

2002-2005 Annual Craft Retreats

The **Center for Craft, Creativity and Design** began hosting a two-day spring retreat in 2002 with the charge to “identify and prioritize initiatives that will advance craft in academia and the curatorial worlds.” In the following three years, the topic of the retreats further developed the initiatives recommended in 2002. Participants in the retreats represented leaders in the field of fine craft – museum directors and curators, university faculty, scholars, editors, critics and artist - with diverse media expertise and geography. Thirty-one craft leaders gave of their time to participate in one or more retreats. Addendum A is a list of all participants.

The following are abstracts of the four retreats.

2002 North Carolina Summit Retreat on Craft, March 21-24

Through a facilitated process, the retreat participants built on their collective experiences to identify a unifying issue that shaped the conversation: **How to place craft in a larger cultural context.** With a focus on this theme, the group prioritized **academia, museums, and creators/makers** as the top three target audiences.

The conversation then shifted to focus on initiatives for future action. The group was asked to think of as many tactics as possible and as the discussion continued, there became a clear sense of the interwoven nature of these target audiences. Participants began looking at the intersections that joined these groups and found that there were four main initiatives that would have the greatest impact on the field: **1) a book on the history of craft; 2) a scholarly journal; 3) a university craft studies program with an endowed chair; and 4) placement of craft within museum collections.**

Participants broke into two groups to identify strategies that would move these initiatives from idea to reality. The entire group expanded on the strategies developed and discussed each topic. The following reflect the major suggestions in each area, prioritized from the initiative the group felt would make the greatest impact on “how to place craft in a larger cultural context” relative to “advancing craft in academia and the curatorial world.”

- 1. A BOOK ON THE HISTORY OF CRAFT** Title: *The American Studio Craft Movement*. The idea for this survey text is overwhelmingly considered the most important charge. Some of the specifics are as follows: a) include a brief historical section on precursors to the Studio Craft movement; b) organize the book chronologically; c) emphasize movements and topical issues; d) follow major historical benchmarks; e) include education and support group chapters; f) avoid separating material by media; g) strive for diversity in the artists discussed. The author should be one editor who works with a number of writers and has the authority to re-write all text to present a unifying voice. Another approach would be a single author who can analyze and keep content fresh. The audience would include those in cultural studies, art history, studio work, American studies, makers not enrolled in university programs, collectors, dealers, museums and libraries.
- 2. SCHOLARLY JOURNAL** – A scholarly bi-annual *Craft Studies: History and Criticism* is needed that will have an interdisciplinary approach that focuses on the aesthetic, and includes technical analysis only as it applies to the aesthetic. Standard features include: a) a critical book review; b) critical exhibition reviews; c) well-researched scholarly articles with footnotes; d) craft criticism; e) technical information as part of a larger context; f) interviews to capture verbal history of leaders/makers in craft field; and g) craft as a subject from the interdisciplinary approach. This journal is without restriction to media, cultural environment, historical era or geographical region. The primary focus, however, is North America.

Recommend an editorial board with a paid managing editor. Authors should be compensated for their contributions.

3. **A UNIVERSITY CRAFT STUDIES PROGRAM WITH AN ENDOWED CHAIR** This could be an interdisciplinary program leading to a degree, or alternately, a concentration within an existing degree program. This type of program will be placed in a university that a) demonstrates existing support for programs that are interdisciplinary; b) has a museum on campus or in the community for research; c) has an appropriate library; and d) has a supportive community of craft artists. A director will be named as an endowed chair placed in a department (most likely an art history department). This position will entail both the administrative and professorial aspects of running the program. The chair should have knowledge or experience in studio craft (e.g. MFA) and/or have a Ph.D. in American studies or art history.
4. **PLACEMENT OF CRAFT WITHIN MUSEUM COLLECTIONS** Museums need to be surveyed to track the expansion and contraction of the field, the percentage of exhibits relating to fine craft over a five-year period, and focus of museums, including the opening of new "craft" museums. A survey and database with images of work in collections would assist in the study of craft and exhibits co-sponsored by several museums. A fund should be established for museums to acquire craft objects for their permanent collections. Grants are needed for educational programs and also a source that could subsidize participation fees for traveling craft exhibits. The acquisition assistance should be open to all museums, while the education and traveling exhibitions monies should target general museums who do not specialize in craft. Additional strategies that support craft in museum collections involve acquisition support, traveling exhibition support and educational department support.

2003 North Carolina Retreat on Craft Publications February 28-March 1

The two-day retreat on craft publications was convened to discuss and develop specific recommendations for research and publications on craft that were identified as priorities in the March 2002 Summit Retreat on Craft, beginning with the scope and content of the 20th Century history/text on American studio craft. At the end of the two days all of the attendees expressed amazement at what had been accomplished with maximum cooperation and at times respectful disagreement. The group exuded high energy and enthusiasm for project identified in the retreat, and a conviction that the book, so critical to advancing field, would become a reality.

THE BOOK

20th Century American Studio Craft should a history that could serve as a text book. The **primary audience** was identified as liberal arts undergraduates. The book would also serve as a reference book for critics, curators, dealers and collectors, the **secondary audience**.

The **structure of the book** should be chronological with themes, index, annotated bibliography and footnotes, to include original voices (primary and secondary sources) in sidebars. Some sidebars may illustrate tensions in a "cross-fire" format. Media specific content would be covered relative to a time period, ie. 1960's, 1970's – clay ; 1980's – glass; 1990's – wood
A CD ROM and/or slide package accompanying the book will expand visuals and classroom use.

There were two options recommended by retreat participants as the best **options for the author** of this important history/text: either a *single author*, informed with a vivid writing style and lively neutrality working with an editor, who might be less informed, to point out areas that a lay-reader might not understand, or *2-3 authors*, possibly one a major scholar and social historian, with time-frame expertise and an iron-fisted editor to maintain a common voice.

The group recommended a **process for selecting the author(s)** to include an RFP issued by the Center for Craft, Creativity and Design. Proposals submitted must include a budget and timeline that would then be incorporated into a proposal the Center would submit for funding of the project. In addition to a chronological approach, the book should address themes and tensions that served as the thread through various time periods to form the basis of the text. (Acknowledging that this information does not exist in any one format, all attendees participated in developing a listing of themes and events they felt were most important to the field as a whole). The proposal should include a supporting committee of readers, with expertise in specific media or time periods, as a resource to vet written material for accuracy. Retreat participants estimated the research and writing of the history would take 3-4 years, with an additional year for editing, design, publication and distribution.

It was suggested that the publication proposal be “shopped” to various publishers with experience with college texts, to identify both **publisher and distribution house** (not necessarily the same). In selecting the publisher it was also recommended that the **book’s designer** be young, imaginative designer, who can design a much more interactive publication that will appeal to younger generation accustomed to drop-down screens and rapid flow of information.

OTHER PUBLICATIONS and SUPPORTING MATERIAL **READERS**

Out of the discussion on the history/text book, participants acknowledged that a collection of primary source material on the studio craft movement does not exist. Although all firmly agreed a **reader** was a critical need, the approach to this was the area most aggressively debated. In the end, it was agreed that both approaches were valuable and necessary. The optimum approach for research, especially for use in the university classroom, would be to combine the two approaches in one reader to include: **published primary source material** – documents that record or influence a period of time. A canon of evolution of thought, historic documents, primary source material; and **voices and ideas in American craft** - letters, oral history, diaries, the voice of the artists of each era, contemporary not through a filter.

SLIDE FILES

Faculty participating in the discussions acknowledged that university art and art history faculty often select courses to teach where there is a corresponding department slide file, and few universities include the work of significant craft artists in their slide files. To expand the course offerings for the future studio craft history/text book, it was recommended that the Center for Craft, Creativity and Design collect slides for each medium, and reproduce the slide files for distribution to major universities. It was suggested that the Center draw on the resources of those attending the craft retreats as well as media service organizations like GAS and FiberArts. The goal would be to span the same period of time as the textbook but with emphasis on the last half of the 20th Century, with 60-80 slides for each media. Each slide would identify the work, date, and maker with dates for the artist life. A CD ROM would also be offered for universities who prefer this method. [In 2005, many universities are signing up for major on-line slide banks that do not include work by significant 20th Century studio craft artists]

PEER REVIEWED JOURNAL

The group discussed and debated the need for a peer-reviewed scholarly journal. All recognized that the journal would not be self-supporting, and would require a significant investment of time, money and staff. Other perceptions acknowledged by the group: journals are usually begun by an impassioned editor; that their life span begins with a spike of enthusiasm and then a gradual decline. Yet journals of the past form an important history of thought. Garth Clark and Glenn Adamson spoke to the critical need for a peer-reviewed craft publication that reflected scholarship.

DISCUSSION OF THE FUND FOR CRAFT RESEARCH

The retreat participants were asked to review information on the Nonprofit Sector Research Fund as an alternative model to a peer-reviewed journal, for increasing the scholarship and research into craft. The group enthusiastically endorsed this approach but recognized it would require significant support through either an endowment or funding over several years.

The mission of the *Fund for Craft Research* would be to **advance [published] research and writing in the field of crafts to include:** support for dissertations; exhibition catalogues, especially retrospectives of important craft artists; articles and books; and criticism. **Eligible applicants** would be individuals (university graduate students and mid-career research grants), institutions and organizations.

The retreat participants suggested a **process** for this new Craft Research Fund to include a **National Advisory Board** convened once a year to identify critical areas of research and scholarship as part of the annual retreat. The ability to respond to the needs of the field annually was viewed as a definite asset. Qualified readers would compose a **peer review panel** to evaluate proposals. At the annual retreat of the National Advisory Board, funding of proposals ranked highest by the peer panel will be approved, and the Retreat/Board would identify any needed changes to the next year's RFP, such as identifying critical research needs that would require a release of a RFP for a specific topic.

The group recommended the following allocations of **funding based on \$100,000 a year** for distribution: (4) \$5,000 fellowships for research in craft awarded to graduate students and the remaining \$80,000 would not be specifically divided to allow for both smaller and larger projects of merit to be considered annually. There would be additional expenses for the annual retreat of the National Advisory Board (participants do not receive compensation, but travel, lodging and meals are provided) and honorariums for the peer review panel members. The group felt that \$100,000 a year over five years would provide a spectacular impact on the field.

2004 Creating a Craft Research Fund to Expand Scholarly Research on Studio Craft

March 25-28

The charge to the participants in the 2004 retreat was to create a **framework for a Craft Research Fund** that would advance research and critical writing in craft building on 2003 retreat recommendations. The Center for Craft, Creativity and Design would take this framework in a proposal for funding.

The Need Curators and faculty in the meeting related their educational experiences as students in Art History departments that often refused to recognize research in craft as legitimate study toward a graduate degree. The position of curator of a museum requires a graduate degree in Art History in almost all instances. The position of tenured faculty in art history or criticism requires a Ph.D. in virtually all colleges and universities. Yet research and writing in the area of craft history or criticism toward a graduate degree is discouraged or prohibited throughout academia in the United States. The "publish or perish" axiom is alive and well for faculty seeking tenure. Publication or papers that are peer reviewed and/or criticized are the standard recognized for faculty seeking tenure. The entry point to effect change in academia is to encourage serious scholarship and research in craft history and criticism by faculty and graduate students. The experiences of participants of the retreat are born out in the College Art Association list of 2002 Ph.D. dissertations in art history and visual studies, listing only 14 of the 212 dissertation that could be considered associated with craft and nine of these were either in "African Art" or "Asian Art" subject

area. There are no dissertation topics that involve the life and/or career of major 20th Century artists.

Proposal outline During the first day the attendees tackled the question “What would be the most effective initiatives to support and advance research and critical writing in craft?” The total funding level of \$100,000 a year recommended in the 2003 was used as parameters for the discussion. Three components were recommended for the funding: 1) \$5,000-6,000 that would establish craft research as legitimate scholarship at the annual conference of the College Art Association; 2) up to \$20,000 in support for research in craft history and criticism by graduate students; 3) \$75,000 a year for research by scholars, faculty, or curators that will result in publication or a public forum.

COLLEGE ART ASSOCIATION (CAA) COMPONENT Few at the meeting attended the CAA conference because craft was so absent in papers or topics, yet to increase craft in academia this is one of the more important institutions to “infiltrate.” Retreat attendees identified the following methods to encourage a higher profile of craft in CAA combined represent \$5,000 to \$6,000 but with the potential of a large impact: **1) Provide \$2,500 - \$5,000 a year for an Award and Recognition for excellence in critical writing on craft.** *The group felt the visibility of the award, specifically for craft scholarship, would provide the credibility for this topic of research so disdained in many graduate programs;* **2) CCD apply to become an Affiliate of College Art Association** As an affiliate CCD would be able to organize sessions that focus on American craft scholarship, be included with other affiliates in issues of CAA News, and have a one and one-half hour block to develop a panel at the annual conference; and **3) Award a stipend or travel support** for CAA presenters of papers on American craft of up to \$500 to scholars in the field of craft history or criticism who have a craft paper accepted for a session at CAA.

GRADUATE STUDENT RESEARCH Retreat participants recommended **\$20,000 for graduate student research** in grants of up to \$5,000 (fully or partially funded proposals) for research in American craft history or criticism. The panel reviewing the applications would evaluate and recommend awards to be approved in March by the national policy board of the Center for Craft, Creativity and Design. *The impact of this will be felt in the future, when these students become curators and/or faculty.*

MISSION AND GOALS OF THE GRANT PROGRAM *The retreat participants turned their attention to issues of Craft Research Fund, first through specifics for guidelines including eligibility and criteria. Discussions on each of these areas helped define the mission and goals, the last area to be approved.*

The MISSION of the Craft Research Fund is to advance scholarship in the field of American craft. *This mission had unanimous approval, and after a discussion of the components of a granting program, was approved in record time, illustrating the consensus of the retreat on direction for this program.*

GOALS:

- To support innovative research on artistic and critical issues in American craft theory, practice and history
- To explore the inter-relationship between American craft, art, design and contemporary culture
- To foster new cross-disciplinary approaches to scholarship in the American craft field
- To advance investigation of neglected questions in American craft history and criticism

GRANT PROGRAM FOR SCHOLARS, ACADEMICS, CURATORS

The following were approved as major components of a granting program that would provide \$75,000 in grants each year.

Eligible applicants: a) individual faculty and/or interdisciplinary faculty collaborations; b) graduate students; c) museum curators; d) independent scholars and researchers.

Much of the past scholarship and research in craft has been on the part of curators preparing for exhibitions or documenting collections. This continues to be a major area of research. A desire was expressed by those in the meeting to include graduate students in the research, as these students will be future curators and this would be another way to advance craft expertise in the museum field. In the end it was agreed that this would not be a requirement but be encouraged.

In the field there are a number of scholars and independent curators who would want to apply for support that would lead to the publication of research. A Craft Research Grant could provide the support necessary for the time to focus and complete research. Funding for research that demonstrates the relevance of craft within contemporary culture may increase the number of creative scholars and practitioners interested in pursuing craft studies and research.

Research must relate to studio craft in America, and can take the form of monographs; historical or cross-disciplinary research.

“Monographs” refer to a single topic – either an individual artist or theme. There has been much discussion of the need to interview and preserve the memories of leaders of the field. The Nanette L. Laitman Documentation Project for Craft and Decorative Arts in America began in June 2000 and is a five year initiative to record and transcribe 100 oral history interviews of prominent artists working in clay, glass, fiber, metal and wood and to collect their personal papers. (see www.artarchives.si.edu/Laitman/Laitman_final_transcripts.htm). Applicants researching individual craft artists would need to identify how the project related to the roster.

Historical research might provide insight to periods of craft history in America that have had little research.

There was much discussion of the need to encourage craft in relationship to other disciplines and the desire for students today to experience many disciplines. “Insular” was a term used to describe some college programs and something to avoid. Rejected by the “fine art” faculty and the elimination of craft in the curriculum of some programs, there has been a tendency to “circle the wagons.”

Criteria for evaluating proposals would be published in the guidelines and used by a panel of readers to score applications. The following criteria was recommended:

- Work that will advance scholarship and knowledge in the field
- Research that will have an impact on the field
- Viability of the Plan for dissemination
- Feasibility of project

Grant awards would generally fall in the range of \$10,000 - \$15,000.

Applicants who receive a grant could not reapply, and no indirect costs could be included in the application by university faculty or other applicants.

Audience and dissemination of research - Applicants must identify the audience for the research and describe the public forum opportunities for research development and dissemination.

If the research involves a museum, nonprofit or university public forum a letter of intent from the partner institution must be included with the application. The goal would be for research to appear in peer-reviewed journals, as papers in national conferences where craft scholarship is scant, as a publication of a museum or institution, or other means that will “advance craft research and scholarship in academia and the curatorial world.”

Peer Review Panel. Panel members would receive an honorarium of \$250 and would be included in the March convening of the National Advisory Board. Only individuals not planning to submit an applications, and without conflicts of interest, would be selected for the panel.

National Advisory Board – Annual Retreat. The role of the National Advisory Board would be to approve the recommendations of the panel and then to review the Craft Research Fund process for revision. The National Advisory Board could recommend critical areas of research and scholarship for a specific Request for Proposals if that were deemed important to the field. This would provide an annual opportunity to respond to the needs of the field.

Expanding audiences It was suggested that CCCD research the cost of purchasing a section in an existing publication (College Arts Association Bulletin, Craft Report, Craft Magazine) to feature key findings from research activities supported by the Fund for Craft Research. Publications that would reach a broader audience beyond the craft community were a priority. An **anthology of research** at the end of the grant program was recommended. The internet as a delivery mechanism for research has perhaps the widest opportunity for dissemination and research receiving funding from the Fund for Craft Research could be made available through a national research portal on the CCCD website linked to all other websites, craft organizations, museum and departments.

2005 National Advisory Board Retreat March 30 – April 3

Board members discussed many topics relating to the underlying theme of all the retreats – *how to advance craft in academia and the curatorial world*. It became clear in this fourth annual retreat that the value of bringing craft leaders together in a retreat setting for an exchange of ideas without outside distractions, is in itself a real, if intangible, benefit to the field. There is not the luxury of thoughtful discourse on issues that affect this field of contemporary studio craft in the rush of daily obligations. The agenda for meetings is not highly structured allowing for topics to be explored that come up in discussions. Evening dinners are informal providing yet another opportunity to network and exchange ideas. Several collaborative projects have taken form from early conversations between participants during the days of the retreat. In the four years, everyone has met someone in the field they did not know, and those they knew professionally but had not met.

2005 Craft Research Fund Grants

Members reviewed peer panel recommendations for the 2005 Craft Research Fund Project and Graduate Research Grants, and approved funding for six projects of 57 applications and four graduate research grants from 12 applications. The group also made recommendations for improving the application and review process for the 2006 Craft Research Fund.

Again the retreat participants identified the **College Art Association** as key to advancing studio craft in academia. CAA through publications and conferences bestows legitimacy on scholarship by academics. Potential craft topics relevant to panels proposed for the 2006 College Art Association (CAA) February conference in Boston were identified. Although few sessions initially appeared to relate to craft, one by one an associated craft topic was identified to the majority of sessions. It was recommended that **2006 Craft Research Fund travel grants be awarded to scholars and faculty with a craft research topic invited to speak on a CAA panel**. The February 2007 CAA Conference is in New York City, therefore the release of the report and

guidelines for the 2006 Craft Research Fund will include the award of \$500 Travel Grants to selected Session Chairs with topics relating to studio craft history or scholarship. The *20th Century American Studio Craft* history/text currently in progress by Janet Koplos and Bruce Metcalf will be published prior to the 2008 CAA conference in Dallas. CAA art history faculty and members are a targeted audience for the publication.

Scholarship/Fellowship Program in the Arts/Crafts

A foundation requested an outline for a grant program awarding \$200,000 a year to college age arts students (2D and 3D). Advisory board members relished the opportunity, discussed models they felt had been pivotal in the lives of universities, the creative talent of the future. Models discussed include the Watson Fellowship program, the Museum of Art and Design Horizon Award, the International Sculpture Center (ISC) Outstanding Student Achievement in Contemporary Sculpture Awards, Pew Fellowships, the Samuel H. Kress Foundation Fellowships and the National Endowment for the Arts Visual Arts Fellowships (1966-1995).

Eligibility. It was recommended that the Center for Craft, Creativity and Design identify 50 colleges or universities (each with a strong craft program as well as 2-D program) to participate in the three-year pilot program. Each university would be invited to recommend two graduating seniors or 5th years students in visual arts/crafts to receive a \$15,000 grant to pursue a project that is “personally significant, imaginative, and feasible.” The proposed project should reflect the students genuine interest in, and commitment to, a specific concern, that may or may not be evident in his/her formal course of study.

Panel Review A cross-disciplinary panel of artists and arts professionals will review applications and make recommendations to the National Advisory Board to approve at the annual retreat.

Awards – Ten \$15,000 Windgate Fellowships Grants will be awarded in 2006. The program, over the three-year pilot, will award \$450,000 to 30 arts students nationally.

Windgate Museum Internships

In addition to the Fellowship Grants, each year of the three-year pilot, four museums will receive **\$5,000 each for internships** by undergraduate or graduate students in American Art.

The cost of attending a college or university today is so high that few students can afford internships that do not provide income. Art Museums on the other hand are often stretched financially to fully research work in the collection that would lead to better interpretation for the public. This program would place undergraduates and graduate students in museums with collections of visual art/craft by American (U.S.) artists since significant support exists for internships focusing on European art history.

Models reviewed for Internships include Bartels Fellowships for Internships at Arts Museums (Harvard), The Getty Summer Internships, College Art Association Internships, and the Samuel H. Kress Foundation Fellowships that each year awards 15-20 stipends from \$3,500 to \$10,000 for research that MUST focus on European art before 1900.

Eligibility. Four Art museums, whose collections include a significant studio craft component, will be invited to participate in this program each year. The museum will identify the curator who will serve as a supervisor/mentor, a student (BA, BS, BFA, MA, or MFA) whose interest lies in American Art, American Decorative Arts or Crafts and the time-line and project relating to visual art/craft by American (U.S.) artists.

A Museum Internship will introduce students to a future career as a curator, providing valuable hands-on experience while providing the museum with assistance with research on their collection and exhibitions.

The CRAFT word...

During the 2005 meeting, a lively discussion ensued on the topic of public perception of “craft,” in response to a timely March 30th article in *The New York Times* titled “The Art Form That Dares Not Speak Its Name,” that was not on the agenda but a flashpoint for the field. Three of the institutions discussed in the article were represented in the retreat: David Revere McFadden, Chief Curator, Museum of Arts & Design (previously the Museum of Contemporary Crafts); Lydia Matthews, Chair of Graduate Studies in Visual Criticism and Fine Arts, California College of The Arts (previously the California College of Arts and Crafts); and Carmine Branagan, Executive Director, American Craft Council, quoted in the article. The discussion evolved from the public perception of “craft,” to the blurring of definitions “fine art” and “craft” as contemporary artists select to work in materials previously defined as craft. A return to the use of the descriptor “finely crafted” by critics of work in any media was portrayed as a return to standards overlooked in recent past.

Some felt the “craft tent” should be large, pointing out that many of today’s finest wood sculptors began as hobbyist wood turners. Classes for beginners can lead to an understanding of the complexities of a working in a medium and can even lead to educated collectors. Stuart Kestenaum, Director of Haystack Mountain School of Crafts and Jean McLaughlin, Director of Penland School of Crafts, both in attendance, could see the value of education and acceptance of a broader definition. Others felt the quality of the work by fine contemporary studio craft artists was degraded by the “crafting” associated with chains like Michaels and even the latest reality TV program arming opposing contestants with glue guns to create a craft project. There was a concern by some that this “dumbing-down” of craft may lead to a devaluing of the work of studio craft artists, and reduce earning power, a major concern for regional and national craft show and sales. There has not been significant research and documentation to determine if sales have, in fact, fallen in the last five years, and if so, what other factors are involved such as the overall economic decline. It was questioned, “Are those working in the **craft** arena overly sensitive? Although there are many really bad “Sunday” painters, contemporary painters have not selected to call themselves something other than painters, so why is there such a reaction to the nonprofessional in contemporary studio craft that the word “craft” is considered a liability? *High Brow, Low Brow: The Emergence of Cultural Hierarchy in America* by Lawrence W. Levine was referenced relative to historical implications of rigid aesthetic judgments in the nation’s evolving artistic tastes.

Planned National Craft Initiatives

One of the support materials provided and discussed at the retreat was a copy of the **Asilomar** Report from the First Annual Conference of American Craftsmen sponsored by the American Craftsmen’s Council in June, 1957. There was much enthusiasm for a 50th Anniversary conference reaching a similar 450 conferees. This document, important as a historical benchmark in craft theory and scholarship, is available through the American Craft Council library, www.craftcouncil.org.

Stuart Kestenbaum outlined the series of monographs published by Haystack Mountain School of Crafts, since 1990 to address issues of interest or philosophical importance to contemporary crafts. Copies of these monographs are listed and available through www.haystack-mtn.org/monographs.php.

The importance of increasing scholarship and critical writing in craft was encouraged through all methods and organizations. Some of the upcoming efforts outlined by those in attendance include:

- The American Craft Council is in the planning stages of a national craft conference in Houston, Texas in October 2006.
- The Museum of Art + Design is opening their new building in Spring 2007 and is planning an annual conference in New York following Chicago SOFA in fall 2005 with an estimated 180 in attendance.
- Corning Museum of Glass will host the 2009 Glass Art Society (GAS) conference that increasingly includes scholarship and critical discussion as part of the conference.
- Publications and annual conferences of The Furniture Society are focusing on critical discussions and research in the field.
- Haystack plans to continue their monograph series
- The development of a Craft Studies minor by UNC Asheville, also creating a Craft Campus in partnership with Buncombe County utilizing methane gas for ceramic kilns and metal and glass furnaces.
- The documentation of the 75 year history of the Penland School of Crafts (a 2004 Mint Museum of Craft + Design publication, and traveling exhibit) and Arrowmont School of Crafts (2008).

Schools invited to participate in Windgate Fellowship Grant Program

1. AL University of Alabama, Tuscaloosa
2. AR University of Arkansas, Fayetteville
3. AZ Arizona State University, Herberger College of Fine Arts Tempe
4. AZ Northern Arizona University, Flagstaff
5. CA California College of the Arts, San Francisco
6. CA San Diego State University, School of Art, Design Art and History, San Diego
7. CA San Jose State University, School of Art & Design, Cupertino
8. CA University of California at Berkeley, College of Letters & Science, Berkeley
9. CA University of California at Davis, Department of Art and Art History, Davis
10. CO Colorado State University, Department of Art, Fort Collins
11. FL University of Florida, Gainesville, FL Department of Art
12. FL University of South Florida, School of Art and Art History, Tampa
13. GA Savannah College of Art and Design, Savannah
14. GA University of Georgia, Lamar Dodd School of Art, Gainesville
15. IL School of the Art Institute of Chicago, Chicago
16. IL University of Illinois, Urbana/Champaign,
17. IL Southern Illinois University, Edwardsville
18. IN Indiana University, Bloomington
19. IA The University of Iowa, School of Art and Art History, Iowa City
20. KS Kansas State University, Art Department, Manhattan
21. KS University of Kansas, Departments of Art and Design, Lawrence
22. KY Berea College, Berea
23. ME Maine College of Art, College of Art, Portland
24. MD Maryland Institute College of Art, Baltimore
25. MA Massachusetts College of Art, Boston
26. MA University of Massachusetts, Dartmouth,
27. MI University of Michigan, School of Art and Design, Ann Arbor
28. MN The Minneapolis Institute of Arts, Minneapolis
29. MN University of Minnesota, Art Department, Minneapolis
30. MO Kansas City Art Institute, Kansas City
31. MO Washington University, School of Art, St. Louis
32. NM The Institute of American Indian Art, Santa Fe
33. NY New York State College of Ceramics, Alfred University, Alfred
34. NY Pratt Institute, Brooklyn
35. NY Rochester Institute of Technology, School of Art, Warsaw
36. NY SUNY New Paltz, New Paltz
37. NC Appalachian State University, Boone
38. NC North Carolina State University, College of Art and Design, Raleigh
39. NC East Carolina University, Greenville
40. NC University of North Carolina, Art Department, Asheville
41. NC Western Carolina University, Cullowhee
42. OH Cleveland Institute of Art, Cleveland
43. OH Kent State University, Kent
44. OH Ohio State University, Department of Art, Columbus
45. OR Oregon College of Art and Craft, Portland
46. PA Tyler School of Art, Temple University, Elkins Park
47. PA University of the Arts, Philadelphia
48. RI Rhode Island School of Design, Providence
49. SC Clemson University, Art Department, Clemson
50. TN Appalachian Center for Crafts, Smithville
51. TX University of North Texas, School of Visual Art and Design, Denton
52. TX University of Texas, Department of Art, El Paso
53. VA Virginia Commonwealth University, School of the Arts, Crafts & Material Culture, Richmond
54. WA University of Washington, School of Art, Seattle
55. WI University of Wisconsin, Art Department, Madison
56. WI University of Wisconsin, Peck School of the Arts, Milwaukee

