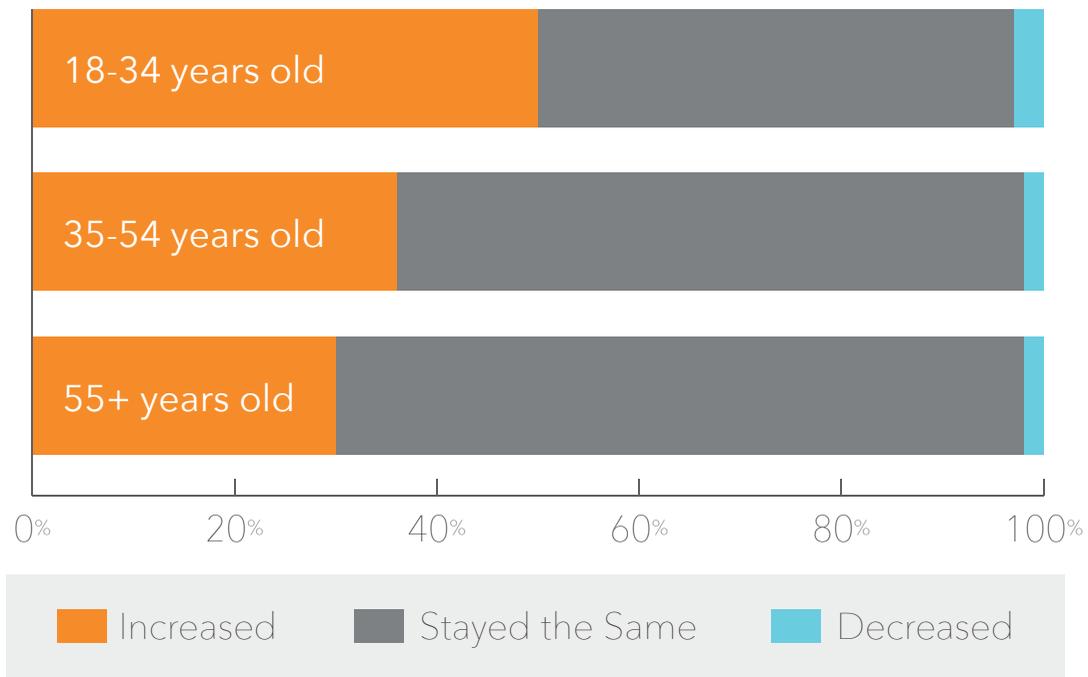
PUBLIC RESPONDENT PROFILE



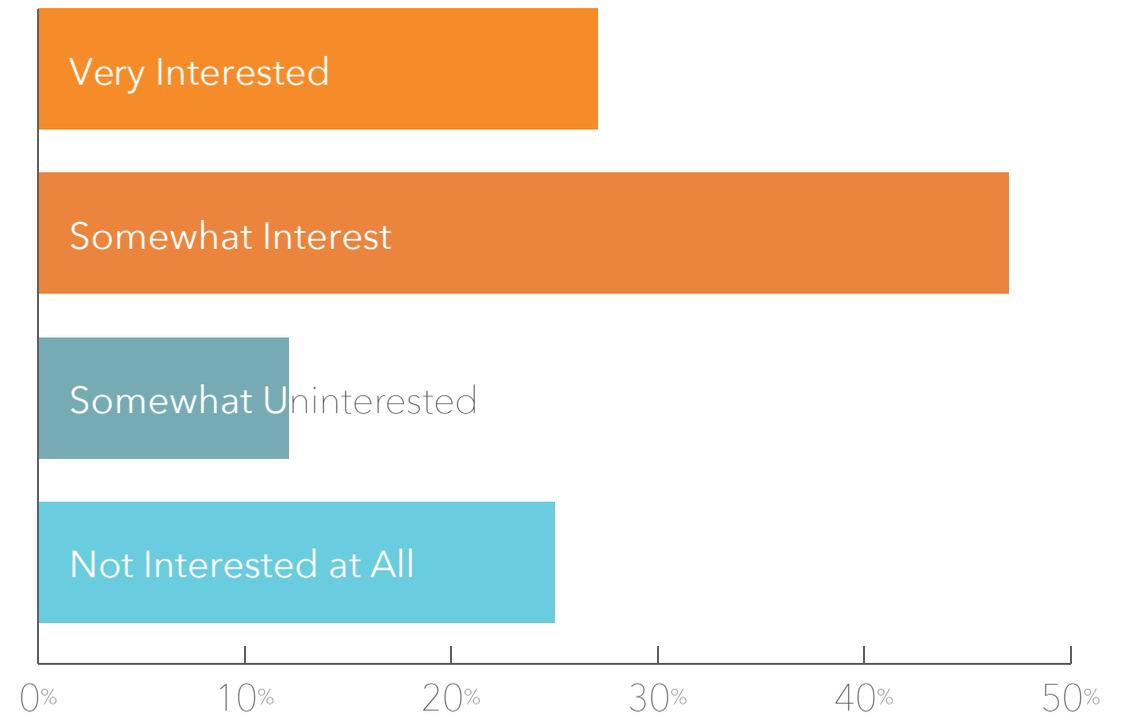
The members of the public who participated in the online survey responded with the following data regarding their individual demographics

PUBLIC: INTEREST IN GLASS

OVER THE LAST FIVE YEARS, HAS YOUR INTEREST IN GLASS ART INCREASED, DECREASED OR STAYED THE SAME?



HOW WOULD YOU RATE YOUR CURRENT INTEREST IN GLASS?

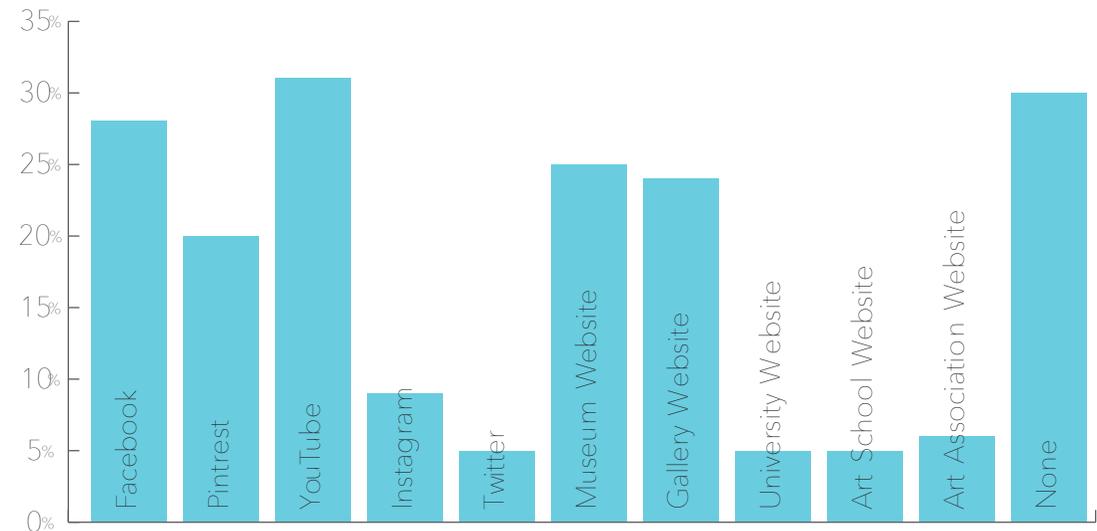


PUBLIC: EXPOSURE TO GLASS

IN THE PAST 24 MONTHS, WHICH OF THE FOLLOWING HAVE YOU EXPERIENCED?

Types of Glass Experienced	%
Visited a glass art studio or "hot shop" where artists worked glass	15%
Attended a conference, presentation, lecture, class or workshop on glass art	2%
Purchased glass art from a gallery, museum or from an artists directly	12%
Watched a YouTube or other video of glass art being created or on exhibit	23%
Conducted internet research on glass art or an artist who uses glass	7%
Read an article online about glass art or an artist who uses glass	23%
Read an article in print about glass art or an artist who uses glass	21%
Visited a university art department to see glass art on exhibit or being created	7%
Visited an art gallery which featured glass art	29%
Visited a museum to see glass art being exhibited	24%
None of these in past 24 months	29%

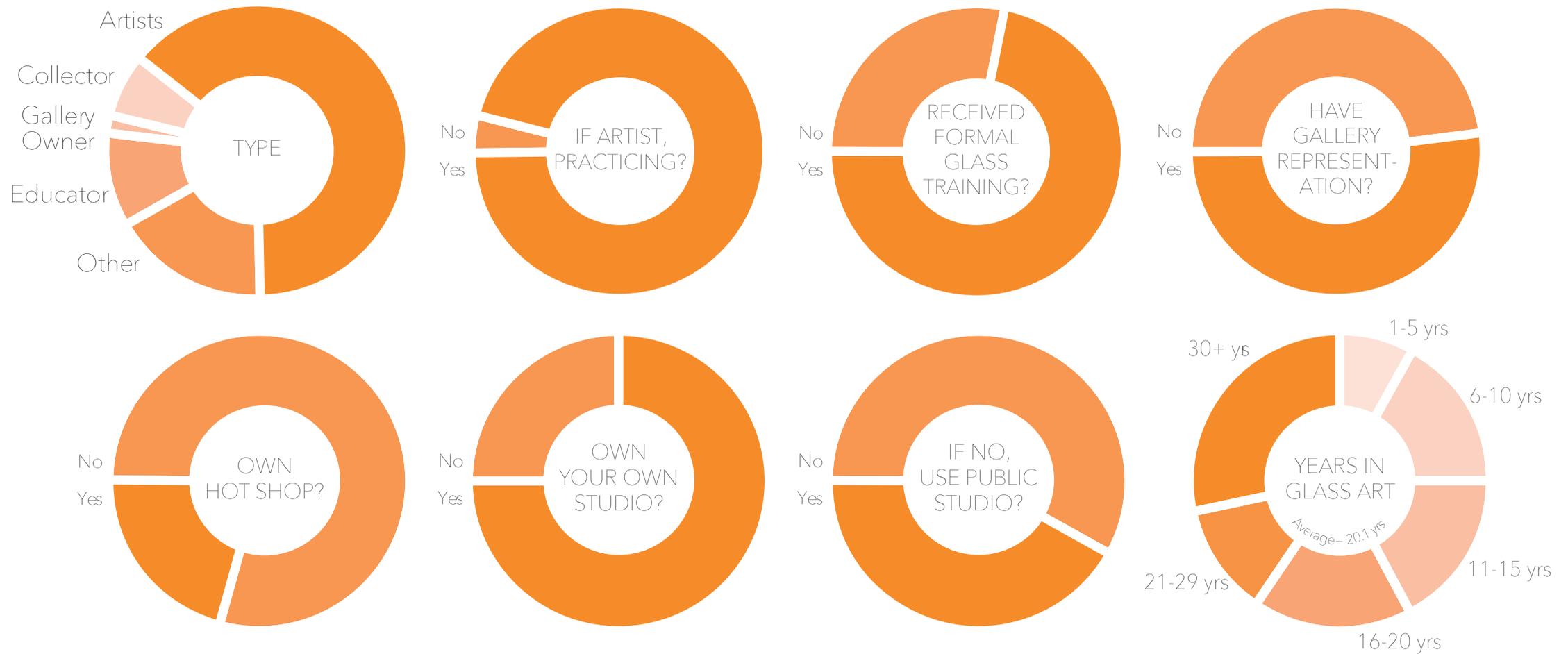
WHICH OF THE FOLLOWING, IF ANY DO YOU USE FOR INFORMATION ON GLASS ART?



HOW MIGHT THE PUBLIC BE ENCOURAGED TO BECOME MORE INVOLVED WITH GLASS ART?

- More exhibitions/exposure to the public/festivals/galleries/museums/community events/high profile events/promote artists/attend shows
- More advertising/information/publicity/articles/media exposure (general)
- More artist demonstrations/workshops/how-to/hands-on/interactive
- Expanded Internet presence/social media/ Facebook/YouTube/Pinterest
- More education/classes/teach in schools/exposure to young people/field trips
- More TV shows/specials/documentaries/CreateTV/History Channel/PBS
- Lower prices/free admission/more affordable

GLASS COMMUNITY: RESPONDENT PROFILE



The members of the public who participated in the online survey responded with the following data regarding their individual demographics

GLASS COMMUNITY: ASSOCIATION WORD CLOUD

WHEN YOU THINKING OF THE GLASS ART WORLD TODAY, WHAT ONE WORD COMES TO MIND?



GLASS COMMUNITY: TOP GLASS REGIONS

Glass Art Society (GAS) Members were asked to list what they considered to be the top three current regional hubs in the United States for glass art

WHAT ARE THE TOP THREE AREAS OR REGIONS OF THE UNITED STATES FOR GLASS ART? (#1 MENTION)

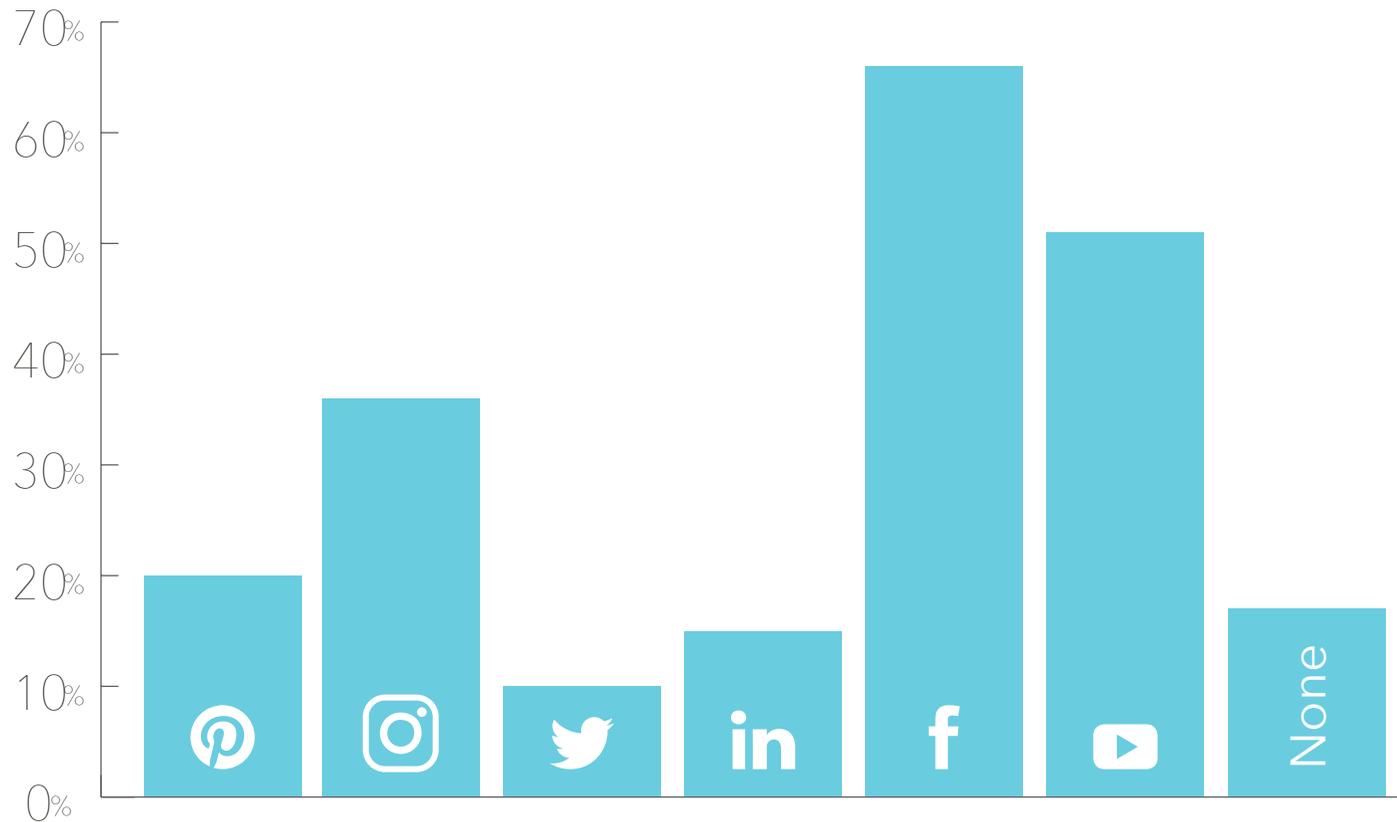
Name	%
Seattle/Tacoma/Washington State	41%
New York/Corning/NYC	35%
Northwest/Pacific Northwest	26%
Northeast/New England	12%
California/San Francisco/Southern CA/Los Angeles	12%
Oregon/Portland/Eugene	8%
East/East Coast	8%
Midwest/Upper/Great Lakes	7%
North Carolina/Asheville	6%
Florida/Miami/Southern FL	5%
West/West Coast	5%
Ohio/Toledo/Cleveland	5%
Chicago/Illinois	4%
Southwest	3%

WHAT ARE THE TOP THREE AREAS OR REGIONS OF THE UNITED STATES FOR GLASS ART? (ALL 3 MENTIONS)

Name	%
Seattle/Tacoma/Washington State	29%
Northwest/Pacific Northwest	23%
New York/Corning/NYC	7%
Oregon/Portland/Eugene	2%
East/East Coast	2%
West/West Coast	2%
Northeast/New England	2%
California/San Francisco	2%
Florida/Southern Florida	1%
Midwest	1%

GLASS COMMUNITY: SOCIAL MEDIA

WHAT SOCIAL MEDIA DO YOU USE REGULARLY FOR GLASS ART?



ADDITIONAL COMMENTS ON THE IMPACT OF SOCIAL MEDIA

- It has opened the conversation between artists all over the world... allows for a closer look at technical practices without having to be present for demos/workshops... creates a level playing field for artists exploring glass artistically as well as functionally.... allows artist to brand themselves to various and diverse audiences– who needs stodgy tours to collectors’ homes, when you can get virtually first-person contact with artists while they are actively creating bodies of work.
- It connects so many different people in the community together with little to no effort. It helps ideas become communal vs. ideas in the past being secret. The amount of knowledge shared has benefited the community greatly.
- We play YouTube videos of glassblowing techniques and demos (mostly the Corning videos) all day long. I also will use Pinterest for inspiration. Facebook is also great for connecting with artists.
- Quicker news on environmental issues and state of bullseye, urobouros, spectrum, more infighting over techniques.

GLASS COMMUNITY: SOCIAL MEDIA

ADDITIONAL COMMENTS ON THE IMPACT OF SOCIAL MEDIA CONT.

- For me it has really opened my eyes and helped me keep up to date with what other people are doing in various venues be it large museum exhibitions, classes, or just experimenting in their studios. I also notice more attention paid from non-glass artist who share videos or images.
- It's shared the advances of process and videos of studio work with people who wouldn't normally be exposed to it, creating more interest and involvement in the glass world.
- Exponential growth for discovery, appreciation, education, advertising, and selling glass. However it has allowed trend following, smartphone zombies to dictate what types of glass forms, color applications, and who is the new "flavor of the week" ; thus creating constant unpredictable fluctuations of popular marketable wares.
- Made it much more available to anyone interested in it and wanting to see/learn more - especially platforms like YouTube and Pinterest, and Instagram also. Facebook is good for following artists who post their work and are more active on their Facebook pages than on their web sites. With the right strategy, social media could be fabulous for effectively promoting glass art - depending on what you want to achieve and on consistent execution of the strategy. (I am a marketing and business strategist & sales engineer as well as a glass and mixed media artist.)
- It has definitely helped make glass more accessible and spread knowledge about the material. It seems that the pipe makers have taken advantage of social media much more successfully, from a sales perspective, than any other group of glass makers
- It has broadened awareness of the medium, but also has resulted in a glass market flooded with lesser glass works by amateur glass crafterpeople
- Facebook has been a huge advancement for glass fusing and casting. Sharing ideas and images within the glass community forums sparks a lot of inspiration and experimentation.
- Every day my Facebook feed brings me the latest news on all types of glass art. This is primarily due to all the glass groups that have formed on FB. Subscribing to these groups has opened a world of work to me that I ordinarily wouldn't have such easy access to, including international artists.
- Incredible boost to glass art, artists having the warm boards to help with studio problems. Inspiration from seeing others work, creates excitement. Learn any aspect from cold working, bead making, stained glass...
- I point students to YouTube to watch videos of maestros and hacks blowing glass, etc. the forum is pure egalitarianism and therefore a perfect platform to get a sense of the what/how/ohmygodwhy of the medium and its many methods.

GLASS COMMUNITY: GENERAL COMMENTS

- The fact that I could not tell you what the three top artists are is a reflection of the expanding glass world. There are so many artists creating in glass that it is too hard to choose.
- I think there needs to be a selling show connected to the GAS conferences. A show that all artists who would like to show and sell their work can participate in. There are limited places for glass artists to show work. Only a very few artists' work is represented at shows and in galleries. Not enough spaces especially at the top. This discourages many artists and many quit. There are fewer and fewer galleries representing glass and the new shows have very little representation of glass artists and their work. This is the future trend.
- Glass still desperately needs a strong critical foundation. The fascination with technology has not led to the interrogation of the medium and its traditions that the medium desperately needs. (With very few notable exceptions). Glass has been broadened by the work of non-glass artists (Benglis, LIn) but that has not come back to enrich the medium.
- Over the years I have seen glass art emerge in popularity. But the last few years have seen a decline in the number of younger people both as students and collectors. I also am seeing a number of glass studios going out of business due to high costs of energy and materials.
- I think the glass market has gotten bloated, the first generation of collectors are done, costs have gotten out of control, and I think we're in for a big contraction of people who can afford to keep working.
- The demise of the collector market starting in 2008 has had an enormous impact on the glass arts. Many artists can no longer afford to make work. However, for those who survived or are just getting into it, it's encouraging to see the expansion into areas such as 3D printing and performance concepts using glass. Overall, it's been exciting to see the evolution of glass from craft to art. Economic and environmental concerns make it difficult to be enthusiastic overall.
- There is a significant decline in people that collect glass. The gallery market and the "Festival Market" is also on the decline.
- In San Diego, sadly hot shops are closing due to the high costs of maintenance and energy. Also, there is NO public funding available. I would love to know if there is anyone working on expanding the glass arts awareness and any funding available to help open public studios. Please contact me if so, and I would be willing to try to help in any way possible.
- As a gallery owner and artist with friends in the business, it saddens me to see artists closing their studios and filing for bankruptcy. Everyone tells me not to invest in my gallery. The influx of cheap glass has ruined the lively hood for many artists. It is difficult to sell even beautiful lower priced pieces now. People know they can buy direct from the artist or find something cheaper at Pier 1 or Costco or online. As a business person, you must be very savvy about how you invest and sell.
- Women artists are moving strongly to the forefront of the arts (glass and other) - yet don't get the same coverage. Kilnformed/lampworked glass is where everything is going towards. Pipemaking art is where the level of creativity and experimentation is at the highest level (and where the most number of new collectors can be found)- yet is excluded in arts coverage. This needs to be changed.

GLASS COMMUNITY: GENERAL COMMENTS

- There is much creativity going on in kiln formed glass. It is a very different process. It is not a team sport. It is much more contemplative and process oriented.
- What glass has to offer the world and the art world in terms of relevance will always be beauty and technology of the material itself. Currently, art schools are suffering from such low enrollment that departments such as Painting, Sculpture, Photography and Printmaking are combining into "Interdisciplinary Fine Art Departments"....soon they could be relegated to "Craft" status as outmoded, material/object based anachronisms. We should welcome them to our party, we can lead *them* in the future. In other words, glass needs to stop flailing about in the water hastening our own drowning and learn to float above it all.
- An additional trend I am seeing is that there are more women in leadership positions in various institutions though still not equally represented. It gives me hope that one day soon we will see those positions represent the full diversity of the American people.
- It would seem that we are awaiting a new 'era'. The Studio Glass Movement is old now, much of earlier work is being imitated and presented as new AGAIN, some tentative new directions are being explored but there is not yet any coherent or specific direction one can pin point as work of 'today'.
- I would like to see more participation by collectors in the direction of pressing the local museums or public venues (Library-Public Buildings etc..to exhibit glass in their Buildings.
- Reaching out to the public, and teaching them the art of working in glass is important. Most people do not have a clue, as you cannot do it in front of your own fireplace on Sunday evening. Due to poor publicity the glass plants in Sweden have folded. I consider a major part of the problem having been lack of publicity.
- The more and better we explain our glass world to the public ,the better chance we will be able to make our glass world continue and hopefully grow.
- I would like to recommend collective promotion campaign for glass art on mass media and social media. Glass museums, organizations, schools, and artists need to work together to increase the public interests on glass art
- The GAS organization needs to realize that the world has changed and be more active at promoting glass worldwide to a broader and younger audience. The old collectors are dying, museums are loosing attendance and galleries are closing. There is a very strong need for a paradigm shift with the GAS organization toward more worldly inclusion and opportunities for emerging and working artists who create beautiful work but go unrecognized.
- I think kilnformed glass is over look quit a bit in the glass society. There is a lot of innovation going on in this area, Bullseye Glass has invited many artist outside of the glass world to use technics that crossover from the fine arts, such as printmaking, silkscreen, casting, sculpting. I believe that glass is used more as an art form, not just a craft.