As it was explained to me when I joined, and appears to be currently structured:

* Student members are “full” artist members in regards to all eligibility and benefits.
  + This should be evident in their applications.
* There is a price break on membership application and dues while enrolled and for 2 years after graduation.
  + This acknowledges the delicate financial times students are in while in school and the few years after as they gain their baring and settle into their studio practices
  + The fee allows this membership tier to remain stakeholders in the organization, and helps prevents any devaluing of their voice in society decision making.
* There isn’t a work “quality” break only a work “quantity” break.
  + It’s been my experience that most serious MFA printmakers and rising BFA/BA to MFA students have a strong artistic voice, proven skill and craftsmanship in the media and are capable to writing coherently about their work. You can’t apply to an MFA program otherwise, certainly won’t graduate with one.
  + But younger artists don’t have as many years to build up as many work samples that reflect their voice, hence 5 work samples.
* Maintaining the overall quality of professional level work within the society is what allows us to negotiate, and approach with confidence, institutions for our programs. We do have an obligation to maintain that for current members, many involved with CSP for decades.
  + I also feel this is important for artist membership too. In a past portfolio review a juror had encouraged us to give breaks to applicants because of the difficult state of the world, or to approach an applicant’s potential. Personally, I do not agree with that.
  + But perhaps if there was some other less personal rubric to run down while looking at applications (student and artist) it would allow for a less hardened approach to application jurying.

Suggestions:

* Giving a description of exactly what is expected, why, and what immense benefits CSP has to offer members. Take the mystery out.
* Offer “an ideal application would include” list.
  + 5 work samples that explore a cohesive body of work in concept, execution and voice.
  + Clean, quality image documentation.
  + Ability to write about your work and yourself as an artist.
  + Etc... (the Sustainable Arts Foundation has this in their application)
* We do get so few student applications, I would be comfortable with offering juror remarks to student members.
  + We would need to put this option as a check box or disclaimer in the application. We don’t want to offer critique to an emerging artist who isn’t expecting it.
* Personally, I’m ok with declining a student application that isn’t ready, but feel we as an organization could be more transparent with our criteria and how we weigh things. Maybe even offer some support (like documentation tips, bio/statement expectations etc).
* If we wanted to offer more support to the student printmaker community as a whole, outside of membership, I would be in support of a multi organization student exhibition. I could see us cosponsoring/coorganizing  something with other societies like MAPC, Huston, LA Printmakers ... etc possibly plan to put on every few years. Or some other outside of membership community outreach thing.