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edited by Lynn Jones Ennis

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Preface

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Over the last three decades the question of how to better position craft in academia and the curatorial world has been the topic of several national meetings. Although there has been general agreement on the need to advance craft in the art world, no clear strategies have evolved to accomplish this goal. In some of the past efforts, language became a stumbling block with no clear consensus on the definition of "craft" itself.

Initial planning by the board of the Center for Craft, Creativity and Design suggested a national conference where the issues surrounding craft could be debated. After a meeting of a focus group comprising professional craft artists, museum curators and educators, the board decided a "Summit Retreat" format would best serve to develop concrete strategies that could then be evaluated by the field and additional craft leaders.

With the support of a small foundation grant, 13 craft

Although those attending were unified in their affirmation of a strategic approach to the advancement of craft, there was significant concern that this meeting would end like other craft meetings with no specific direction or next steps. A skilled facilitator, Randy Seigel, and careful recording of the sessions (later to be edited by Lynn Jones Ennis), gave this retreat structure that resulted in the prioritized strategies outlined in the Proceedings and summarized in the White Paper.

A June 2002 mailing of the White Paper to a listing of more than 80 additional national craft leaders elicited initial responses to the strategies, found in Appendix B. By September 2002 the full proceedings will be distributed nationally to colleges, museums and craft organizations. It will also be available on the Center's Web site, www.craftcreativitydesign.org, with the opportunity to comment or enter into an online dialogue with others about the report. Plans for continued dialogue

leaders were invited to Hendersonville for a two-day retreat. The biographies of those attending the retreat are provided in Appendix A. There was an effort to include diversity of medium, geography and career position. The group was limited to 13 because of available funding and the ability of those attending to participate in a meaningful dialogue on a manageable scale. The summit participants embraced their mission: to develop clear strategies on "how to better position craft in academia and the curatorial world."

The Center for Craft, Creativity and Design is a regional, inter-institutional center of The University of North Carolina with a significant nonprofit support organization. Nonprofit board members represent national leadership in the craft world. The board decided not to participate in the retreat to better position the organization for furthering the strategies developed in the retreat without steering the outcome.

It is not surprising that the initiation for this effort originated in North Carolina, which has the fourth highest concentration of fine craft artists in the United States. The role of the Center for Craft, Creativity and Design in the University of North Carolina system is research, education and community outreach. The Summit Retreat goals, if realized, will have an important impact on the community of craft organizations, schools and artists in North Carolina.

at national conferences, including those of discipline-based craft service organizations, will further define these initial recommendations. All involved in the Summit Retreat on Craft recognize this is the first step, and each strategy will need to be detailed in future efforts.

The American Craft Council provided support for the publication through its education program. Appendix C includes cost estimates for each strategy. The Center for Craft, Creativity and Design is working to seek funding to move forward and further define and realize portions of the recommended strategies. This document is intended to provide organizations, universities and museums with the supporting documentation needed to move forward on one or more of the strategies. It can also provide those foundations supporting craft with focus and a blueprint for advancing the field. A grounds-well of action throughout the country to reposition craft in the United States is long overdue.

Dian Magie
Executive Director
Center for Craft, Creativity and Design

The Center for Craft, Creativity and Design 20012002

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Ruth Summers, Director Southern Highlands Craft Guild, Asheville, N.C.

Executive Summary

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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.

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) inter-views to capture verbal history of leaders/makers in craft field, and g) craft as a

The conversation then shifted to focus on future action. The group was asked to think as inclusively as possible, and as the discussion continued a clear sense of the interwoven nature of these target audiences emerged. Participants began looking at the intersections where these groups met and found four 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 points reflect the major suggestions in each area and the ranking of initiatives 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) not separate 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 rewrite 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 biannual Craft Studies: History and Criticism is needed that will have an interdisciplinary approach focusing on the aesthetic and including technical analysis

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. An editorial board will be put in place with a paid managing editor. Authors will 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 with a MFA and/or Ph.D. in American Studies or Art History.

4. **Placement of Craft within Museum Collections**

There is a need for an inventory of craft material currently located in museum collections. Museums need to be surveyed to track the expansion and contraction of the field, such as new museums concentrating on craft. A survey and database with images of work in collections should assist in the study of craft. A fund should be established to which museums could apply for support in the acquisition of craft objects for permanent collections. Grants would be available for educational programs and participation fees provided for traveling exhibits. The acquisition assistance would be targeted to all museums, while the education and traveling exhibitions monies would be intended for general museums that do not specialize in craft. Additional strategies that support craft in museum collections involve acquisition support, traveling exhibition support and educational department support.

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Next Step

This White Paper represents an executive summary of the Retreat Proceedings. After review by retreat participants, this will be sent to a larger audience for comment. The final proceedings of the Summit Retreat will expand on the process and thoughts brought out in the retreat with additional comments received in response to the White Paper. The White Paper and the Summit Retreat Proceedings will be sent to all relevant publications and will be posted on the Center for Craft, Creativity and Design Web site (www.craftcreativitydesign.org) for additional comment by the field. All interested parties will be invited to provide feedback and ideas.

In Attendance

The Center for Craft, Creativity and Design (CCCD), www.craftcreativitydesign.org, is a regional, inter-institutional center of The University of North Carolina, located on the 50-acre UNC Asheville Kellogg Retreat Center, near the Blue Ridge Parkway. Although there are members of the Center's policy and nonprofit boards who are considered national leaders in the field of craft, the board chose to convene rather than participate in the retreat to better enable CCCD to advance the developed strategies. CCCD received a small foundation grant that provided transportation and lodging for participants, but all participants gave their valuable time recognizing the importance of this issue.

Glenn Adamson, Curator, Chipstone Foundation, Milwaukee Art Museum, Wis.

Joan Falconer Byrd, author, Professor of Art, Western Carolina University, N.C.

Diane Douglas, Executive Director, Center for Liberal Arts, Bellevue Community College, Wash.

Mary F. Douglas, Curator of Collections, Southern Highlands Craft Guild, Asheville, N.C.

Robert Ebendorf, Belk Distinguished Professor in Metal, East Carolina University, N.C.

Janet Koplos, Senior Editor, Art in America, New York

Martha Drexler Lynn, author/curator, 19th- and 20th-century production and studio craft, Carmel, Calif.

Bruce Pepich, Director, Wustum Museum of Art, Racine, Wis.

James Tanner, Professor of Art, Minnesota State University in Mankato, Minn.

Kenneth Trapp, Curator-in-Charge, Renwick Gallery, Smithsonian Museum, Washington, D.C.

Consuelo Jimenez Underwood, fiber artist, Professor of Art, San Jose State University, Calif.

Dian Magie, Executive Director, Center for Craft, Creativity and Design

Lynn Jones Ennis, proceedings editor

Randy Siegel, facilitator

Scheduled but unable to attend

Garth Clark, author and owner, Garth Clark Gallery, New York

Howard Risatti, Chair, Department of Crafts, Virginia Commonwealth University, Va.

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Summit Retreat

As participants gathered the first morning of the retreat and talk began, there emerged an overarching interest that tangible ideas be acted upon after the retreat. Some of the participants had been part of larger craft conversations on the state of critical dialogue for the field. The attendees hoped and believed this retreat would be different and could build on much of the previous work and inquiry that has been at the center of the question of the role of craft. With this collective experience, attendees were able to move quickly toward clear objectives.

The meeting was held at the Kellogg Retreat Center outside Hendersonville and facilitated by Randy Siegel. His charge was to help participants recommend and prioritize strategies on how to advance craft in academia and the curatorial world. Using a communications matrix as a method to shape the conversation and move to a tangible result, he opened the conversation by asking what were the expectations for the retreat, and from this list the group garnered one theme that resonated as the main focus. From here Siegel shifted to the targeted audiences for this theme. The matrix format then moved to tactics for the top three audiences. Four areas were selected as top ones to explore in greater depth by two break-out groups asked to identify the strategies needed to see them to fruition. The final step in the process was a group discussion and consensus on the criteria that would best ensure a successful realization of each of the four strategies.

- How can we place craft in a larger cultural context?
- The curatorial world needs to be provided with the tools to reach more institutions. A serious scholarly publication would assist in meeting this goal.
- The lack of craft education in universities needs to be addressed.

After a brief conversation a clear focus emerged: how to place craft in a larger cultural context. It was pointed out that some of the worst enemies of craft are the very institutions where craft is taught, for example universities that teach art history but do not include craft movements. The placement of craft in a larger cultural context helps to address some of the richness and complexity of craft.

Step Two

What are the targeted audiences?

From this objective of placing craft in a larger cultural context, Siegel asked for ideas on what are the target audiences for this objective. This list is as follows:

- General public
- Creators/Makers
- Collectors
- Connoisseurs
- Galleries/dealers
- Museums
- Press/media/critics
- Academics
- School children K-12

Step One

What questions/issues would you like to address during this retreat? What are your expectations?

- One of the longstanding concerns at retreats and conversations about the direction of craft is that no action is taken on what has been discovered/uncovered. There is a fear that after this weekend what is said will not make a difference.
- There is the issue of language that plagues craft. Can craft be "branded" for an acceptable definition? Can the language be sorted out? What does the definition of craft involve?
- Legitimacy of craft as a discipline is a concern. Should we examine the comfort level with the ghetto or parity in crafts it separate and equal?
- How do practitioners maneuver throughout the system? What are their strategies? Is there a program/structure in the field for communication?

As the conversation continued some were uneasy about the direction of the discussion. There was concern that this seemed to be more about influencing people rather than investigating a need. Many expressed a desire that this not be about marketing. The process continued.

Creators/makers, museums and academics were selected as the most important target audiences. Brainstorming began on possible tactics to move from the current action to desired action.

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Step Three

What tactics are necessary for 1) creators/makers, 2) museums and 3) academics to place craft in a larger cultural context?

1. Creators/Makers Tactics

- Create an educational program with a component for artists on how to promote their work. Universities could offer this information.
- Challenge artists to be better able to explain their vision.
- Educate studio artists concerning the context they operate within, i.e., art history/art world/specific field.
- Ensure there is cross-fertilization between the museum world and university programs.
- Capture oral history of individual artists as well as the history of the field. Include institutions such as Penland, Haystack and other community movements that provide training not available at universities.
- Develop a textbook.
- Challenge organizations, such as The Furniture Society, to review and critique artists' statements in one-on-one sessions, as well as to provide mentorship.
- Makers should offer community education and outreach.
- Create an interdisciplinary journal.
- Offer a summit to be attended by all organizations on common educational areas such as: marketing, community-service education, diversity, international exchange as well as working with academia and museums.

- Offer a symposium for museum directors to help educate them on craft.
- Target certain symposiums to ensure craft is represented and invite curators to attend.
- Explore ways to bring special interest groups together by offering a summit of all groups on an ongoing basis.
- Create a scholarly journal that is multidisciplinary. Extend interest by pairing this with a specific symposium or Web site.
- Set up a page in American Craft magazine where each group makes a report. This would provide a way for individual associations/organizations to know what is going on in other areas.
- Consider a for-profit craft complex.
- Create/form a committee to review photography, folk art, new media to determine best practices and suggest strategy. A photography historian would be useful here.
- Execute an environmental scan of where craft is in the American museum community.
- Identify museums with best practices.
- Establish a "showcase" control museum.
- Consider mentoring between museums.
- Create a history of the movement.
- Identify opinion leaders (political) and tie into popularity CODA economic impact study.
- Curate a "hottest hits, best of the best" exhibition that would tour nationally and internationally. Pair this with a book on history.
- Look at other museums, such as successful history or ethnic museums as a model.

2. Museums Tactics

- o Provide scholarly assistance for craft research by making resources available. Some suggestions include using the American Craft library, creating a Web site, networking and the need for a central resource center. There needs to be a database for artist information.
- o Provide funding assistance: fellowships for researchers, information available for collectors, special assistance traveling exhibitions to make quality craft exhibitions available to general museums, and funding with quality standards attached.
- o Give critical attention to exhibitions by having them evaluated by critics.
- o Promote/publicize craft acquisitions into prestigious art institutions by targeting five to 10 museums for placement.

3. Academics Tactics

- o Broaden student base from other majors, for example: have art education that includes craft classes.
- o Encourage cross-pollination within the art department and promote interdisciplinary approach.
- o Support Ph.D.s by providing special funding to encourage craft concentrations.
- o Target five to 10 professors at institutions with a pre-existing interest in craft, such as Yale and Virginia Commonwealth, and build relationships in order to educate them as supporters of craft.

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- o Seek more endowed chairs in decorative arts and fellowships for such programs.
- o Create a critic-in-residence program at key institutions with craft interests.
- o Help university art departments bring in critics for critiques and reviews of student work in crafts.
- o Explore how to educate critics.
- o Create a scholarly journal to provide academic platform.
- o Develop programs between critics and teachers/students.
- o Look for cross-pollination between museums and academics.
- o Create an endowed chair for history and criticism in contemporary craft.
- o Target several educational institutions and create a separate strategy to position craft as a critical area.
- o Study "American studies" model for positioning craft in academics.
- o Develop strategy that will target university museums as potential locations for craft studies.

Working Title: American Studio Craft Movement

Purpose: History of Studio Craft Movement

- o It should be designed both as a textbook that could be used by art history and American studies departments, museums and libraries but also be attractive enough for collectors, artists, dealers and the interested public.
- o Organized chronologically by the social context of the 20th century not by medium (clay, fiber, etc.).
- o Include information on education/schools, support groups such as SECCA, SNAG, WPA, SHHG and American Indian Art Institute, with a timeline relative to other art or social events and a strong bibliography.
- o Include CD of additional images and a Web site that could link to artists' bios.
- o Selection of editor is critical as the editor would shape this as a social history and work with an editorial board to identify contributing authors one author would not have the breadth of knowledge needed.
- o Funding for graduate art history students (to further emphasis on craft among existing art history majors) should be identified to assist with research and funding for a full-time position of editor (this may take three to five years). An editorial board should be in place to check facts.
- o Scholarly text with intellectual content, slanted to art but one that would appeal also to American studies, with a dedication to capturing the artists' voices.
- o Include the canon of craft history.
- o In order to ensure diversity, review state textbooks to see how they deal with diversity.
- o Recognize tensions in the field such as

Tactics were prioritized as to those that would have the greatest impact on the field to develop specific strategies.

- Text Book/History of Craft
- Scholarly Journal
- Craft studies program in university with an endowed chair
- Placement of craft within museums

The group broke into two groups to create strategies for each of the four areas. They presented their recommendations to the full group for response and suggestions. What follows is the final list of strategies as recommended by the entire group.

Step Four

What strategies are needed to make the four main

projects happen?

1. Text Book/History of Craft

Need: Central to establishing a craft studies program is that a textbook be created to use throughout various universities.

function vs. non- function.

- The technical discussion (process) should be included only when absolutely necessary.
- By acknowledging that there are histories that have been written before this text, we hope this will bring forward those works in isolation and immediately expand the scope of scholarship on craft.
- The book should be published by either a major university press or a press with a large audience.
- Use as a model such books as Craft in Britain and Studio Crafts of Australia. Work to produce book that could sell for \$60 hardcover and \$30 softcover.

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2. Scholarly Journal

Need: In academia, where peer review and publication of research is so important to advancement and tenure, there is no vehicle for craft history and criticism. There is oral history in the field about the contribution of makers but no vehicle to capture and publish this history. Although there are medium-specific publications like the conference proceeding by the Glass Art Society and more in-depth articles by The Furniture Society, there is no one scholarly journal for craft.

- Working Title: Journal of Craft Studies: History and Criticism
- The journal should be published twice a year and be scholarly, peer-reviewed, with footnotes and bibliography for articles, and published by a university press for academic credibility. Language should be clear but not "dumbed-down."
- This journal would integrate aesthetic and technical analysis and use interdisciplinary techniques. It should include social- political relationships to craft and be intradisciplinary, responding to all craft media.
- A paid managing editor is essential for oversight, production and copy editing.
- Guest editors might be contracted for specific content issues.
- Articles submitted would be reviewed by an editorial board of leaders in the field for quality control. The editorial board would identify specialists in the field for peer review of specific topics. Initial issues may require commissioned articles by authors identified by the editorial board.
- Authors should be compensated, and the author's voice should be respected.
- The scope of the journal was debated worldwide vs. American, with most weighing in on American but rejecting "studio" as too specific for the journal.

- Technical process would not be a focus unless part of a larger context.
- Publication would need ongoing financial support beyond the subscription rates (under \$20 per year for the two issues).
- A link to Web site for additional color images and further reference material would keep publication costs down. Serious scholars will only write for publication the Internet is not respected by academia as a conduit for legitimate research.
- The audience for this journal includes makers, academia, scholars, researchers, collectors, museum historians, anthropologists and folklorists.

3. Craft Studies Program in University with an Endowed Chair

There are few university art history programs that encourage graduate research in craft. Most museum curators have an M.A. in art history or decorative arts, and there are few Art History Ph.D.s at the university level who have completed research in the field of craft. An interdisciplinary Craft Studies Program, led by an endowed chair at a supportive university, would have an impact on both museums and universities of the future.

- The Craft Studies Program could be an interdisciplinary studies program leading to a degree or a concentration in an existing graduate program such as Humanities or Liberal Arts. Research needs to be done on how Women's Studies and American Studies became an established program.
- For the program to reach graduate students at the Masters and Ph.D. levels, a Craft Studies Program should be placed in a university that encourages interdisciplinary studies, that has existing course work which could be included in the program, as well as students interested in courses in craft history and

- o Further development by a core group to determine standard features, content in first two issues, and development of proposal to submit to a university press (University of North Carolina Press publishes six journals and would review proposal). Features suggested: critical book reviews, critical exhibition reviews, scholarly articles with footnotes, craft criticism, interviews to capture the verbal history of leaders/ makers in the craft field, articles from an interdisciplinary approach, e.g., written by a scientist. Other suggestions included creating guidelines by journal sections, e.g., one historical article, one international, one national, one regional, etc.
- o criticism (art history, American Studies, women's studies, cultural anthropology, folklore, humanities).
- o An endowment of \$2 million to \$3 million would be needed for the salary of the endowed chair (\$90,000-\$120,000 including benefits) and fellowships to encourage student research and majors. The selection of the chair should include the funder, president of the university and faculty selection committee. The person would need to have skills in teaching as well as administration. The best person would personify three qualities: a maker, scholar and academician. The person should have a knowledge of a studio craft (maybe have a MFA degree), while the Ph.D. could be in American Studies, Art History or other areas.

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- o The university selected for this endowed program should have resources to support research through library holdings and a university museum or a museum in the community that includes a focus on craft. A supportive community that recognizes the value of craft (economic impact, heritage and tradition of craft practice and education, community of craft artists) is also important as a resource for the success of the program.
 - o To select the university to receive the endowed chair and fellowship assistance, a survey should be developed and subsequent evaluation undertaken of potential universities with a comparison of the resources that would support a program. A committee of the donor and selected craft leaders would then visit the top campuses to select the university that would provide the best location for the program to thrive. States identified that recognize craft as important include California, Washington, North Carolina and New York (Hudson Valley). Suggested universities that have a support mechanism include Virginia Commonwealth, University of Wisconsin at Madison, University of Texas at Austin, University of North Carolina at Chapel Hill, University of Washington, University of Michigan at Ann Arbor, State University of New York at New Paltz, in the Hudson Valley north of New York City. There was also a suggestion that a smaller liberal arts university might be more flexible in adopting this program.
 - o Although this discussion focused on graduate-level degrees because of the future careers of students at this level (curators and university faculty), a Craft Studies program at a liberal arts college the development of The Inventory of American Sculpture at the National Museum of American Art, Smithsonian Institution, on the Internet. A small group of craft curators and registrars at craft, natural history and history museums should meet and develop language to catalog craft in collections.
- The strategies that would best support craft in museum collections involve: 1) acquisition support; 2) traveling exhibition support and 3) educational department support.
- To assist with acquisition:
- o Develop a clearinghouse with wish lists from museums to circulate to donors
 - o Create an online opportunity for collectors to feature work they want to donate for museums interested in adding this type work to their collection
 - o Collectors contact museums for advice on how to place their collection with a museum
 - o Create a fund that museums could apply to for acquisitions, support services like storage, photography, archiving, similar in process to the past NEA program
 - o Encourage naming gift to be used by craft museums To assist with traveling exhibitions:
 - o Quality scholarship must be included with required publications/catalog.
 - o Encourage co-produced/partnered exhibits combining work from each museum collection to form an exhibit that would travel to each location (only insurance and shipping no fee) the database of existing material in collections would help make this possible.
 - o Identify a fund to which museums could apply for logistical support (shipping, insurance and installation) for craft

at the B.A. level would provide the student population for graduate-level programs.

4. Placement of Crafts Within Museums

There is no inventory of existing craft material in museum collections. Key to this is the lack of language to catalog craft that may appear as decorative arts, crafts, sculpture, folk art. There is no scan of the health of the field why are some museums reducing emphasis on craft while new craft museums are opening? Few museum curators have a background in craft, or if they do, it is narrowly defined to one medium. There are a number of major collections that will become available in the near future. Where could they be best placed for the development of the field? The first priority should be a survey of the state of craft and development of a database with images of work in collections. Save Outdoor Sculpture is an example of a process that led to

exhibitions.

- Encourage museums to honor late career artists in their community with a survey exhibit of the artists' work and scholarly publication that could travel. To assist with education department support:
- Create productions of educational materials, glossaries, videos that can be shared with other museums.
- Create a clearinghouse to gather together existing materials for a database of what is in collections and archives making it easier for curators to research work in upcoming exhibits.
- Fund educational programming adjunct position in partnership with university programs.

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Outcome

After the group had completed brainstorming, the summit/retreat concluded with a schedule for the next level of work. It was decided that an executive summary (White Paper) of the findings would be completed and mailed to each participant for feedback. After incorporating this feedback into the White Paper, the document was sent to a wider audience for comments. Participants developed a list of more than 80 leaders in the field to craft who should receive the White Paper so that their comments and responses might be included in the final publication. Following the conference, initial estimates on the cost of realizing the strategies recommended were researched to be included in the final publication of the proceedings. The document will appear on the Web site of the Center for Craft, Creativity and Design (www.craftcreativitydesign.org) with the opportunity to discuss online any part of the publication.

Next Steps

In addition to the online availability of the Proceedings, printed copies will be distributed to craft collectors, organizations, publications, schools, universities and museums. The American Craft Council provided support for the editing of the journal and will receive a copy for review in their publication. Each of the four strategies will require further research and planning retreats, expanding participation beyond those who attended the North Carolina Summit Retreat. National conferences such as the College Art Association and the American Museum Association will be asked to include panels discussing these recommendations. The document can serve to support grant applications and/or the department recommendations of museums and universities, which will also promote these strategies for advancing craft in academia and the curatorial world. Edited by Lynn Jones Ennis

APPENDIX A: Attendees

Glenn Adamson, Curator, Chipstone Foundation, Milwaukee Art Museum, Wisconsin

Glenn Adamson is a recent graduate of the doctoral program in art history at Yale University. A frequent writer on furniture, wood turning and other crafts, he has contributed to *American Craft*, *Woodwork Magazine*, *Furniture Studio* and several museum publications. He is one of the organizers and catalog essayists for the exhibition "Wood Turning in North America Since 1930," on view at the Renwick Gallery. Adamson is curator at the Chipstone Foundation at Milwaukee, where he prepares exhibitions for the Milwaukee Art Museum and teaches art history at the University of Wisconsin at Madison.

Joan Byrd, Author, Professor of Art, Western Carolina University

Joan Falconer Byrd has been writing about the studio glass movement in the United States since the mid-1970s. A member of Harvey K. Littleton's groundbreaking glass classes at the University of Wisconsin in 1962 and 1963, she returned to the university in 1966 and received her MFA in ceramics and glass the following year. Byrd has given presentations at the Corning Museum of Glass, Corning, N.Y.; J&L Lobmeyr, Vienna, Austria; Ebeltoft Glasmuseum, Ebeltoft, Denmark; the High Museum of Art, Atlanta, Ga.; and the Mint Museum of Art, Charlotte, N.C. Her articles and reviews have appeared in *The Glass Art Society Journal*, *American Craft*, *Neues Glas and Glass Magazine*. She wrote the text for the catalog of the "Harvey K. Littleton Retrospective Exhibition," organized by the High Museum in 1984. She is at work on a book about Littleton's life and art. Byrd studied pottery with Littleton, Don Reitz and Michael Cardew. A professor at Western Carolina University, she and her husband, George Rector, operate Caledonia Pottery in Cullowhee, N.C., where they make functional stoneware and porcelain, soda-fired in a catenary arch wood kiln.

Diane Douglas, Author/Curator, Bellevue, Washington

Diane Douglas became the founding executive director of a new Center for Liberal Arts at Bellevue Community College in February. The second largest institution of higher education in Washington State, the college enjoys national prominence for its programs in advanced technological education, workforce development, continuing education, professional development and innovative management. As director of Bellevue Art Museum from 1999 to 2002, Douglas guided the museum's growth in developing an innovative new mission and programs

and an internationally recognized new facility designed by architect Steven Holl. She pursues her own scholarship as poet, art critic, curator and educator. She is actively involved in local and national organizations that promote arts, education and civic engagement. She serves on the board of the Archie Bray Foundation in Helena, Mont., and on advisory committees for the Pilchuck Glass School, Seattle University's master's program in non-profit leadership, the University of Washington's certificate program in museum studies and the Bellevue Chamber of Commerce.

Mary F. Douglas, Curator of Collections, Southern Highlands Craft Guild, Asheville

Mary Douglas received a Bachelor of Creative Arts from the University of North Carolina at Charlotte (1982) and an MFA degree from Cranbrook Academy of Art in Michigan (1988). For the past 20 years, she has exhibited her artwork nationally, with recent showings at the State University of New York at New Paltz's Dorsky Museum of Art and the North Carolina Museum of Art. She was awarded an NEA Visual Artist Fellowship in 1994. Her artwork is in public and private collections, including the Cranbrook Art Museum, the Dorsky Museum of Art, and the Smithsonian American Art Museum's Renwick Gallery. Douglas has worked as an arts writer, lecturer and independent scholar since 1988. Her writing has appeared in numerous magazines (*New Art Examiner*, *Art Papers*, *Metalsmith*, *American Craft*, *GAS Journal*) and museum publications. In 1992 she was awarded the Smithsonian Institution's James Renwick Fellowship in *American Craft*. Her research has covered various aspects of 20th Century American craft history. In 1997, Douglas began work as a curator for the Mint Museum of Craft + Design in Charlotte, N.C. Exhibitions she curated include "Harvey K. Littleton Reflections, 1946-1994," "Selections from the Allan Chasanoff Ceramic Collection" and "Design At Work: the Process Behind the Products." She recently curated an exhibition titled "Crafting Identity" for the Tryon Center for Visual Art, Charlotte, N.C. Douglas is currently curator of collections for the Southern Highland Craft Guild in Asheville, N.C.

Robert Ebandorf, Belk Distinguished Professor in Metal, East Carolina University

Robert Ebandorf earned a MFA degree from the University of Kansas with additional study in Norway through a Fulbright Scholarship and Louis Comfort Tiffany grant. He has taught around the world and spent more than 20 years helping to develop the now

Martha Drexler Lynn

Martha Drexler Lynn was the curator-in-charge of the 20th-century decorative arts collections at the Los Angeles County Museum of Art for 10 years. In that capacity, she conceptualized and implemented an aggressive acquisition and exhibition program featuring worldwide, 20th-century works made of clay, glass, metal

internationally recognized program at the State University of New York at New Paltz. Ebendorf has taught at the Seoul National University School of Art in Korea and presented workshops at Southwest, Arrowmont and Penland, the nation's leading craft schools. He is the Belk Distinguished Professor in Art at East Carolina University in Greenville, N.C. Ebendorf has served as president of the Society of North American Goldsmiths and was its youngest founding member. Additional recognition for his works includes an extensive list of exhibitions, a fellowship from the National Endowment for the Arts, and inclusion in collections of the American Craft Museum, Art Institute of Chicago, Renwick Gallery, Yale University Art Gallery, and the Brooklyn, Metropolitan, Boston, Oakland and Victoria and Albert Museums of Art. His work has been exhibited at the Art Gallery of Western Australia, Perth; Cooper-Hewitt Museum; Museum of Applied Arts, Norway; Isetan Art Museum, Tokyo; and the National Museum of Modern Art, Kyoto.

Janet Koplos, Senior Editor, Art in America, New York

Janet Koplos, a senior editor at Art in America magazine and lecturer, critic and consultant, has written nearly 2,000 reviews, articles and essays over the past 25 years. She is the author of *Contemporary Japanese Sculpture* (1991) and has contributed to *Fiberarts*, *Metalsmith*, *American Ceramics*, *American Craft*, *Surface Design Journal* and other art and general-circulation periodicals. She received a B.A. in journalism from the University of Minnesota and M.A. in Art History from Illinois State University. The first editing job for Koplos was *Craft Connection*, a publication of the Minnesota Crafts Council. During her career, Koplos has written artist catalog essays in textiles (Jane Sauer, Gaza Bowen, Renie Breskin Adams, Diane Itter), ceramics (Ruth Duckworth, Scott Chamberlin, Judy Moonelis, Bruno LaVerdiere), metals (Albert Paley), furniture (Wendell Castle), and glass (Laura de Santillana, Joel Philip Meyers, David Huchthausen).

and wood. Dr. Lynn also developed the only endowment resident in the Los Angeles County Museum of Art Decorative Arts department, curated over 25 exhibitions and served on numerous panels and exhibition juries. She is the author of *Clay Today: Contemporary Ceramists and Their Work* (1990), *The Clay Art of Adrian Saxe* (1994), *Masters of Contemporary Glass: Selections from the Glick Collection* and the forthcoming *Super Cool Liquid: An Interpretive History of the American Studio Glass Movement* (2002), and she contributed to a number of other publications. Currently, she is writing a book about glass sculpture in American museum collections. She holds two bachelor's degrees from the University of California at Berkeley, a master's degree in art history and museum studies, and a Ph.D. from the University of Southern California. She lives in Carmel, Calif., with her husband.

Bruce Pepich, Director, Wustum Museum of Fine Arts, Racine, Wisconsin

Bruce W. Pepich is Executive Director and Curator of Collections at the Charles A. Wustum Museum of Fine Arts in Racine, Wis., a position he has held since 1981. In the past 10 years, he has assembled one of the most significant contemporary craft collections of any fine arts museum in the nation. In addition, he maintains the museum's original focus in contemporary works on paper. Pepich curates exhibitions of contemporary art, is a published writer on art and artists, and has served as juror for nearly 50 national and regional art competitions and fine arts festivals. Since the late 1980s, he has concentrated his efforts on building the museum's crafts collection and writing on craft. In recent years this has included essays in exhibition catalogs for Jane Sauer and Toshiko Takaezu and an article on Boris Bally for *Metalsmith* magazine. Pepich has composed shorter essays for exhibitions of recent works by Jay Musler, Joel Philip Meyers and Paul Stankard. His current major project is building and opening the new Racine Art Museum (RAM) in spring 2003 as a home for the museum's growing collection and temporary art exhibitions that combine craft media with painting and sculpture.

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James Tanner, Professor of Art, Minnesota State University at Mankato

James Tanner received his MFA from the University of Wisconsin at Madison, and since 1968 has been a professor of art in ceramics at Minnesota State University at Mankato. He has taught at Penland School of Crafts, Haystack Mountain School of Crafts and Anderson Ranch Arts Center, and he has conducted ceramic workshops at many institutions across the United States. He was awarded the McKnight Foundation Fellowship and Minnesota State Arts Board Fellowship and twice received the Visual Artist Fellowship from the National Endowment for the Arts. His work has been shown widely in invitationals, one-person shows and traveling exhibitions and is included in the collections of the Weisman Art Museum, Everson Museum of Art, Renwick Gallery of the Smithsonian Institution, Mint Museum of Craft + Design, Charles Wustum Museum of Fine Arts and the Waterloo Art Museum.

Consuelo Jimenez Underwood, Professor of Art, San Jose State University

Fiber artist and weaver Consuelo Jimenez Underwood is the daughter of a Chicana mother and a father of Huicho Indian descent. She has degrees in religious studies and art, and is a tenured professor at San Jose State University in California. In her richly textured creations, she weaves common threads of history and cultural resistance and affirmation. She has been nominated for the Eureka Fellowship from the Fleishacker Foundation, as well as the Louise Comfort Tiffany Foundation Award. Her work has been shown throughout the United States and internationally in Spain and Mexico. Her work is in the permanent collections of the American Craft Museum of New York, the Oakland Museum of Art in California and the Smithsonian Institution of the National Museum of American Art in Washington, D.C. She currently resides in Cupertino, Calif. Howard Risatti, Chair of the Department of Crafts, Virginia Commonwealth University,

**Kenneth Trapp, Curator-in-Charge, Renwick Gallery,
Smithsonian Museum, Washington**

Kenneth R. Trapp is the curator-in-charge of the Smithsonian American Art Museum's Renwick Gallery. Prior to 1995, when he assumed his current position, he was curator of decorative arts at the Oakland Museum of California for 11 years. Trapp holds a B.S. in industrial design from the University of Cincinnati, an M.A. in art history from Tulane University, and has completed doctoral work at the University of Illinois at Urbana-Champaign. Trapp was project director and one of the authors for *The Arts and Crafts Movement in California: Living the Good Life*, 1993, a major exhibition that traveled to the Renwick and Cincinnati Art Museum. He co-authored *Skilled Work: American Craft* in the Renwick Gallery, 1998. At the Renwick, he has organized several exhibitions: *The Renwick at 25*, 1997; *Glorious Glass!* 1999; *The Renwick Invitational: Five Women in Craft*, 2000; and *USA Clay*, 2001. Trapp is currently organizing the second Renwick Invitational, to open in June 2002, and *Silver on the High Seas: United States Navy Presentation Silver Services*, the first exhibition to survey the tradition of commissioning special silver services for ships named for American cities and states.

and Garth Clark, author and owner of Garth Clark Gallery, New York, were scheduled to participate but were unable to attend.

Proceedings editor: Lynn Jones Ennis

Lynn Jones Ennis is curator of the Collection at the Gallery of Art and Design, North Carolina State University. She has written and lectured extensively on the early years of the Penland School of Crafts. Her focus is to place Penland's history in the larger context of craft history while exploring the issues of class, race and gender as they relate to the making and selling of objects. She works to include craft as a part of the larger conversation of art through her teaching in the Adult Degree Program at North Carolina Wesleyan College and by leading workshops offered through Duke University Continuing Education that take place at the Penland School. She received her B.A. with a major in history from Meredith College, a M.S. in Liberal Studies from Duke University and a Ph.D. in American Studies from the Union Institute and University. In 1993 she received the Smithsonian American Art Museum's James Renwick Fellowship in American Craft. Her research and interests include 20th century American craft history.

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Retreat Facilitator: Randy Siegel

Randy Siegel is a former executive vice president and partner with Fleishman-Hillard International Communications. Voted one of Atlanta's top marketing-driven public relations executives and "Big Idea People" by the Atlanta Business Chronicle, he is considered one of the region's top experts in the field of personal communications. Over the past 15 years, he has conducted numerous workshops in media training, sales presentation and public speaking for companies, professional associations and nonprofit organizations, including the Nonprofit Resource Center, Dell Computers, Earthlink/Mindspring and the Penland School of Crafts.

**Dian Magie, Executive Director, Center for Craft,
Creativity and Design**

Dian Magie became director of the UNC Center for Craft, Creativity and Design in 2000 after 18 years as executive director of local arts agencies in three communities which included curating exhibitions for each facility. She is the research author of the National Endowment for the Arts' Web-based resource *Cultural Funding: Federal Opportunities* (www.arts.gov/federal.html). Other publications she has written or edited include: *Arts Funding into the 21st Century* (1997 President's Committee on the Arts and the Humanities); *Art Works! Prevention Programs for Youth and Communities* (1997, Center for Substance Abuse Prevention and the National Endowment for the Arts); and *Untapped Public Funding for the Arts* (1995, National Assembly of Local Arts Agencies). She has organized and directed numerous arts conferences including: "Cultural Tourism," 1999, and "Public and Private Funding for the Arts," 1995, for Americans for the Arts; Arts Management Seminars, University of Northern Arizona, 1993; and Arts Festival Management Conferences, 1988 and 1989. She holds a M.A. in American History with an equal number of credit

Appendix B: Responses to White Paper on Prioritized Strategies

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Summit Retreat attendees identified more than 80 national leaders in craft to receive a copy of the White Paper (Executive Summary) of the strategies developed during the March 2002 Summit Retreat in Hendersonville, North Carolina, hosted by the Center for Craft, Creativity and Design. Responses were solicited to incorporate additional ideas into the publication of the Proceedings of the North Carolina Summit Retreat on Craft.

Following the publication and distribution of the full Proceedings of the retreat, the document will be placed on the Web site of the Center for Craft, Creativity and Design (www.craftcreativitydesign.org) to encourage additional comments from the field.

To move forward from discussion to action, additional retreats will focus on each individual strategy to create realistic action plans. Participation in the retreats will include craft leaders who bring valuable expertise with a commitment to advancing the craft field in academia and the curatorial world.

STRATEGY 1. A Book on the History of Craft

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Title: The American Studio Craft Movement. 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. do not separate material by media
- g. strive for diversity in the artists discussed

The author can be one editor who works with a number of writers and who would have the authority to rewrite all text to present a unified voice. Alternatively a single author who can analyze and keep content fresh could be hired. The audience includes those in cultural studies, art history, studio work, American studies, makers not enrolled in university programs, collectors, dealers, museums and libraries.

Responses

James Melchert
Clay professor emeritus, University of California at Berkeley, former director of the NEA Visual Arts Program, former director of American Academy in Rome

"I, too, would welcome a book on the history of crafts as you describe it. I would favor one that was as beautiful and richly illustrated as Robert Shaw's America's Traditional Crafts, the sort of publication you can't resist picking up. The Duke and Harding America's Glorious Quilts is just as appealing. A book can be academically respectable and visually persuasive at the same time; when it is, it's bound to reach a far larger audience."

Gyongy Laky
Design Program, University of California at Davis, founder of Fiberworks

"The proposed book, The American Studio Craft Movement, is an excellent major focus resulting from the discussions of the retreat. It is widely agreed in the field that there has been far too little scholarly writing and documentation about the studio craft movement and that the field would have greater audience and following if more writing existed to describe it and if more writing were taking place. The book is important to present the history and development of crafts, establishing their relevance and placement in the broader art world, but ongoing critical writing regarding studio crafts is extremely scarce/almost non-existent." North Carolina Summit Retreat on Craft

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Alan Du Bois
Curator of Decorative Arts, Arkansas Arts Center

Arline M. Fisch
San Diego

"While I concur that there is a real need for more histories involving the studio craft movement, I am not so sure that one book will do it. My thinking is that the studio craft movement grew out of the Modernist impulse, where each medium had its own distinct history. Integration of mediums is only a recent phenomenon. I think before we get one book to synthesize all mediums with fine arts on a chronological basis, we need good basic histories first. With the possible exception of clay, few exist. Even those might need to be cobbled together with articles before we might get a good overall view. The audience is the curator, the collector and the college student (craft history major, art history major, art appreciation)."

Jean W. McLaughlin
Director, Penland School of Crafts

"The order of priorities seems just right. The book will be a useful foundation text for university art history courses and an important reference document for research. My only question has to do with the focus on North America or the American Studio Craft Movement. Perhaps the narrow focus is the best way to start. My question really is this: how would one draw a line between craft produced in America that is influenced by African or Asian or English or European cultural artifacts or theories? And there is the reverse influence that is also intriguing: how American material culture or craft in particular is influencing other artists around the world. In so many ways I see craft as a universal language that links cultures throughout the world and across time so the North American boundary might prove to be arbitrary or limiting."

"A book on the history of craft in America would be very useful providing it is sufficiently comprehensive and covers all aspects of the craft movement. There is an excellent book titled *The Craft Movement in Australia: A History* by Grace Cochrane which focuses on the 20th Century but with a heavy emphasis on craft practitioners from 1940 to the 1980s. It is worth looking at as a model. I would prefer a single author if one can be found, perhaps using research assistants to gather material. Separate writers under a single editor leads to a great deal of inconsistency in both emphasis and writing style."

Lou Cabeen
Fibers Program, School of Art, University of Washington, Seattle

"The needs for one (or more) basic texts on the history of the Studio Craft Movement and a scholarly journal to advance current research/thought/critique are clearly overdue. These kinds of vehicles serve to educate those in other cultural institutions while at the same time fostering more lively discussion within the field. In addition, such publications provide vehicles for effective teaching on the university level. In the absence of such publications, students are condemned to spend precious time reinventing the wheel, that is, repeating the work done by earlier artists in the field. When this is done out of homage, or as a need to learn kinetically, that is fine. But too often such reinvention is done from ignorance. The teaching of Textile History within the context of contemporary art has been greatly enhanced in the past few years by the publication of two anthologies, one Canadian and the other from Britain...It would be a great help to academic programs if the basic text proposed in the White Paper be accompanied by a slide set of images from the text available as a set for individuals and slide libraries to purchase. Or, if selected images from the work were available online."

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Davira S. Taragin
Curator, Modern and Contemporary Glass, and
Director, Center for Glass, Toledo Museum of Art

"I also read with interest your comments on a proposed history of craft publication. While I completely support such an endeavor, I was surprised to see that one possibility being considered was inviting several authors to write with the proviso that the editor would 'have the authority to rewrite all text so that the book represents a unifying voice.' Maybe the meaning of this phrase is unclear, but I wanted to say that I have championed a number of publications which involve multiple authors and have used a strong editor to make sure that the publication is cohesive and that each essay addresses the issues. In each case, however, I have enjoyed the voice of the different authors who bring fresh and different perspectives to the project. I would hope that this would not be lost in the publication you are suggesting."

Jane Sauer
Basketmaker, former chair of American Craft Council board

"I am very impressed by the scope of strategies proposed at the Summit Retreat and by the clarity of the proposals put forth in the summary. I would rearrange the priorities

Paul J. Smith
Director Emeritus, American Craft Museum

"Having been active in the expansion of the craft field for over 40 years, I am very interested in seeing more accurate documentation of history. Since becoming director emeritus in 1957 I have focused my time on sharing my years of experience and I have been involved with several projects. In the mid-'90s, I did an extensive study for the Archives of American Art which resulted in a half-million-dollar grant to do 100 oral interviews over a five-year period. At present I am working on my own personal reflections of the craft field."

Warren MacKenzie
MacKenzie Studios, Stillwater, Minn., clay professor
emeritus, University of Minnesota

"To start with a book on the history of the crafts is to duplicate many books that have already been written. I would mention only those that I know from my involvement in the pottery field but the following are books in print that deal with the field from the ceramic side of it...I am sure that there are books on all of the crafts, and the studio craft movement as a whole that deal with all the details you mention. To have an overall history may be valuable as a single source of information

in the following manner for the following reasons: 1. Book on the History of Craftfeel this would reach the broadest audienceexcellent approach. This also seems as if it would be the most likely to attract funding, as we all know without funding there is no project."

but I cannot see how this book will advance the cause of crafts in the world at large, academia or the museum curatorial world. Here we come to the crux of the matter. Who is this survey aimed at? What is it trying to accomplish? What can it do for the entire field of crafts in America? I hate to be a wet blanket, but it seems to me that books on the history of crafts have been done again and again with each author or group addressing their particular agenda without advancing the cause of crafts in America in any way that I can see." North Carolina Summit Retreat on Craft

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Lloyd E. Herman
Director Emeritus, Renwick Gallery, Smithsonian Institution

"Thank you for sending me the white paper resulting from the March retreat in Hendersonville. Certainly the topics discussed have been talked about for years, but this may be the first time anyone has convened a group to develop a priority action plan. Now to implement a plan, if possible!

"I am only sorry that you did not benefit from the experience of professionals from the craft field who were more active in the 1960s and since. Though it is true that there has been no consistent effort to develop a more academic approach to craft history, the field is not as much of a wasteland as you may think! I think especially of Rose Slivka and Paul Smith, who were already involved full time in the American craft field when I was named director of the Renwick Gallery in 1971But the point of that is to say that to compile a history of American craft in the last century took me to various library and other sources to piece together what I could, encompassing schools, movements, the WPA, the revived interest in Native American crafts in the

1920s, wartime shortages and the decline of metalsmithing, etc. Because the record of our craft history is so fragmented, I proposed in an NEA grant application to undertake a region-by-region examination of it supported by interviews with older craftspeople and others who worked in the field. However valuable it was deemed to be, the NEA felt that the Smithsonian should do it since I worked there. But because the Renwick was and continues to be the stepchild of the Smithsonian American Art Museum, no money was available there, eitherMy interest in documentation has also resulted in my conducting oral history interviews with elder craftspeople for the Nanette Laitman Project at the Smithsonian's Archives of American Art. Some of my fellow members of the advisory committee for that project might also be helpful to youespecially Jack Lenor Larsen and Arline Fisch, who provide strong insights into fiber arts and metalsmithing, respectivelya series of books undertaken by Janet Kardon when she was director of the American Craft Museum in the early 1990s. The records of seminars she sponsored there to address the same craft history you're delving into today would certainly be worth reviewing."

STRATEGY 2. Scholarly Journal

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A scholarly biannual Craft Studies: History and Criticism is needed that will have an interdisciplinary approach focusing on the aesthetic and including 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
- 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. An editorial board will be put in place with a paid managing editor. Authors will be compensated for their contributions.

Responses

Gyongy Laky
Design Program, University of California at Davis,
founder of Fiberworks

Anna Fariello
Associate Professor, Center for Interdisciplinary
Studies, Virginia Polytechnic Institute and State
University

"A scholarly journal would energize the field. My impression is that there are many individuals who would be interested in writing valuable and informative articles and serious criticism given a dedicated, academic vehicle for publication. Lively criticism would focus attention on exhibition activity and would encourage and motivate artists as well. Regarding the journal, I think it is important to include theory in the title. I would suggest also reordering the title though the running sound of the words becomes a problem possibly, Craft Studies: Criticism, History and Theory, or Studio Crafts: Critical Studies, Theory and History."

"With regard to producing a scholarly journal, I would suggest that we first look carefully at what is already out there. As a curator and writer, I definitely think there is a lack of venue for serious published writing. Some individual media journals are approaching such scholarship, maybe Metalsmith and Ceramics, Art and Perception. But an all-craft-media journal is sorely missing. Serious historical and/or analytical writing about craft is a hard sell to all but a few existing journals. Two of the best are connected with collections...The Wolfsonian in Florida published the Journal of Decorative Arts and Winterthur often compiles papers presented at their annual conference the Bard Center also publishes an annual decorative arts journal. Occasionally, American Quarterly the publication arm of the American Studies Association and the Journal of Popular Culture coming out of the American Cultural Association publish scholarly essays on craft...Style 1900, the quarterly publication of the Arts and Crafts Society might be a viable compromise between the widely read commercial magazine and the purely academic journal with a very narrow readership."

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Warren MacKenzie
MacKenzie Studios, Stillwater, Minn., clay professor emeritus, University of Minnesota

"We in the ceramic field are overwhelmed with monthly, quarterly or biannual journals. Most are of little interest to the professional in the field. They range from self serving puffery, written by a friend of the artist (?), to diffuse surveys that pur-port to show what is going on in the country but which are really simply a survey of who is working, without any attempt at critical discussion of what is being done or shown. I believe that some of the best critical reviews are in American Ceramics, but even those are a far cry from the music, theater, film, visual arts and dance criticism that appear every week in the major papers of the country. Until we in the craft world are willing to address the intellectual and social importance of what we are trying to do and how it is being done, I see no reason to extend the pages of print that are already there."

Jean W. McLaughlin
Director, Penland School of Crafts

"The journal will enable ongoing research to be published and for colleagues to respond to each others' thoughts."

James Melchert
Clay professor emeritus, University of California at Berkeley, former director of NEA Visual Arts Program, former director of American Academy in Rome

"A scholarly journal has possibilities, but it would be useful to ask the folks at the College Art Association on how effective they find the College Art Journal. It went through many changes 10 or 15 years ago when they found that few members were reading it."

Alan Du Bois
Curator of Decorative Arts, Arkansas Arts Center

"Perhaps this may be mincing words, but I think there is more of a need for exhibition catalogs and bulletins than there is for a scholarly journal. I really think this should

museums with craft collections. I am not sure there are enough scholars at this time to support the journal idea. Also, I have seen what has happened to the College Art Journal over the years and that gives me reason to pause and wonder if that is the best route to go. I think critical reviews of exhibitions, exhibition catalogs, certainly would help to put those in the profession on their toes and perhaps help to elevate their products. What might be more important at this time would be to have a central clearinghouse for all publications dealing with contemporary craft. At SOFA Chicago, for instance, it is only possible to see commercial books and soft-back publications. There are no exhibition catalogs offered. During the Year of American Craft in 1993, I tried without success to get the Renwick Gallery to act as a clearinghouse for the publications that would have been produced that year...There still is a need for such a clearinghouse. Some museums do exchange catalogs. We need a network among craft museums for an exchange of publications."

Jane Sauer
Basketmaker, former chair, American Craft Council board

"Scholarly journal: "I think this would reach a more limited audience. I question how broad would the audience be? Isn't this being done in many of the media magazines? I wonder if another approach might be to make a concerted effort to have articles of the nature indicated published in already existing publications. Perhaps desired articles could be funded and then published in other publications."

Arline M. Fisch
San Diego

"A scholarly journal seems less important since there are already so many publications struggling for an audience. A better solution might be to provide funds for serious critical and scholarly writing to be placed in existing scholarly and craft related journals. Developing writers is a more urgent need than a separate publication."

STRATEGY 3. A University Craft Studies Program with an Endowed Chair

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This might be an interdisciplinary program leading to a degree, or alternately a concentration within an existing degree program. This type of program to 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
- d. has a supportive community of craft artists

A director will be named an endowed chair placed in a department (most likely 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.

Responses

Nancy Selvin
Ceramic artist, president of the Watershed board,
curator of 2002 Scripps Annual

"My priorities would lie with the University Craft Studies program. This would generate a diversity of approaches within the field and insure a lineage of craft critics and historians. The journal, the craft history text and of course the collecting of work by museums...are essential support structures for the University Craft History programs.

"In order to strengthen the field of craft history and criticism, we need to produce a steady stream of future critical thinkers, curators and historians. Around the nation, the field of studio ceramics, glass, fiber, metal, etc., is integrated into the core curriculum at universities and colleges, and so too should the field of craft history and critical thinking be integrated into art history programs at those same universities. It is my experience that ceramic history or fiber history, glass history, etc., are taught on the side by studio faculty or guest instructors within each discipline. Whereas, ancient and contemporary art history are departments unto themselves, taught by full professors dedicated to and researching their topic. Craft history needs a parallel track.

"As a craft community, we must consistently produce students who are historically knowledgeable in all craft areas. This will give us not only future writers and historians but an educated audience as well."

Warren MacKenzie
MacKenzie Studios, Stillwater, Minn., clay professor
emeritus, University of Minnesota

"Why should we believe that any school or university would or could address the idea of a contemporary craft history position that would have an effect on the craft scene as a whole? Even in the so-called fine art areas of drawing, painting, sculpture and printmaking, the historians and critics are generally self serving, each pushing their own agenda and not really trying to assess the field. I see little hope that suddenly we will find one person who can forget personal bias and look at what is happening in the crafts with an open mind. Frankly, I feel that an attempt to improve the critical writing that is now being done must precede the establishment of a hierarchy that purports to have answers to the problems that beset us.

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"If you pursue an endowed chair, my wife, who is a fiber artist, has reminded me of something that the University of Minnesota did with many of their endowed chairs. They called them 'folding chairs' and these positions were granted for limited terms of three or five years. This served two objectives: to permit the attraction of the best people who might not want to commit themselves for a long time, and also to assure that the position is not locked into a single attitude or viewpoint. Three or five years gives a person a chance to set goals and develop programs but does not carry indefinite tenure. If desired, such an appointment could be renewed."

James Melchert

Alan Du Bois
Curator of Decorative Arts, Arkansas Arts Center

"What seems to be asked for is a university or college with the desire to make a commitment to contemporary crafts. This takes leadership from the top. I suppose the endowment would help to focus the university's attention.

"I have often been amazed that college art departments will not let their studio teachers teach a history of crafts, even though it is a given that no art historian has even been introduced to the subject in the course of his or her formal training. It is a serious barrier that needs to be overcome. In speaking to Jamie Bennett at New Paltz, I was pleased to learn that they had gotten to the point

Clay professor emeritus, University of California at Berkeley, former director of NEA Visual Arts Program, former director of American Academy in Rome

"As for an endowed chair, I am currently on two committees that are working to endow a couple at the University of California, Berkeley: one in Art in the Humanities Division, the other in Design (formerly the Decorative Arts Department) in the College of Environmental Design. We have had little encouragement for research in traditional mediums from the deans in the two administrations. Computers have proved to be such useful tools that now it's thought that they eliminate the need to understand materials through hands-on experience. The idea of an endowed chair is attractive because the administration is obliged to respect it once it's in place, but who will be found to sink hundreds of thousands of dollars into one for which there is no enthusiasm?"

Jane Sauer
Basketmaker, former chair, American Craft Council board

"This would enhance the way crafts were regarded within the field of art history and hopefully one program would be imitated by other universities."

where a new faculty appointment in art history was made with the provision that the new person would organize and teach a history of craft course. I wonder how many other colleges in the country have gotten this far? Wouldn't you like to see their syllabus? Maybe they should be the focus of your next summit retreat."

Arline M. Fisch
San Diego

"A single university Craft Studies Program with an endowed chair would not have a significant impact on the way the field is considered. There are already strong craft programs which might be encouraged to add courses in history, theory and critical thinking about the crafts. The development of a sample curricula and the preparation of a few skilled lecturers who might be 'traveling scholars' to provide greater depth to existing programs would be far more effective than a single endowed chair in a single institution."

Jean W. McLaughlin
Director of Penland School of Crafts

"I was intrigued to learn that a position had been established for a craft historian at Nova Scotia College of Art and Design starting in July 2002. Sandra Alföldy will be their first craft historian in the position."

STRATEGY 4. Placement of Craft within Museum Collections

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There needs to be an inventory of craft material currently located in museum collections. Museums need to be surveyed to track the expansions and contraction of the field, such as new museums concentrating in crafts. A survey and database with images of work in collections should assist in the study of craft. A fund should be established to which museums could apply for support in the acquisition of craft objects for permanent collections. Grants would be available for educational programs and participation fees provided for traveling exhibits. The acquisition assistance would be targeted at all museums, while the education and traveling exhibitions monies would be intended for general museums that do not specialize in craft. Additional strategies that support craft in museum collections involve acquisition support, traveling exhibition support and educational department support.

Responses

Davira S. Taragin
Curator, Modern and Contemporary Glass, and Director, Center for Glass, Toledo Museum of Art

"The recommendations of the White Paper are excellent. The only area where I would suggest further definition of direction is the section that addresses craft within museum collections. At this time, many museums are collecting crafts. While funding to continue these acquisitions is important, I feel it is equally important for museums to utilize and interpret these objects once they are accessioned as part of the collection as a whole. Therefore, I would hope that a consortium of institutions building significant craft collections could be developed. This consortium could make available, through technology, information about their holdings, leading to the development of shared programs among those participating. An active traveling exhibition program where several museums combine their collections and staff expertise to explore in an exhibition and accompanying publication a particular theme or moment in craft history might lead to significant scholarship in the field and attract and educate new and diverse audiences in various parts of the country. Naturally, the prospect of funding

James Melchert
Clay professor emeritus, University of California at Berkeley, former director of NEA Visual Arts Program, former director of American Academy in Rome

"Museum collections are important. The University of Minnesota Art Museum in Minneapolis has a department for ceramics to which Warren MacKenzie gave his collection. In addition to the gallery exhibitions, students are given access to the work in storage. The response has been so positive that an extension is being added to the building to house the growing collection. The School of Ceramics at Alfred University, too, has a gallery and a newsletter, as you know. Students should have bodies of work at hand for research as well as for the sheer enjoyment of it. People like myself who have acquired artwork over the years now know there are small but active museums to which we can leave our collections, where the work will be on view more often than in storage. A worthwhile project for a student would be to research museums around the country and see which ones give adequate attention to craft work. It could serve as a useful guide to those of us who care about placing our collections where the work will continue to enrich

available to cover both start-up and come portion of the total cost of such ventures would be particularly helpful."

people's lives."

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Jane Sauer
Basketmaker, former Chair of American Craft Council board

"Contemporary crafts are so often left out of this important venue for documenting importance and reaching a broad audience. Collectors need confirmation of value and without collectors, many makers are forced to find other modes of financial support. "I have known more than a few very talented makers who have left the field because of lack of support. This is a loss to the entire field."

Lloyd E. Herman
Director Emeritus, Renwick Gallery, Smithsonian Institution

"David served on the committee of the Smithsonian museums' curators that I chaired in the early 1980s to address the issue of a finders' guide to the study of decorative arts in Smithsonian collections. It was an attempt to identify objects worthy of aesthetic study in the national collections, whether held in collections of ethnology, contemporary sculpture, decorative arts, material culture or craft. The white paper's mention of an inventory of craft material in museum collections brought that project to mind, but also another one prior to the Year of American Craft in 1993. Before the Year was brought under the American Craft Council's wing, I served with Paul Smith and a curator from the Shelburne Museum to develop a questionnaire to be sent to all museum members of the American Association of Museums to identify their holdings that might be classified as 'craft,' and how it was identified in those collections. We also wanted to know whether they originated such 'craft' exhibitions, or showed other such traveling exhibitions. Funding even to buy the AAM mailing list and produce the mailing was a low priority when the ACC took leadership of the Year, however, and nothing was ever done. I decided that I would try to develop a database of exhibitors I knew to be interested in one or more craft media, and have incorporated not only museums that have booked the traveling craft exhibitions that I've curated since I

Gyongy Laky
Design Program, University of California at Davis, founder of Fiberworks

"When discussing writing for the field there is a direct tie-in with the fourth point, that of encouraging greater museum activity in crafts. Curators and museum personnel rely heavily on the literature of a field to understand it and to place objects and artists in the context of the development of ideas as they curate exhibitions and augment their permanent collections. Some excellent 'books' have resulted from major exhibitions so I wonder if a way to get to point No. 1 might not be achieved by finding an established well-known museum to make a commitment to a large scale studio crafts exhibition with a catalog/book to be published for it. I would guess that this kind of thinking and much more took place in the extensive work and discussions of the Retreat attendees."

Anna Fariell
Associate professor, Center for Interdisciplinary Studies, Virginia Polytechnic Institute and State University

"one of the major stumbling blocks to craft collections stems from the aesthetic division we've inherited from the Museum of Modern Art in the establishment of its 20th-century design collection...Somehow, studio craft is overlooked as the collection moves from hand-made objects of the 19th century to industrially produced objects of the 20th and 21st centuries. This is the framework devised by the MOMA and followed by many other museums. The Virginia Museum does have a Robert Arneson sculpture, but that is in the contemporary art section. While this appears to be a good thing, there are few, if any, other "craft" artists represented in the contemporary art collection and definitely no works that display a perceivable function."

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left the Smithsonian in 1986, but have regularly added names of others gleaned from the calendar section of American Craft magazine and other sources."

Alan Du Bois
Curator of Decorative Arts, Arkansas Arts Center

"The Friends of Fiber Art International has made an inventory of fiber arts in museum collections recently and have conducted some excellent programs based on their research. In fact one of your panel members was asked to author a book on the subject. Surveys are possible especially when museum collection databases become fully computerized. More collections are becoming

will do unless the museum personnel, and particularly the directors, are committed to showing their craft collections on an equal footing with the other arts. This has been done very well by the Carnegie Museum of Art in Pittsburgh as well as the Minneapolis Institute of Arts, where all arts are shown together in the galleries, displayed by chronological order or sometimes by geographic location. I believe this is becoming more common and should be encouraged as opposed to having a separate museum of crafts. If this integration is realized it should not be necessary to have a special fund that museums could apply to in order to purchase crafts. I know of no special fund that museums apply for to purchase paintings or sculpture. Rather, benefactors will

accessible through the Web. I still think there is a need for catalog of museum craft collections. The Everson Museum catalog of their ceramic collection is a model. Even handbooks of collections would be useful. The acquisition fund idea in today's political and economic climate seems a little pie in the sky. I suppose this is directed at the National Endowment for the Arts. Who else would have such a program? I must say I am regularly precluded from applying for NEA grants because my institution's primary mission and reputation are directed toward drawings/works on paper. Since each institution is only entitled to one grant application per granting cycle, my department usually takes a back seat. Another opportunity to write for NEA grants is allowed for museums acting as a consortium. I have tried on numerous instances to pull a group together, but without success. The main reason being that our various museums have widely differing facilities and it would be difficult to plan an exhibition that would fit all needs. I think it has more to do with turf and glory and perhaps because curators are not able to call all of the shots."

Warren MacKenzie
MacKenzie Studios, Stillwater, Minn., clay professor emeritus, University of Minnesota

"I believe that this is one of the most important parts of your proposal but I am not sure what the acquisition of craft works

donate works or establish endowments for the purchase of art works. This should be encouraged on a local basis so that communities are involved in supporting museum collections. In the University of Minnesota's Weisman Art Museum such an endowment fund for the purchase of ceramics was established on a very modest basis. It has grown yearly, not only through investment but by attracting additional moneys from the community, once the existence of such a collection and fund was known. It might be pointed out that to develop a strong craft collection is much less expensive than to build a collection from scratch. It is certainly within the means of most museums if the desire is there."

Arline M. Fisch
San Diego

"Placement of craft objects in museum collections should be an important priority. Most museum collections have very little in the way of contemporary craft material, and acquisition committees do not always consider such objects sufficiently worthy. As museums turn more attention to contextual presentations, there could be a stronger presence possible for objects next to painting and sculpture of a period or place, but museums need encouragement. Having funds available for the purchase and placement of craft objects in comprehensive local, regional and national museums could make a difference."

Topics Presented in Addition to Responses to Four Strategies

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Language/Defining Craft

Howard Risatti
Chair, Department of Craft, Virginia Commonwealth University

"I am not sure what I would add, except to suggest that something be done with aesthetics/theory of craft. The lack of a strong theoretical grounding for craft, I believe, is one of the major problems in the field. Fine artists argue that craft isn't art; this argument needs to be countered; once it is, the museum situation and other things will be easier to change."

Paula Owen
Director, Southwest School of Art & Craft, San Antonio

"I would concur with the findings of the committee, though I think it might be important (sooner rather than later) to spell out the difficulties of articulating the definition of craft. This is one of the hazards of codifying craft (especially through books and collections) at this particular time when craft is a kaleidoscopic term. Perhaps an issue of the journal focused on this theme should come first? For me, it is not necessary to reach consensus, but it is important to flush out (and flesh out) the theoretical positions."

International View

Paul Greenhalgh
President, Nova Scotia College of Art and Design

"The document will provide interesting debate, and in some respects is a reasonable reflection of the current

much work is still needed, it seems to me at least that your document misrepresents the situation we are in. I suggest that you look to the international scene first, and then formulate an appropriate strategic plan of action. I for one am not convinced that the courses of action suggested here are necessarily useful." Video Documentation

Lloyd E. Herman
Director Emeritus, Renwick Gallery, Smithsonian Institution

"Danny Wilson, the filmmaker who made the craft documentary *With These Hands* for Johnsons Wax to compliment the international traveling exhibition *Objects USA* in the late 1960s Freehand Gallery owner Carol Sauvion in Los Angeles is moving ahead to make a series of videos on American craft and I have shared my outlines with her. The Rosen Group is reportedly working on a television project on American craft, too. Northwest Designer Craftsmen undertook raising money to sponsor professionally produced video portraits of craft elders in this region. I serve on the oversight committee for the project and chair the advisory committee which recommends subject artists for the videos. Five have now been produced, and work is under way for the sixth and planning for the seventh has begun."

James Melchert
Clay professor emeritus, University of California at Berkeley, former director of NEA Visual Arts Program, former director of American Academy in Rome

"Donald Kuspit contributed to the five-part documentary on California Ceramics that Queens Row produced a few

scene. However, there are clearly problems with it. My main observation, I have to say, is that the document read as though it had been written in 1985 or so. Surely America is not so spectacularly behind Europe, Australia and Canada in this regard? My next book, *The Persistence of Craft*, due out at the end of this year, has a very large bibliography; there are already numerous journals that receive craft theory and practice, and in universities all over the world, *Craft History* is routinely taught. While it is obvious that

years ago."

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Training of Art Writers

James Melchert

Clay professor emeritus, University of California at Berkeley, former director of NEA Visual Arts Program, former director of American Academy in Rome

"Of the writers whose articles appear in art magazines and in the art section of newspapers, comparatively few have looked at craft work often enough to speak knowledgeably about it...The training of art writers needs to be addressed. The ones I've mentioned and others like them could contribute to workshops or writing programs that focused on craft. As it is, most craft writing tends to be descriptive rather than analytical. Rose Slivka, for example has intelligently chronicled the life and career of Peter Voulkos in several books, but what is needed is a critical study of Voulkos' work showing how it fits in the larger scheme of things."

Davira S. Taragin

Curator, Modern and Contemporary Glass, and Director, Center for Glass, Toledo Museum of Art

"I was so pleased to receive the draft of the White Paper. It arrived shortly after my return from the award ceremony of an internationally recognized arts organization that honors and provides financial support to all the arts. I was saddened to realize that this important body has only yet honored traditional painters, sculptors and architects, never craftsmen nor designers. I do hope that our efforts can somehow either in the long or short term ameliorate this situation."

K12 Craft Education

Alan Du Bois

Curator of Decorative Arts, Arkansas Arts Center

"I have long lamented the fact that there is little or no literature that can be directed to grade and high school students. Scholars in the field of art education seem to me to be preoccupied with social, cultural and diversity issues. Few try to explain the nature of objects."

APPENDIX C: Cost Estimates for Recommended Strategies

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1. American Studio Craft Movement book

Any estimate would need to begin with recommendations from the Summit Retreat for: a single managing editor, compensated section authors, a publication design targeting a larger audience than a text book, but written from a scholarly approach. It was estimated the project would take approximately three years to complete.

It would be important to identify an editor with scholarly credentials, who has experience with managing publication schedules and authors, a

2. Journal of Craft Studies: History and Criticism

The Retreat identified a biannual publication, with emphasis on scholarship and criticism. If the publication has limited or no color reproductions with color images available through a Web site the cost of publication can be compared to similar peer-reviewed scholarly journals. The managing editor should have experience with publications, skills to work with a national editorial board, set high standards for scholarship and have the organizational skills needed to make press deadlines. Publication by a university press would further establish connection with academia.

published writer in the field of craft, who might bring an expertise that "can place craft in the larger cultural context."

The editor identified would have to make a three-year commitment for oversight of all aspects of creating publication, design, printing and marketing. This project and the editor would need the support of an institution, museum or organization as a resource for support required to produce this publication from postage, phone and duplication, to library collection and research assistants.

The budget for this project will depend on the editor, if the position of editor is full time or if the project can be identified as germane to an existing position. In today's world, a question of benefits of 17% or more is relevant if not covered by an existing employer.

A copy editor, compensation for section authors and the publication design would be contracted costs.

Marketing, printing and distribution could be covered by a publisher and a percentage of the sale of the publication could offset some expenses.

The budget to complete this project could run anywhere from \$200,000 to \$1 million depending on the variables above. Once the support institution/organization and the managing editor are identified and a supporting editorial committee assembled, a working budget can be developed.

Example: In 2002 the Richard C. Von Hess Foundation awarded \$150,000 to Colonial Williamsburg to produce a book titled Importation and Imitation: Stoneware in Early America, 1600-1830.

Added to this would be the expenses of the initial startup year before the first journal is published of approximately \$65,000. It is very doubtful if a scholarly journal on craft would ever be self-supporting. To make this a viable and ongoing project would require \$1 million with \$250,000 for startup and the initial shortfall for the first two years, and \$750,000 as an endowment at 5% to provide a base of \$37,500 to subsidize the continued publication of the craft journal indefinitely.

The Public Art Review, published twice a year, is another comparison. The publication is one of four programs of FORECAST Public Artworks, a nonprofit organization. Two thousand five hundred copies are printed of each issue with a subscriber list of under 800 (annual subscription for the two issues is \$12), a certain targeted free distribution at public art conferences and events, some national retail distribution and back issues are also sold. FORECAST reports that libraries haven't proved to be a natural market. This is a grant-funded publication supporting direct costs of approximately \$6,500 in production costs, writers' fees and printing and 10-15% of the organization's salaries. With desktop publishing the production of the magazine was brought in-house with all layout, scanning and halftone photos, cover design, ad design and placement and printing oversight. The director of FORECAST provides the content development and theme ideas, coordinates all production and contracts for a content editor for each issue. The person writing the foreword is paid but isn't necessarily involved in the issue development unless he/she also serves as guest editor. The total of the production and printing of the two issues a year, including editor and fee to writers, is somewhat less than the \$37,500 in the above estimate. It is not self-supporting and must have grant support to continue.

UNC Press provided the following matrix as a rough guide to cost, based on two issues a year over five years:

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Expenses -- Journal	Year 1	Year 2	Year 3	Year 4	Year 5
	775 copies	950 copies	1,075 copies	1,200 copies	1,300 copies
Editor	3/4 time \$45m	3/4 time \$45m	1/2 time \$30m	1/2 time \$30m	1/2 time \$30m
Editorial office/supplies	15,000	15,000	15,000	15,000	15,000
Fee to authors	3,000	3,000	3,000	3,000	3,000
Design of publication	3,000	3,000	3,000	3,000	3,000
Web site maintenance	2,000	2,000	2,000	2,000	2,000
Mail service & postage w.increase estimated in yr 4-5	775	950	1,075	1,300	1,500
Press commission 25% of revenues, minimum \$10,000	10,000	10,000	10,000	10,000	11,663
Marketing of publication	4,000	2,000	2,000	2,000	2,000

placement of ads, direct mail					
Postage for renewals	90	180	270	360	440
Miscellaneous	500	500	500	500	500
Estimate of Expense	\$83,365	\$81,630	\$66,845	\$67,160	\$69,103
Revenue Based on subscription					
rates for: Instit/libraries	\$30	\$30	\$40	\$40	\$50
Individuals Single copies 50% of institutions	\$20	\$20	\$30	\$30	\$40
Revenue -- Journal	Year 1	Year 2	Year 3	Year 4	Year 5
	100 libraries	200 libraries	300 libraries	400 libraries	500 libraries
	100 indiv	200 indiv	300 indiv	400 indiv	500 indiv
	25 single	50 single	75 single	100 single	100 single
	500 comps	400 comps	300 comps	200 comps	100 comps
Institutions/libraries	2,850	5,700	11,400	15,200	23,750
Individual subscriptions	2,000	4,000	9,000	12,000	20,000
Single copy sales	375	750	1,500	2,000	2,500
Estimate of Revenue	5,225	10,550	22,100	29,500	46,650
Shortfall	\$78,140	\$71,080	\$44,745	\$37,660	\$22,453

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3. A University Craft Studies Program with an Endowed Chair

An endowment of \$3 million invested with 5% annual return would provide \$150,000 for this proposal. This would provide for salary and benefits for a chair (a \$70,000 salary plus benefits could reach \$100,000 annually). This would leave an estimated \$50,000 for the recommended support for research fellowships to assist in developing the student pool for the program. Many universities also have a partial matching program for endowments that could be taken into consideration for the initial endowment or to increase the impact of that endowment. Examples of some recent endowments (it is not known if there is a university match in these examples) include:

- o A gift of \$1.5 million for the E. Desmond Lee Endowed Professorship for Community Collaboration in perpetuity to Washington University. The chair will move from school to school at the University in five-year intervals, beginning with the School of Art.
- o A \$3.5 million endowment from the Goizueta Foundation to endow a professorship in chemical engineering and for a need-based scholarship fund for Hispanic and Latino students whose families live in the United States to Yale University, Faculty of Engineering.
- o \$1 million to endow a chair in journalism from the Hearst Corporation to the University of Texas at Austin School of

endowment with the National Endowment for the Arts, which had such a program at one time. The American Museum Association is another option. Placing an endowment or granting program with an agency that offers existing staff administering similar programs might reduce the administration expense. This could be a five-year grant program with an amount awarded each year. If a generally accepted 15% administration cost is applied to \$200,000 in grants, the annual contribution would need to be \$230,000. This could provide eight \$25,000 grants. Over five years the total cost of a program of this scale would be \$1,150,000.

The issue of developing an inventory of craft in existing museum collections needs to be preceded with a meeting of museum curators and registrars to agree on terminology for work which now is cataloged as folk art, craft, sculpture, 20th century, etc. A meeting of this type could be organized as a pre-conference at the American Museum Association annual conference.

The process of developing an inventory could be modeled after Save Outdoor Sculpture! Susan Nichols, director of SOS, coordinated this effort that also involved 7,000 volunteers. A survey instrument was created and tested in seven cities with 100 sculptures followed by a pilot study in three states. Following this the survey instrument was changed somewhat in format.

In Phase I of the full survey, 6,000 volunteers reported 30,000 publicly accessible outdoor sculpture, with condition reports, to the Smithsonian Institution's Art Inventories database. Phase I involved grants and training. States were awarded \$25,000 to participate in the survey and city awards were \$800 for assessing the condition of the sculpture. In Phase II of the program,

Journalism.

4. Placement of Craft within Museum Collections

There are several possible components of this program. The granting program for purchase of craft for collections, the granting program for craft exhibitions at generalist museums, and the underlying need for an inventory of craft in exhibiting museum collections.

Any granting program needs to be administered and documented. This could be handled by an endowment to an existing granting agency with guidelines on how the funds would be awarded and the maximum amount that could be used for administration. The granting agency would need to be neutral and not affiliated with any of the recipient agencies, and panel members reviewing requests would have to comply with strict conflict-of-interest requirements.

Although not discussed at the Retreat, the goal of "placing craft in the larger cultural context" might be a basis for placing an

called SOS! 2000, volunteers and students worked to preserve 10,000 sculptures and monuments. This involved training and funding with 125 communities awarded funding for conservation efforts. As a result there is a current database of 32,000 outdoor and 40,000 indoor sculptures.

The portal for the Web-based inventory will be an important decision both for the issue of "placing craft in the broader cultural context" and server capacity for an organic rather than static database. In any discussion of an inventory it would be important to include individuals with experience in the creation of inventories for the arts with technical expertise. North Carolina Summit Retreat on Craft

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