To the Graduate Council:

I am submitting herewith a thesis written by Louise Josephson entitled "A Survey of Craft Programs of College Unions." I recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Science, with a major in Related Art, Crafts and Interior Design.

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Marian G. Heard, Major Professor

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A SURVEY OF CRAFT PROGRAMS OF COLLEGE UNIONS

A Thesis

Presented for the

Master of Science

Degree

The University of Tennessee

Louise Josephson

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L. J.

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ABSTRACT

The purpose of this study was to discover what colleges maintain a crafts center in their union; to study the colleges that maintain a crafts center; and to discover how the various centers operate. This information was presented so that existing programs can view how they compare with the average of the responding centers, and new programs can have an idea of what direction successful centers are taking.

Initial inquiries were made of 510 colleges, and the responses came from 63 colleges that have existing crafts programs in their union. All unions contacted are institutional members of the Association of College Unions - International.

The instrument used was composed of seven sections. The first section establishes the size and age of the craft centers; section two discusses the staff of the craft programs. The remaining sections are devoted to use of the center; financial aspects of the center; publicity and promotion; course offerings in the center; and the evaluation of courses.

Averages were figured and presented; conclusions were made. It was recommended that further study be devoted to the craft center in the college union, to keep up with trends in existing programs and the establishment of new ones. It was suggested too that craft directors communicate with each other in order to strengthen all programs.

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CHAPTER I

INTRODUCTION

The college union is the hub of organized activity on a college campus, and its purpose is to bring together and unify all factions of campus life. It is the union building which most student and departmental organizations use for meetings and conferences. It is the union building that houses the food services, bookstore, theatre, ballrooms, meeting rooms, study rooms, lounges, banking services, sign shop, bowling, billiards, and recreation centers.

In a growing number of unions fully equipped craft centers are operated to provide opportunities for members of the college community to make productive and creative use of their leisure time. Such a program fills a void in the lives of students, faculty, staff, and their families while encouraging self-expression and accomplishment, innersatisfaction and increased self worth.

A craft program of such nature must teach an appreciation for crafts as well as supply the technical knowledge necessary for production by the beginner and advanced student alike. This instruction is usually in workshop or class form, however persons are urged to come on an individual basis if unable to attend otherwise.

The union craft program through its staff is a good will program for the union itself, acting as a source of information for the college and city communities. In many cases contact through the craft center is the only contact some people have with the union building and administration.

Because of the unique position of the craft center and because of the large number of participants form various backgrounds, the staff members are, or should be, earnestly involved in the program. The craft personnel must be totally aware of its position and dedicated to its purpose.

I. PURPOSE OF THE STUDY

Crafts have a long history in America dating back to colonial days when people had to produce furniture, glassware, and dinnerware in order to live. Now in a reaction to mechanization where one can no longer observe the production process, one is undertaking once again the do-it-yourself approach. The craft revival is a live force manifesting itself in the suburbs, rural areas, and cities alike (11, p. xi).

As the center for campus activities, the college union on many campuses includes the craft center in its diverse offerings. An ever increasing number of unions are making plans to include a crafts center in its total program.

The purpose of this study was to survey the colleges that maintain a crafts center, to discover how the various centers operate, and to present the gathered information in such a manner that it may be used as a source for those colleges wishing to establish a crafts center in their union.

II. IMPORTANCE OF THE STUDY

As each new college wishes to include a crafts center within its own programing structure, it has to discover for itself what craft centers

exist and how each program operates. To date a complete list of those college unions operating a craft center is non-existent.

There have been a few articles written on the establishment of a crafts center in the college union and four workshops have been given on crafts at annual conferences of the Association of College Unions - International (1958, 1972, 1973, 1974). The information readily available, however, is vague and hard to find. Even then, those interested in the establishment of a craft center in a college union are left uneducated on many aspects of such an operation.

As a result of this study the following information will be available:

1. A list of colleges operating a craft center.

2. A list of colleges studying the possibility of a crafts center in the future.

3. Data describing the existing craft centers including size, staffing, publicity and promotion, financing, equipment and course offerings, and evaluations.

III. LIMITATION OF THE STUDY

Initial inquiries were made by contacting 510 college members of the Association of College Unions - International. This number is less than the over 900 college membership and does not include the colleges that are not members of ACU-I. Religious and community colleges were not included in the survey.

A small number of respondents (9) indicated that their union had a crafts center with a craft director, yet the questionnaires were answered

by someone other than the Crafts Director, usually the Union Director or a Program Advisor. Possibly some answers would have been expressed differently if the Crafts Director had responded.

IV. DEFINITIONS

> The Association of College Unions - International was founded in 1914 and is one of the oldest inter college educational associations. It is an international organization whose purpose is to provide an opportunity for unions to join in studying and imporving their services, and to assist in the development of new college unions (8, #38).

College has been used throughout for continuity to represent colleges and universities.

Craft Center implies a place (room or rooms) where crafts are being offered and is used in this study to include both craft centers and craft shops as listed by the different unions.

Craft Program is the term used to include all craft centers, craft shops, and union programs offering craft instruction without the aid of a facility specifically for crafts.

Crafts as used in this study refers to a process of creative activity in which a product is the result of the experience.

Program as used in this study refers to the total of all the activities offered by the college union.

Union is used for continuity and in all cases refers to both college unions and university centers.

CHAPTER II

REVIEW OF LITERATURE

> He who does creative work, whether he dwell in a palace or in a hut, has in his house a window through which he may look out upon some of life's finest scenes (11, p. 25).

I. A STATEMENT OF THE CRAFT MOVEMENT

Hundreds of years ago we lived by our hands. The poor people fabricated the necessities while the rich commissioned others to do their work. Crafts people acted first as apprentices and then would attempt to open their own shop (15, p. 8).

With the Industrial Revolution there was an increase in mass production. Shop keepers were forced to close their shops and people had to join factories as designers. Only a few survived to work on special assignments. "Reproductions by machine became the national aesthetic (15, p. 8)."

Encouraged by the pre - Raphaelite painters, artists began to produce furniture. William Morris (poet, weaver, book designer, illuminator, and wood engraver) was a catalyst to those who surrounded him. In England the climate was right for the artist - craftsman to emerge in numbers. In 1844 the Art Workers Guild was formed, and in 1888 these craftsmen held the Arts and Crafts Exhibition because the painting and sculpture salons did not include their work equally (15, p. 8).

The next step in the world craft movement was in 1919 when Walter Gropius set up and opened the Bauhaus Group in Germany. "Its school

turned the creative person into harmony with all the visual arts (15, p. 8)." Each student was trained by a painter, sculptor, and master craftsmen. These people were free to work and were not limited to any media (15, p. 8).

Just at the summit of the Bauhaus influence, Hitler disbanded the schools, but work of the movement had reached the creative minds in the United States. When Hitler declared war, many converts migrated to the United States (15, p. 8).

With the growth of trade unions and an increase in machinery, there was an increase in leisure time. The culturally oriented gave support to the symphony, orchastra, museums, and the opera. By the twenties there were a few artist - craftsmen scattered across the country creating in isolation. Most of them were working in clay. Metal immerged in the late thirties, weaving in the forties, and glass blowing in the sixties (15, p. 9).

> When the Depression was in full swing, the public was hardly in the mood for the luxury of buying one-of-a-kind objects, nor was the number of major craftsmen working very impressive for a nation so large, but the message was spreading - even if only by word of mouth; and more important, the stage was being set, with props securely placed, for the decade to come (15, p. 10).

An important factor during this period was the fact that art schools opened with craft courses in their curriculum. Those schools with crafts already in their curriculum increased their offerings. The schools included Alfred, Syracuse, Cranbrook Academy of Art, and the Cleveland Institute of Art. They were strengthened by the immigration of renouned crafts people during the war years. "Four such personalities were Marguerite and Franz Wildenhain, Anni Albers, and Trude Guermanprez, disciples all of the Bauhaus (15, p. 10)."

Another major move was when Ms. Vanderbilt Webb, wealthy patron of the crafts, opened America House in New York (15, p. 19). America

House was the first major retail store to acquaint the public with handmade objects (15, p. 10).

In 1941 a mineographed sheet was circulated to stockholders of America House. This was to become Craft Horizons, the official organ for the American Crafts Council (15, p. 15). In 1947 the magazine was turned over to the hands of professionals (15, p. 20) and assumed its present format.

The American Craftsmen's Educational Council (later Educational was dropped) was founded in 1943 by Ms. Webb (15, p. 20). This organization is now known as the American Crafts Council. ACC was established to create a means of contact between the isolated craftsmen across the country. In 1956 Ms. Webb "effected the opening of the Museum of Contempory Crafts, sensing there must be a museum show case on a national level (15, p. 20)."

After World War II, an additional outlet was found for crafts - universities. Here students concentrated more on philosophy than on skill. They got their proficiency by attending private summer workshops under the masters. After graduation they would settle in the country away from urban centers. Here they set up homes and studios (15, p. 11).

Significant changes took place in the fifties. More craftspeople became teachers on the college campus. There was an increase in the number of craft courses and design departments; craft organizations and conferences were initiated (15, p. 13). The growth of the American Crafts Council and the establishment of the Museum of Contempory Crafts "played a great part in the increased interest and support of current activity and trends in the hand arts (13, p. 21)."

> The American art-object movement pioneered in the twenties and thirties and fully civilized by the fifties and sixties, is from a scholarly point of view, undocumented (15, p. 15).

Since its establishment in 1941, Craft Horizons magazine has been leading the way to bring the latest developments to the public. Since then new craft magazines have become available on all subjects. Teachers' publications Arts and Activities and School Arts acknowledge the need for and growth in crafts in the school (13, p. 21). Professional magazines on many subjects are published monthly and/or quarterly for the more serious craftspersons. Ceramics Monthly and Shuttle, Spindle and Dyepot (published by the Handweavers Guild of America, Inc.) are other crafts publications now in circulation.

The current crafts explosion is not a return to primitivism. We "still want a mirror finish on our cars...we hanker for crafts that bear the impirnt of a human hand, the trace of a human spirit (10, p. 51)." Why this great interest in crafts? It is a form of relaxation "and the more intense the concentration the greater the relaxation (9, p. 5)."

People are looking to the past and simplicity as a form of relaxation in busy society. The most important factor in the craft movement is that it stimulates the creativity that is lacking our daily routine, for "man must construct; he must see the fruits of his labor (9, p. 6)."

This was seen with the flower children of the 1960s and moved into a national desire to simplify matters. More and more people are growing their own food and working with their hands. People are influenced by many economic factors as well. People are asking why they should buy a product if they can make it, especially if they can make it better (9, p. 5).

Society is faced with problems that did not exist in the past - that of the conservation of our resources. Life as we know it is a world of parts. People see only the portion they are working on, for no one makes the whole (14, p. 56). Boredom brings on fatique. With routine days, people feel the lack of a challenge (14, p. 59). With shorter work weeks and an increase in mechanization, people are now having to adjust to an increase in leisure time (14, p. 61). "This leisure must be made to contribute to a man's advancement, to aid him in his pursuit of happiness, and to give him a sense of worthwhileness (14, p. 63)."

We live in a time when...

> all the arts are undergoing extensive broadening, overlapping, discovering of new forms, making new contributions applied to different uses; at a time when the most consistent and obvious thing about the world is change (13, p. 18).

Each handicraft has its own special reward, but some general assumptions can be made. Through crafts there is a selfexpression which daily life does not allow and a growing appreciation of beauty in things of everyday life (11, p. 26).

II. A BRIEF HISTORY OF COLLEGE UNIONS

Joint honors for the founding of the college union goes to Cambridge and Oxford. In 1815 members of three debating societies at Cambridge formed a union for the purpose of debate. They met in an inn, eating before and drinking after the debates. In 1866 the union members built a home including a reading room, lounge, dining service, a bar, committee rooms, smoking rooms, writing and billiards room (18, p. 134).

In the Spring of 1823 a debating society was founded for the whole of the university of Oxford known as "the Oxford Union" (6, p. 2).

In 1829 the members met in a bookstore. They voted to institute a life membership plan to be paid once by its members. This along with some money given by the college president allowed the first building to be built in 1857 (18, p. 134).

Both the Cambridge and the Oxford unions were lively centers of social life, but were closed to all but fee paying members. They were not "all university community centers" (18, p. 134).

Influenced by the "debating unions" in England, an invitation to form a "social club" was extended to students at Harvard in 1895 (6, p. 9), however, the first American union was Houston Hall at the University of Pennsylvania in 1896 (18, p. 135). The Pennsylvania catalog of 1896 describes the status of Houston Hall.

> The purpose of Houston Hall is to provide for all the students of various departments a place where all may meet on common ground; and to furnish them with every available facility for passing their leisure hours in harmless recreation and amusement (6, p. 10).

The next major step in the history of the college union was Hart House which was built in Toronto at a cost of two million dollars in 1919. The uniqueness of Hart House is its unprecedented range of facilities. It was designed to serve students, faculty, staff, administration, and alumni. It included in its facilities an art gallery, sketch room and photographic dark room (18, p. 135).

At the turn of the century, there was an increase in off campus housing. Many students were living at home and there was in increase in the number of fraternaties for small groups. This "specialization of diciplines contributed to the fragmentation of the university (18, p. 135)." American colleges began to sense the need for a community union.

A need for a campus community was expressed by the President of the University of Wisconsin in his inaugural address of 1904.

> For when a student goes out into the world, no other part of his education is of such fundamental importance as capacity to deal with men. Nothing that the professor or laboratory can do for the student can take the place of daily close companionship with hundreds of his fellows (6, p. 11).

Then in 1909, President Woodrow Wilson of Princeton added:

> The mind does not live by instruction. The real intellectual life of a body of undergraduates, if there be any, manifests itself not only in the classroom, but in what they do and talk of and set before themselves as their favorite objects between classes and lectures.
>
> If you wish to create a college, therefore, and are wise, you will seek to create a life...My plea, then, is this: that we reorganize our colleges on the lines of this simple conception, that a college is not only a body of studies but a mode of association...It must become a community of scholars and pupils (18, p. 135).

Unions followed, as men's clubs, at Brown, Michigan, Wisconsin, Minnesota, Ohio State, Illinois, Indiana and Case. "The debate activity tapered off; greater provisions were made for games, for meetings, and for food (6, p. 14)." The American union became a social center, a place to meet friends, and a place to eat. "For a time - the first quarter of the century - this seemed to be a good idea only for men. Again, the British influence, no doubt (6, p. 14)."

At the end of World War I, enrollment in colleges increased due in part to women's sufferage and the increase in the number of women that wanted to be viewed as equals on the college campus. Students were forced into overcrowded, poor housing. The college union was seen as equal to the recreational centers of the war. In many cases, the union was seen as the answer to many problems of life on the campus (6, p. 17).

The resulting idea was to build a living memorial to alumni. Thus the union developed and the idea of a deliberate and ongoing social and recreational program was developed. This program is unlike most of the unions in the world where the union is only the building which allows events planned by special interest groups to take place; in such places some 50 percent of the student body may never participate in activities (18, p. 136).

After World War II there was again an increase in the number of students on campuses when the veterans returned to study. Again, the money for memorials was made available and there was an increase in the number of unions. The trend of building unions on campuses was helped when in 1956 legislation allowed the Housing and House Finance Agency to give a low rate loan (18, P. 138).

In the 1920s there were a dozen unions; now 1,000 are planned or built. There are no less than 850 junior colleges that are in the position to have unions and there are 400 unions overseas (7, p. 3).

> Almost every college now recognizes that wherever young people are gathered together away from home, a center and program for their out-of-class life are needed if the college is to fulfill the needs of living along with learning - that the union is as normal and necessary a part of the college equipment as a gym, dorm and library (7, p. 5).

The university is intended to prepare young people for an intelligent participation and effective leadership in our life together. "The union has a unique and superlative opportunity to enhance the quality of leisure, because it is in the area of a student's leisure time that it operates (7, p. 6)."

The union is fundamentally an expression of the needs of the people of the college at leisure. What is interesting and important to the people should be available through the union. The union exists to provide a

place to meet socially in lounges, libraries, and dining areas. The union also offers activities which are conducive to social dating. Rooms and equipment are available through the union which allow people to work together on common projects in a congenial atmosphere. The facilities introduce students to an enduring satisfaction from arts, books, and hobbies thus leading to productive use of leisure time (7, p. 8).

The college union is the best financed of all community centers.

> It has the responsibility of supplementing the formal academic instruction of the school with a broad, lively, and attractive program of enrichment and experiences in the arts, in political debate, and in social intercourse. It also sees itself quite consciously as having to do with the development of leadership skills among students, and with generating a habit of service to the academic community, which hopefully will be carried over into the wider world the students enter on leaving school (18, p. 129).

III. CRAFTS CENTERS IN THE COLLEGE UNION

In 1956, the Association of College Unions - International prepared a statement that its members felt was the "Role of the College Union."

> The union is the community center of the college, for all the members of the college family - students, faculty, administration, alumni, and guests. It is not just a building; it is also an organization and a program. Together they represent a well-considered plan for the community life of the college (17).

The statement continues by saying that the union provides services and conveniences that the campus family needs in daily campus life. Through the union one gets to know others in an informal setting. It is part of the educational program of the college (17).

As unions are providing for the needs of the college student, the facilities of today include a place for informal meetings, a variety of types of food services, and a sales area for goods and services. It houses

student organizations, administrative office spaces, provides meeting spaces and acts as a tie between the commuter and the university community. The union is a social and recreational center and serves an educational function in the cultural, political, and civic development of the student (18, p. 129).

Many unions include in their offerings a craft center to be used by the campus community. Other union programs include informal craft instruction when a craft center is not possible. The purpose of these organizations is to promote art skills in order to provide an outlet for a personal need for creativity in leisure time for both groups and individuals.

> The opportunities available in the Center for individual creativity, for learning the basic elements of good design, for development of specific skills - the total scope of the Arts and Crafts Center - is a direct expression of a concern for an education, interesting, and effective use of leisure (2).

In 1972 Jack Jenkins and Sidney McQueen conducted a survey of 891 member colleges of the Association of College Unions - International. They received 330 returns and the data gethered was compared with that found by Boris C. Bell in his survey of 1962 (12, p. vii). The 1972 survey covered the administration and operation of the union and crafts was one of the facilities that was included; of the 330 unions responding there were but 42 unions that had craft centers. Twenty-three of these are from colleges with 10,000 plus students. Of these 42 unions, 25 unions had crafts before 1962 and 17 unions began their craft center between 1963 and 1972 (12, pp. 248-49). In the survey to be presented here, there has been a significant increase in the number of craft programs, for there are now 95 unions that have craft centers and/or offer craft instruction.

A crafts program was established at the University of Florida in 1947. This was the first time that a union had an established craft program. Prior to this in 1919, Hart House, University of Toronto, included an art gallery, a sketch room, and a photographic dark room in their new facilities (18, p. 135). This was a first. To date however, it has no more than this. In 1958 at the ACU-I conference, the University of Florida presented a workshop on craft programs. In a letter from this college, Kay Botts wrote in 1960 that the philosophy of the center depends on the person selected to run it:

> The ideal person - trained in crafts, but one who is willing to accept the possibility that this will not be a "prize winner," and can understand that the students, faculty, and staff are there because they "want to be there," and will not demand of themselves what a trained craftsman expects. They must like people and adjust to the hobby level, rather than the experimental field (4, p. 2).

The craft center at Indiana University in Bloomington has been in operation for 16 years. Jim Berger, the current director, is presently writing a descriptive analysis of the Indiana Memorial Union Craft Shop that will include its history, a floor plan of the shop, a list of major equipment in each studio, supplies for each workshop, and addresses of suppliers (3).

Crafts have been in the union of Brigham Young University since 1964 (5, p. 12). Under the direction of Elvin Ostler, the BYU Crafts Center has developed into the largest in the country. Mr. Ostler has helped many people in the inception of craft centers at other colleges and has completed a manuscript of the crafts offerings at Brigham Young.

The craft center is the site of leisure time activity that gives the students an opportunity to work with their hands. The craft center provides

the facilities to work on projects and supplies the tools and equipment that are not available or are too expensive for students to own. Not only does the center give the employees practical experience and enhance the students' feeling of worth and accomplishment, but it also allows students with similar interests to meet and exchange ideas. The students are able to release tension in the center while producing gifts at an inexpensive rate (16, p. 5).

Most colleges see the advantages of a craft center in their union building and are expanding their total program to include one. The craft center widens a student's horizons and is a new source of ideas and contacts. It is an opportunity for the student to experiment and generate a new enthusiasm for crafts. The craft center fills a much needed place in the life of the students - from those who are frustrated with classes and in need of releasing tension to those who need a place to work or some professional assistance with a project.

CHAPTER III

PROCEDURE

The purpose of this study was to survey the colleges that maintain a crafts center, to discover how the various centers operate, and to present the gathered information in such a manner that it may be used as a resource for those colleges wishing to establish a crafts center in their union.

I. SELECTION OF THE PARTICIPANTS

The Research Committee of the Association of College Unions - International was approached to approve this study to give it the credibility it needed to assure a response from its members. Under the direction of Committee Chairman, John F. Ketter of the University of Northern Iowa, the author was interviewed by the committee on March 24, 1974, in Toronto, Canada. Approval was granted and a mailing list was obtained from the Association office at Stanford, California.

The list of names sent was reviewed and the religious and community colleges were eliminated. The remaining 510 colleges were used in this study.

II. DEVELOPMENT OF THE QUESTIONNAIRE

The questionnaire developed for union directors and craft directors consisted of seven parts. The first part was intended to give general information about the colleges responding. This section included the size of the craft area, its location, and its affiliation with other departments.

The second section discusses the staff of the craft program, their educational background, and their area of expertise.

Section three covers the usage of the craft centers. This includes who uses the facilities; the approximate number of persons attending; classes and workshops offered with enrollments; and the regular hours of the center. Forms of publicity and promotion are covered in the fourth section.

The financial aspects of the craft center is covered in the fifth section of the questionnaire. This includes how the program is financed, the scale of supplies, and revenue producing areas in the center. The subject of gross sales is also covered. Other areas investigated include the expenditure in the original, current, and projected operations as well as the salaries and wages of the employees.

Equipment and course offerings are covered in the sixth section. This includes what equipment each union now owns and the suggested minimum equipment to begin a program. This section also covers the courses offered, the response towards each course, and future projections.

Section seven was outlined to study how, when, how often, and by whom the craft center is evaluated.

III. COLLECTION OF THE DATA

A letter of introduction and explanation and a self-addressed post card was prepared and mailed to the union directors of the 510 colleges selected previously. The first mailing was intended to find from this group the colleges that have existing craft programs and those that are studying the possibility of extablishing a craft program in their unions.

Of the 510 letters mailed, a total of 358 (70 percent) post cards were returned. Ninty-five of the 358 unions responding have craft programs and 94 wish to add a program in the future.

A questionnaire and second letter was prepared and mailed to 93 of the 95 unions with craft programs; two of the unions indicated no desire to receive the questionnaire. Of the 93 questionnaires mailed, 63 (68 percent) were returned. It was from these 63 returns that the data was taken.

CHAPTER IV

DESCRIPTIVE ANALYSIS AND INTERPRETATION OF DATA

The purpose of this chapter was to present and discuss the findings of the survey. This information was collected by means of a questionnaire from 63 union and craft directors that are institutional members of the Association of College Unions - International. The questionnaire was designed to locate the college unions that sponsor craft programs and determine from the information supplied how the programs are financed, staffed, and equipped and what crafts are available through the programs.

Returns from all 63 unions were tabulated and the conclusions were made. A list of colleges may be found in the Appendix.

I. GENERAL CRAFT CENTER INFORMATION

Although the concept of crafts in the college union is not new, it has been within the last six years that the craft center has been given the support that now makes it one of the viable functions of these unions. This is the response given by those completing the questionnaire that was designed to study craft centers in the college union. Ninty-five unions were located that have craft programs in their facilities and 63 responded to the questionnaire. Twenty-four of these 63 centers are less than three years old; 21 centers are from three to six years old; while ten unions have had crafts in their union from seven to eleven years. Only seven craft centers in the country are twelve or more years old.

All but six of the craft centers are located in the union building. Those not in the union building have space in a residence hall, a physical

education building, a student life building, or any other free space conducive to the teaching of crafts. Seven of the respondents mentioned having a secondary center through the union as a part of the craft program.

The size of the area devoted to crafts in different unions varies a great deal. Some unions have no specific room or rooms set aside for the teaching of crafts but teach subjects that allow mobility from one open meeting room to another. There are 16 unions that fit this description. Of the 47 unions that have specific craft centers, the average size of the center is 1,820 square feet. The range in size is from 100 square feet to 7,500 square feet.

Twenty-one craft centers are independent of another department on campus while 19 mention an affiliation with the union. Other affiliations mentioned include those with student activities, the program department, a campus council, student committees, and a pottery co-op. Only two unions mentioned an affiliation of any sort with a department outside union or student activities programing. In one, financial support was given by the Art Department, and in the second union the appointment of the graduate assistants was made by the Craft Department within the College of Home Economics.

II. STAFF EDUCATIONAL BACKGROUND

It was difficult for the author to draw conclusions about the educational background and status of the staff in the craft center. Some unions responded by listing the number of persons employed in the craft area, some merely said yes; some listed only the craft personnel, some listed the number of persons in programing and administration as well. Two tables

have been prepared relating the following: Table I lists the educational background of the staff while Table II outlines the status of the staff in question. Some people responded by marking their questionnaire with an X rather than by number. For calculation purposes, the number one (1) was substituted for an X. Undergraduate students have been included with the figures in the "Bachelor's Degree" column.

A majority (45 of 63) of the unions employ persons with a Bachelor's Degree; slightly less than half (30 of 63) of the unions employ persons with a Master's Degree; while only eight unions have employees with a Doctoral Degree. Thirty-seven of the 63 responding employ crafts people without a specific degree. These people are instructors hired on a one-to-one class basis.

Thirty-four of the 63 union craft people depend on undergraduate students as workers and teachers. The undergraduate is the one most frequently mentioned craft employee. In 31 situations the craft employee is a full time union staff person with other union responsibilities. This is usually the case when the program does not include a permanent room and/or facilities for craft activities. Twenty-three centers are employing both guest instructors and local crafts people. In only 20 of the total 63 unions responding are there full time craft directors.

The craft director is solely responsible for all activities taking place in and sponsored by the craft center. The director schedules all classes, workshops, demonstrations, and all other instructional activities. This person oversees the hiring and work schedules of all employees in the center; maintains all the equipment in good order; and orders all supplies needed for sessions.

TABLE I

EDUCATIONAL BACKGROUND OF CRAFT PERSONNEL

	Number of Employees					
Education	1 - 3	4 - 6	7 - 9	10 -12	13 - 15	Over 15
Bachelor's Degree	27	5	4	3		6
Master's Degree	27	2	1			
Doctoral Degree	8					
Craftsperson without a Degree	25	4	3	1	2	2

Total Number of Unions Represented by this Table - 63

TABLE II

STAFF STATUS OF CRAFTS PERSONNEL

Status	Number of Employees					
	1 - 3	4 - 6	7 - 9	10 - 12	13 - 15	Over 15
Full-time union staff persons with other responsibilities	28	2		1		
Part-time union staff persons with other responsibilities	8					
Part-time union staff persons with no other responsibilities	1	3				
Full-time craft area supervisor/ director	20					
Part-time craft area supervisor/ director	9	1				
Graduate student assistants	13	2				
Undergraduate student assistants	22	6	3	1		2
Union committee members	7	1		4		1
Volunteer workers	9	2	1	2	1	
Guest Instructors	16	3		3		1
Local craftspersons	19	2		1		1

Total Number of Unions Represented by this Table - 63

The area of expertise of the different staff members varies significantly. This again is due in part to the fact that some unions listed all employees in the program office (including secretaries and administrators) while others listed only those specifically involved in the crafts program. There was no way the author could separate the two. In many cases the individual completing the questionnaire listed specific craft areas of expertise for each instructor while the remainder listed the college degree or department of the individual.

From the 48 unions listing the area of expertise of the employees, there were nine people listed from an activities, administrative, personnel or union work background. There were as additional twelve persons whose expertise was counseling. Twenty-four people represented the areas of art, crafts, design, industrial arts, recreation, and education. Specific crafts were mentioned for an individual instructor or volunteer a total of 82 times.

III. USAGE OF THE CRAFT CENTER

Fifty-seven unions reponded to the question concerning the eligibility of persons using the craft center. Of the 57, there were 25 centers that had no restrictions on who used the facilities, including people in the community, while there were 20 centers that excluded people in the community. Two centers were open to students only; two centers were open to students and student spouses only; there were eight centers where students and staff used the facilities.

Fifty-five of 60 centers include scheduled classes or workshops for persons using the facilities. Thirty centers have workshops with from

ten to 19 persons; 22 centers have one to nine persons per workshop. Five centers have from 20 to 29 persons in each workshop and there is only one center with from 30 to 39 persons per session. From a total of 57 centers responding, there are 49 centers that have a limit on enrollment for some or all classes.

There is a difinite preference for classes in the evening. They seem to be most successful at this time for 49 out of 60 centers. The subject matter of the classes is varied each term depending on interest and availability of instructors (46 of 54).

The craft centers are open on a regular basis for nine hours a day Monday through Friday. Five centers have Saturday hours and six are open on Sundays. In 29 cases out of 48, the craft center facilities are not closed during class sessions to any except class members. Regular hours are maintained in the summer (39 of 56), but the hours may not exactly be the same as the regular hours for the remainder of the year.

IV. PUBLICITY AND PROMOTION OF THE CENTERS

Many centers have big publicity campaigns to promote their activities. Different forms of publicity are used. A list of these follows with the number of times mentioned by the various centers.

School Newspapers	58
Posters	51
Fliers	38
Brochures	38
Quarterly/Yearly Calendars	37
Mailings	23
Table Tents	6
Closed Circuit TV	4

Arts and Crafts Fairs, display cases, the campus radio, and newsletters were each mentioned twice. Additional forms of publicity mentioned

include the public TV, faculty/staff paper, university information system, the student handbook, a craft calendar, local newspapers, and workshops.

To supplement the crafts program and help educate the college community to crafts and to attract them to the facilities, diverse activities are sponsored through the craft center. This includes the following in preferred order:

Exhibits	48
Display Space	35
Sales	33
Special Workshops	31
Guest Demonstrations	30
Mineographed Handouts	28
Magazines	21
Books	19
Illustrative Material	15
Slides	14
Photographs	9
Field Trips	6
Radio	5
Movies	4
Television	3
Museum Tours	2

V. FINANCIAL ASPECTS OF THE CRAFT CENTER

Forty of the centers receive money from the union operating funds and 23 are funded by activities fees. Twenty-three centers charge a craft area membership fee while 32 use student assessments and 17 use non-student assessments to finance their program. In five cases monies are received from general university funds.

One of the 63 craft centers uses money from sales to finance their craft center. Fifty-three of the craft centers charge for supplies used in the center. In forty out of 56 cases there is a sales area for supplies in conjunction with the craft center, but in only five programs are students required to purchase their supplies from the sales area. Alternate suppliers

listed include the school bookstore (10), off campus stores (13), direct purchase from the instructor (5), and mail orders.

Exactly 50 percent of the centers (26 of 52) sell items at a profit. The percentage markup is from one percent to 75 percent. The average of the 26 centers is a markup of 21 percent.

Revenue producing areas other than crafts are often located under the direction of the crafts center. Income from these areas are in addition to that from sales. These areas include a sign shop (15), photography lab (11), printing labs (4), and silk screening service (3). Additional references were made to ceramic fees and casting fees as an added form of revenue for the craft center.

While one craft center has an annual gross sale of supplies and services that exceeds $140,000, the breakdown of gross sales is as follows:

28 centers	less than $ 3,000
11 centers	$3,000 - $ 6,000
4 centers	$6,000 - $ 9,000
4 centers	$9,000 - $12,000
5 centers	above $12,000

Craft centers can begin on both a small and full scale operation. This is reflected in the initial expenditure for permanent equipment. The range of initial expenditures is from $200 to $28,000. The average expenditure for 35 centers initially was $5,200.

One can see the magnitude of the various programs when studying the annual expenditure for the craft area. No averages or trends could be deduced because of the many stages of the various programs and the amount of information each union submitted. Some centers are still in their initial stages while others are in a position to predit trends and present

future projections. The expenditure for equipment and supplies in the craft centers is listed in Table III and Table IV.

Averages reflecting the expenditures for publicity, programs, and exhibits could be made. In determining the averages, the highest and lowest figures were excluded. Forty centers currently spend an average of $229 on publicity; this represents a range of $25 to $1,500. In the future, centers project spending $344 for publicity (this figure represents 30 centers with a range from $50 to $1,500). From a range of $50 to $7,200, 26 centers currently spend an average of $931, and 21 centers project an expenditure of $1,530 ($50 to $10, 000) on programs in the craft center. Twenty centers currently spend $315 on exhibits (0 to $6,500) while 18 project an expenditure of $684 (a range of $50 to $7,500) for exhibits.

In response to a question on salaries, 33 centers suggested that an average amount of $7,620 be paid the craft supervisor. This comes from a salary range of $2,000 to $14,000. Eleven centers suggest that an assistant supervisor receive $5,777 (a range of $3,000 to $10,000). In all cases it was suggested that both the student assistants and hourly wage employees receive the hourly minimum wage. An average of $5.11 per hour was suggested by eleven centers as the salary for outside instructors.

VI. EQUIPMENT AND COURSE OFFERINGS OF THE CRAFT CENTER

Institutions without a craft center and equipment can sponsor craft activities; however, all centers responding to the questionnaire indicated they had equipment in their center. In some cases this was one piece of

TABLE III

AVERAGE ANNUAL EXPENDITURE FOR PERMANENT EQUIPMENT

	Current Operations	Future Projections
$100 - $ 999	20	8
$1,000 - $1,999	11	12
$2,000 - $2,999	4	5
$3,000 - $3,999	2	5
$4,000 - $4,999	4	1
$5,000 and above	6	5

Total Number of Unions Represented by this Table - 47

TABLE IV

AVERAGE ANNUAL EXPENDITURE FOR SUPPLIES

	Current Operations	Future Projections
$100 - $ 999	19	7
$1,000 - $1,999	12	6
$2,000 - $2,999	2	7
$3,000 - $3,999	8	5
$4,000 - $4,999	2	3
$5,000 and above	6	6

Total Number of Unions Represented by this Table - 51

equipment; others had multiple listings. In order to give one an idea of what equipment is presently available for use in the craft area, averages have been made and numbers have been rounded off to the nearest whole number. To avoid misleading the reader with regard to the amount of equipment, the number of centers having this equipment is included. This information is found in Table V.

Pottery is offered in more centers (41) than any other activity. There are at least three centers that offer work in clay by the use of ceramic molds rather than pottery wheels. Silk screening is offered in half (36 of 63) of the centers. Enameling (35), photography (34), and wood working (32) equipment is available in nearly half of the centers. Equipment for weaving and metalwork is also included in a large number of centers. Leather equipment (8) and book binding presses (2) are available on a limited scale. Rental cameras (5) are also offered on a limited scale through the craft center.

Table VI gives one an idea of the course offerings in the existing craft centers and whether they were in the initial program or in the present program. Some centers are now in their initial program. The response by students given to each course is recorded as highly accepted, average response, and limited course participation. Future projections for each course are recorded by the number of centers planning to eliminate them and the number of centers planning to add them to their existing program.

The numbers indicate the number of institutions responding in each category. Areas of interest were mentioned and not included in Table VI because of the small number of responses. These areas include seasonal activities, lapidary, quilting, framing, and children's classes.

TABLE V

EQUIPMENT AVAILABLE IN THE CRAFT CENTER

	Average Number	Number of Centers
Potter's wheels	3	41
Ceramic kilns	2	44
Sculpture stands	4	16
Floor looms	2	11
Table looms	4	14
Hooked rug frames	2	5
Silk screen frames	7	36
Enameling kilns	1	35
Acetylene torches	2	26
Casting Machines	1	19
Polishing Equipment	1	28
Wood lathes	1	18
Assorted wood equipment (sets)	5	32
Printing presses	1	20
Photo enlargers	4	34
Rental cameras	3	5
Book binding presses	2	2
Drafting tables	2	18
Easels	6	14
Sewing machines	2	14
Leather tools	1	8
Dry mount press	1	3
Hot plate	2	16

TABLE VI

CLASSES BEING OFFERED BY EXISTING CRAFT CENTERS

	Course Offerings		Response			Projections	
	In Original Program	Presently Offered	Highly Accepted	Average Response	Limited Participation	Plan to Eliminate	Plan to Add
Ceramics	33	35	32	7			17
Weaving	12	26	11	9	8	2	16
Rug weaving	5	14	5	7	5	1	8
Silk screening	20	20	7	10	9	4	12
Block printing	12	15	3	8	9	1	7
Batik	14	21	7	13	6	1	11
Tie-dyeing	18	11	4	10	6	3	10
Stitchery	16	18	8	10	9	2	10
Fiber manipulation	9	14	6	8	3		5
Enameling	18	19	5	8	6	1	7
Jewelry	20	23	13	11	2	2	13
Metal sculpture	6	6	1	2	2		1
Electroforming	1	1			1		1
Casting	9	15	6	7			3
Wood working	20	21	15	7	3	1	11
Leather work	25	25	15	9	8	1	20
Plastics	1	5		1	3	1	5
Photography	26	28	26	4	2		16
Glass	5	9	6	1	3	1	4
Mosaics	3	1	2		1		3
Book binding	2	3	1		2		
Drawing	10	15	5	7	3		7
Painting	6	11	6	4	3		1
Poster work	14	16	10	4	3		3
Candlemaking		11					
Decoupage		4					

It was thought that young and yet to be established centers would benefit from the knowledge of the minimum amount of equipment necessary to begin a program as suggested by existing centers. The information gathered will not be presented here, for they represent conflicting answers. Programs that are operating well with a small amount of equipment suggested a minimum of one to two pieces of equipment in each category in order to begin a program. It appears the more equipment available, the larger the program. However, depending on local interests, available space, staff expertise, and monies for equipment, a union can begin a craft program at any level.

VII. EVALUATION OF THE CRAFT CENTER

All unions were asked to determine the criteria by which they evaluate the craft center. In forty cases, the craft center is evaluated at the end of each term while the evaluation is done on an annual basis in sixteen centers. The criteria used for offering or not offering a particular subject is listed below in order of importance as tabulated from the 56 responses.

Expresses Interest
Available Equipment
Staff Expertise
Finances
Student Evaluations

The program is evaluated by the craft supervisor (40), class participants (30), the college union program director (26), the craft assistants (26), and the union director (24). In addition the evaluation of the program is done by student committees (4), the public (3), Governing Board (2), and the instructors (2). The result of the survey shows factors influencing the establishment, organization, and continuation of a craft program within

the union. These factors are the student support (41), the college union program director (27), the college union director (26), the staff (9), the faculty (5), and the craft supervisor (3).

CHAPTER V

SUMMARY AND CONCLUSIONS

The purpose of this study was to determine what institutions offer a crafts program in their college union. A questionnaire was developed to study the size, staffing, usage, publicity, course offerings, and responses of these craft programs.

I. SUMMARY

There are 95 unions that offer a crafts program; of that number, 63 responded to a questionnaire about their program. The number of craft programs within the union has more than doubled in the last six years and there are 94 unions that are planning to add crafts to their program in the future. At this time most of the craft programs are sponsored through the Program Office of the union with a program advisor as the staff person directing the activities. To date there are only twenty unions with a full time craft area supervisor and ten with a part time supervisor.

The majority of crafts employees are undergraduate students, student volunteers, and local craft people without a specific degree. These people serve as assistants and instructors hired on a class-to-class basis.

Many craft programs offered through a program office have neither room nor equipment. These programs operate on a workshop basis charging for specific materials and for the instruction. Those programs that have the facilities however, have the personnel to keep the center open on a regular basis both for class instruction and for free activity. The equipment

involved in the operation of a craft center is most dependent upon staff expertise, available space, student interest and funding.

II. RECOMMENDATIONS

Through the Association of College Unions - International, periodic contact should be made with unions offering a crafts program in order to remain informed as to the trends in the crafts area.

Further surveys should be done with those unions planning to start to see what their expectations are and how existing programs can help them.

Further contact with those unions planning to start a crafts program to see if and when such programs are instituted.

A consultation team or teams through the Association of College Unions - International should be formed to meet with unions interested in initiating crafts programs to share their experiences with the unions in the establishment of future craft centers.

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APPENDIX

LETTER OF INTRODUCTION

Louise Josephson, Coordinator
Arts and Crafts Center
Room 24, University Center
Univeristy of Tennessee
Knoxville, Tennessee 37916
May 10, 1974

Dear Association Member:

I am currently employed as the Arts and Crafts Coordinator for the University Center of the Univeristy of Tennessee - Knoxville. I am also a graduate student working toward a Master of Science Degree with a major in Crafts in the Department of Related Art, Crafts and Interior Design with the College of Home Economics.

With the support of the ACU-I Research Committee, I am doing a study on the status of craft programs that now exist in many university centers and college unions across the country. At the present time, there is little published information on this subject. I hope that through this study those colleges and universities that are in the process of establishing craft programs in their union will benefit from this study as a resource for their undertaking.

This project can be a success only if you will help me locate those institutions with established programs within their unions. I will greatly appreciate your assistance by checking the appropriate information on the enclosed post card and returning it to me. Upon receipt of these cards, I will mail a questionnaire to those persons with craft programs. Any added suggestions and information you might be willing to share with me will be appreciated.

Sincerely,

Louise Josephson

mwb

Enclosure

ENCLOSURE CARD

A. Name of college/university_____

B. What was the total FTE enrollment of the institution for Fall, 1973?
_____

C. Does the union/center offer a crafts program? _____Yes _____No

1. Was there an area for crafts in the original plans of the union/center? _____Yes _____No

2. If a crafts program does not now exist, has there been one in the past? _____Yes _____No

3. Why was it discontinued? (Mark all appropriate information.)
_____Lack of interest _____Unavailability of staff
_____Lack of financing _____Lack of equipment

D. If a crafts program does not exist, are planning to add one in the near future? _____Yes _____No

E. Would you fill out a questionnaire on the program in your union/center? _____Yes _____No

F. Name of individual to complete the questionnaire_____

Position_____

Address_____

SECOND LETTER

Louise Josephson, Coordinator
Arts and Crafts Center
Room 24 - University Center
University of Tennessee
Knoxville, Tennessee 37916

May 31, 1974

Dear Association Member,

It is gratifying for me to have received the support that I have thus far in my study on the operation of existing craft programs within ACU-I member university centers and college unions. As a result of my original request and the speed with which people responded, I am now in a much better position to know where craft programs are being offered and who would be in a position to fill out one of my questionnaires.

Approximately 30% of all unions responding to my original mailing do not have craft programs and are now in the process of planning crafts as part of their program. Many people have written that the information I receive from my questionnaire will be a great aid to them in their planning.

Because of your response, I am enclosing a copy of my questionnaire which I hope you will fill out at your earliest convenience and return to me. With your continued support I plan to compute the answers in early summer.

Upon completion of my study the findings will be printed and available to you upon request. If you wish to receive a copy of the study, please indicate so at the end of the questionnaire.

Sincerely,

Louise Josephson

Enclosure

QUESTIONNAIRE

A SURVEY OF CRAFTS IN THE COLLEGE UNION

Name of Institution _____

I. GENERAL

A. How many years has the craft program been in operation?

1. ____ Less than 3 years
2. ____ 3 - 6 years
3. ____ 7 - 11 years
4. ____ 12 or more years

B. Is the craft area housed in the union building? ____Yes ____No

If no, where is it located? _____

Is there a secondary center through the union/center on campus as part of the craft program? ____Yes ____No

C. What is the approximate net square footage of the craft area? _____

D. Is the crafts program totally independent or is it affiliated with another department on campus? (Please mark all appropriate information.)

Name of Department	Financial Support	Subsidize Equipment	Appoint Supervisor	Appoint Assistants	Recommend Staff

II. STAFF EDUCATIONAL BACKGROUND

Under the "Educational Background" columns, please indicate the number of persons for each classification of staff. Under "Area of Expertise", please list the specialty/expertise of each staff person.

STAFF STATUS	EDUCATIONAL BACKGROUND				Area of Expertise
	Bachelor's Degree	Master's Degree	Doctoral Degree	Established Craftsperson Without a Degree	
Full-time union staff person(s) with other responsibilities					
Part-time union staff person(s) with other responsibilities					
Part-time union staff person(s) with no other responsibilities					
Full-time craft area supervisor/ director					
Part-time craft area supervisor/ director					
Graduate student assistant(s)					
Undergraduate student assistant(s)					
Union/center committee member(s)					
Volunteer worker(s)					
Guest Instructor(s)					
Local craftsperson(s)					

III. USAGE

A. Who is eligible to use the facilities of the craft area? (Indicate by marking the approximate number of persons attending each per week.)

DESCRIPTION	CLASS TIME	FREE TIME
Undergraduate students		
Graduate students		
Faculty		
Staff		
Student spouse		
Faculty/staff spouse		
Night school students		
Alumni		
People in the community		

B. Must one meet a class or proficiency requirement before being allowed to use the equipment? ____Yes ____No

C. Are classes/workshops scheduled for persons using the facilities? ____Yes ____No

What is the average size of the classes?

1. ____ 1 - 9
2. ____ 10 - 19
3. ____ 20 - 29
4. ____ 30 - 39
5. ____ 40 or more

D. Is there a limit on enrollment for some or all classes? ____Yes ____No

E. Are persons free to join a class at any time during the quarter/semester? ____Yes ____No

F. When are classes most successful? (List 1st, 2nd, and 3rd choice.)

1. ____ Morning
2. ____ Afternoon
3. ____ Evening

G. Is the subject matter of the classes varied each quarter/semester? ____Yes ____No

H. What are the regular hours for the crafts center? _____

1. Are the facilities closed during class sessions to any except class members? ____Yes ____No
2. Do you maintain regular hours in the summer? ____Yes ____No

IV. PUBLICITY AND PROMOTION

A. What forms of publicity are used to promote the craft area?

1. ____ School newspaper
2. ____ Posters
3. ____ Fliers
4. ____ Quarterly/yearly calendar
5. ____ Brochures
6. ____ Mailings
7. ____ Table tents
8. ____ Closed circuit TV
9. ____ Others _____

B. Does the crafts program sponsor/provide any of the following to help educate the university community to crafts and attract them to the facilities.

1. ____ Exhibits
2. ____ Continuous display space
3. ____ Sales
4. ____ Museum tours
5. ____ Field trips (i.e., craft fairs, shows)
6. ____ Guest demonstrations
7. ____ Special workshops
8. ____ Books
9. ____ Magazines
10. ____ Mimeographed handouts
11. ____ Illustrative material
12. ____ Slides
13. ____ Photographs
14. ____ Movies
15. ____ Radio
16. ____ Television

V. FINANCIAL ASPECT

A. How is the craft program financed?

1. ____ Activities fee
2. ____ Union operating funds
3. ____ Craft area membership
4. ____ Student assessments ____per class ____per project
5. ____ Non-student assessments ____per class ____per project
6. ____ General University Funds

B. Is there a charge for supplies? ____Yes ____No

C. Is there a sales area for supplies in conjunction with the craft area? ____Yes ____No

If no, where are supplies purchased? _____

_____

1. Are students required to purchase their supplies from your sales area? ____Yes ____No
2. Are items sold at a profit? ____Yes ____No
3. What is the percentage of markup? _____

D. Are there revenue producing areas other than crafts located in the craft area? (i.e., sign shop, photo lab, sales, etc.) Please specify. _____

_____

E. What is the annual gross sales of supplies and services in the craft area?

1. ____ Less than $3,000
2. ____ $3,000 - $6,000
3. ____ $6,000 - $9,000
4. ____ $9,000 - $12,000
5. ____ Above $12,000

F. What is the average annual expenditure of the craft area?

	Current Operation	Future Projection
1. Permanent equipment (Circle answer)	$100 - $999	$100 - $999
	$1,000 - $1,999	$1,000 - $1,999
	$2,000 - $2,999	$2,000 - $2,999
List initial expenditure here _____	$3,000 - $3,999	$3,000 - $3,999
	$4,000 - $4,999	$4,000 - $4,999
	$5,000 and above	$5,000 and above

Expenditure of craft area continued	Current Operation	Future Projection
2. Supplies (Circle answer)	$100 - $999	$100 - $999
	$1,000 - $1,999	$1,000 - $1,999
	$2,000 - $2,999	$2,000 - $2,999
	$3,000 - $3,999	$3,000 - $3,999
	$4,000 - $4,999	$4,000 - $4,999
	$5,000 and above	$5,000 and above
3. Publicity (estimate)	_____	_____
4. Programs (estimate)	_____	_____
5. Exhibits (estimate)	_____	_____

G. Please specify the suggested amount to be paid in salaries and wages.

1. _____ Supervisor/director
2. _____ Assistant supervisor/director
3. _____ Student assistants
4. _____ Hourly employees
5. _____ Others, specify position _____

VI. EQUIPMENT AND COURSE OFFERINGS

A. What equipment is available for use in the craft area? (Please indicate by the number on hand.)

	Number at Present	Suggested Minimum to Begin a Program
1. Potter's wheels	_____	_____
2. Ceramic kilns	_____	_____
3. Sculpture stands	_____	_____
4. Floor looms	_____	_____
5. Table looms	_____	_____
6. Hooked rug frames	_____	_____
7. Silk screen frames	_____	_____
8. Enameling kilns	_____	_____
9. Acetylene torches	_____	_____
10. Casting machines	_____	_____
11. Polishing equipment	_____	_____
12. Wood lathes	_____	_____
13. Assorted wood equipment	_____	_____
14. Printing presses	_____	_____
15. Photo enlargers	_____	_____
16. Rental cameras	_____	_____
17. Book bind presses	_____	_____
18. Drafting tables	_____	_____
19. Easels	_____	_____
20. Sewing machines	_____	_____
21. _____	_____	_____
22. _____	_____	_____

B. Please check all applicable boxes for each possible craft offering.

	COURSE OFFERING		RESPONSE			PROJECTIONS	
	In Original Program	Presently Offered	Highly Accepted	Average Response	Limited Participation	Plan to Eliminate	Plan to Add
1. Ceramics							
2. Weaving							
3. Rug weaving							
4. Silk screening							
5. Block printing							
6. Batik							
7. Tie-dyeing							
8. Stitchery							
9. Fiber manipulation							
10. Enameling							
11. Jewelry							
12. Metal sculpture							
13. Electroforming							
14. Casting							
15. Wood working							
16. Leather work							
17. Plastics							
18. Photography							
19. Glass							
20. Mosaics							
21. Book binding							
22. Drawing							
23. Painting							
24. Poster work							
25. _____							
26. _____							

VII. EVALUATION

A. What is the criteria for offering or not offering a particular subject? (Please rank in the order of importance beginning with 1.)

1. ____ Expressed interest
2. ____ Student evaluation
3. ____ Staff expertise
4. ____ Available equipment
5. ____ Finances

B. How frequently is the program evaluated?

1. ____ Quarterly/semester evaluations
2. Annually

C. By whom is the program evaluated? (Check all appropriate information.)

1. ____ The college union director
2. ____ The college union program director
3. ____ The craft supervisor/director
4. ____ The craft assistant (s)
5. ____ Class participants
6. ____ Other _____

D. What has been the greatest influence in establishing and organizing a craft program within the union/center? (Check all appropriate information.)

1. ____ The college union director
2. ____ The college union program director
3. ____ Student support
4. ____ Faculty
5. ____ Staff
6. ____ Other _____

E. Would you be willing to share with other institutions your expertise in developing a Union Craft Program? ____Yes ____No

_____ Check here if you would be interested in a summary of the findings of this questionnaire.

UNIONS RESPONDING TO THE QUESTIONNAIRE

Adelphi Univeristy, Union Director, University Center, Garden City, New York 11530

Arizona, University of, Program Advisor, Student Union Program Office, Tucson, Arizona 85720

Auburn Univeristy, Assistant Director for Programs, Auburn Union, Auburn, Alabama 36830

Brigham Young University, Hobby Shop Manager, Ernest L. Wilkerson Center, Provo, Utah 84602

California Polytechnical State Univeristy, Craft Center Director, Julian A. McPhee University Union, San Luis Obispo, California 93407

California State University, Assistant to the Director - Service Manager, Student Union, 6101 E. 7th Street, Long Beach, California 90740

Central Connecticut State College, Assistant Director, Student Center, Wells Street, New Britian, Connecticut 06050

Centralia Community College, Director, Activities and Admissions, P.O. Box 639, Centralia, Washington 98531

CUNY - City College, Director, Finley Center, Convent Avenue, New York, New York 10031

Colorado State Univeristy, Assistant Director of Student Activities, Lory Student Center, Fort Collins, Colorado 80521

Connecticut, University of, Assistant to the Director, Student Union, Storrs, Connecticut 06268

Duquesne University, Program Director, Duquesne Union, Pitts, Pennsylvania 15219

East Tennessee State University, Coordinator I, P.O. Box 2539, Johnson City, Tennessee 37601

East Texas State Univeristy, Director, Box F., East Texas Station, Memorial Student Center, Commerce, Texas 75428

Florida, University of, Supervisor, Arts and Crafts Center, J. Wayne Reitz Union, Gainesville, Florida 32611

Georgia Institute of Technology, Assistant Director of Programs for the Arts, 350 Ferst Drive, Georgia Tech Student Center, Atlanta, Georgia 30332

Gettysburg College, Assistant Director, College Union, Gettysburg, Pennsylvania 17325

Hampton Institute, Program Advisor, Box 6547, Hampton, Virginia 23368

Idaho State Univeristy, Director, Student Union, Pocatello, Idaho 83201

Illinois, Univeristy of, Assistant Program Director, #284, Illini Union, Urbana , Illinois 61801

Indiana University, Director of Craft Center, Indiana Memorial Union, Bloomington, Indiana 47401

Iowa, Univeristy of, Director, Iowa Memorial Union, Iowa City, Iowa 52240

Iowa State University, Director, University Crafts Center, Memorial Union, Ames, Iowa 50010

Kearney State College, President, Campus Activities Council, Box 76, Memorial Union, Kearney, Nebraska 68847

Louisiana State University, Manager, Arts and Crafts, LSU Union, Box BU, University Station, Baton Rouge, Louisiana 70803

Minnesota, University of, Director, St. Paul Student Center, St. Paul, Minnesota 55101

Missouri, University of, Recreation Coordinator, 210 Read Hall, Columbia, Missouri 65201

Montana, University of, Director of Programs, University Center, Missoula, Montana 59801

New Hampshire, University of, Program Coordinator, Memorial Union, Durham, New Hampshire 03824

New Mexico, University of, Director, New Mexico Union, Albuquerque, New Mexico 87131

North Carolina Central University, Director, Alfonso Elder Student Union, Durham, North Carolina 27707

Northern Iowa, University of, Craft Director, J. W. Maucker Union, Cedar Falls, Iowa 50613

Northwestern University, Program Director, Norris University Center, Evanston, Illinois 60201

Oberlin College, Manager, Student Union, Wilder Hall, Oberlin, Ohio 44074

Oklahoma State University, Programs and Promotions Assistant, Student Union, Stillwater, Oklahoma 74074

Oregon, University of, Crafts Center Coordinator, ERB Memorial Union, Eugene, Oregon 97403

Oregon State University, Craft Shop Manager, Memorial Union, Corvallis, Oregon 97331

St. Lawrence University, Director, Edward J. Noble University Center, Canton, New York 13617

South Dakota State University, Director, University Student Center, Brookings, South Dakota 57006

Southern Illinois University, Craft Shop Graduate Assistant, University Center, Box 67, Edwardsville, Illinois 62025

Southern Oregon College, Director of Activities, Ashland, Oregon 97520

Southwestern Louisiana, University of, Director, USL Union, Box 2611, Lafayette, Louisiana 70501

SUNY College at Cortland, Fay Corey College Union, Cortland, New York 13045

SUNY College at Fredonia, Director, Campus Center, Fredonia, New York 14063

SUNY University at Stony Brook, Director of Arts and Crafts, Stony Brook Union, Stony Brook, New York 11790

Tennessee, University of, Arts and Crafts Coordinator, University Center, Knoxville, Tennessee 37916

Tennessee, University of - Center for Health Sciences, Assistant Director of Student Activities, 301 Student-Alumni Center, 800 Madison, Memphis, Tennessee 38163

Texas, University of - Austin, Assistant Director, Texas Union, Austin, Texas 78712

Valdosta State College, Program Director, College Union, Valdosta, Georgia 31601

Virginia Polytechnical Institute and State University, Crafts Director, Squires Student Center, Blakesburg, Virginia 24061

Washington State University, Crafts Supervisor, Wilson Compton Union, Pullman, Washington 99163

Wellesley College, Coordinator of Student Services and Director of Schneider College Center, Wellesley, Massachusetts 02181

West Virginia Weslean College, Associate Director, Campus Community Center, Buchannon, Virginia 26201

Western Carolina University, Assistant Director, University Center, Box AN, Cullowhee, North Carolina 28723

Western Illinois University, Supervisor of Arts and Crafts, University Union, Macomb, Illinois 61455

Western Kentucky University, Assistant Director, University Center, Bowling Green, Kentucky 42101

Western Michigan University, Program Director, University Student Center, Kalamazoo, Michigan 49001

Wisconsin, University of - Madison, Arts Area Coordinator, 800 Langdon Street, Madison, Wisconsin 53711

Wisconsin, University of - Milwaukee, Program Manager, UWM Union, 2200 E. Kenwood, Milwaukee, Wisconsin 53201

Wisconsin, University of - Oshkosh, Fine Arts Director, Reeve Memorial Union, Oshkosh, Wisconsin 54901

Wright State University, Program Coordinator, University Center, Dayton, Ohio 45431

Youngstown State University, Assistant Director, Kilcawley University Center, 410 Wick Avenue, Youngstown, Ohio 44503

UNIONS PLANNING CRAFT PROGRAMS IN THE FUTURE

Appalachian State University, Program Director, Plemmons Student Union, Boone, North Carolina 28608

Arizona State University, Assistant Director, Memorial Union, Tempe, Arizona 85282

Arkansas, University of, Director, Arkansas Union, Fayetteville, Arkansas 72701

Arkansas Polytechnic College, Director, W. O. Young Student Center, Russellville, Arkansas 72801

Ball State University, Assistant Director of Student Activities, 224 Student Center, Muncie, Indiana 47306

Bemidji State College, Associate Director, Student Union, Bemidji, Minnesota 56601

California, University of - San Francisco, Guy S. Millberry Union, San Fancisco, California 94122

California State University - Fullerton, Director, University Center, Fullerton, California 92634

Central Missouri State University, Director, University Union, Warrensburg, Missouri 64093

Cincinnati, University of, President, University Center Board, 320 Tangeman University Center, Cincinnati, Ohio 45221

CUNY - Bernard M. Baruch College, 17 Lexington Avenue, New York, New York 11010

CUNY - Queensborough Community College, Director of Student Activities, Bayside, New York 11364

Cleveland State University, Student Activities Coordinator, 2301 Euclid Avenue, Room 107, Cleveland, Ohio 44115

Colorado, University of, Director, University Memorial Center, Room 321, Boulder, Colorado 80302

Davidson College, Director, College Union, Davidson, North Carolina 28036

Denver, Univeristy of, Manager, Student Union 2050 E. Evans, Denver, Colorado 80210

Duke University, Director, University Union, Box KM, Duke Station, Durham, North Carolina 27706

East Carolina University, Associate Dean of Student Affairs for Activities, P.O. Box 2726, Greenville, North Carolina 27834

Eastern Montana College, Student Union, Billings, Montana 59101

Eastern Washington State College, Director, Pence Union Building, Cheney, Washington 99004

El Centro College, Student Center Director, Main and Lamar, Dallas, Texas 75202

Florida Atlantic University, Director, Univeristy Center, Boca Raton, Florida 33432

Florida Southern College, Assistant Dean of Students, College Union, Lakeland, Florida 33802

George Mason University, Assistant Director of the Student Union, Fairfax, Virginia 22030

Georgia College, Director of Student Activities, Maxwell College Union, Milledgeville, Georgia 31061

Grand Valley State College, Director of Recreational Programming, Allendale, Michigan 49401

Gustavus Adolphus College, Director of Student Activities, St. Peter, Minnesota 56082

Hawaii, University of, Director, Campus Center and Bureau of Student Activities, 2465 Campus Road, Honolulu, Hawaii 96822

Illinois Institute of Tecnology, Director, Grover M. Hermann Hall, 3241 So. Federal St., Chicago, Illinois 60616

Ithaca College, Union Director, Ithaca, New York 14850

Kent State University, Director of Student Activities, Kent, Ohio 44242

Kentucky, University of, Director, 209 Student Center, Lexington, Kentucky 40506

Knox College, Director, College Union, Galesburg, Illinois 61401

LaSalle College, Director, LaSalle College Union, Philadelphia, Pennsylvania 19141

Long Island University - C.W.Post Center, Director, Hillwood Commons, Greenvale, New York 11548

New Orleans, University of, Director, University Center, New Orleans, Louisiana 70122

Louisiana Tech University, Director of Activities, Tech Station, Ruston, Louisiana 71270

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Maryland, University of - CP, Maryland Student Union, College Park, Maryland 20742

Memphis State University, Program Advisor, University Programs, Memphis, Tennessee 38152

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Michigan State University, Director, Union Board Activities, Union Building, East Lansing, Michigan 48823

Minnesota, University of, Kirby Student Center, Duluth, Minnesota 55812

Mississippi, University of, Director of Student Activities, University, Mississippi 38677

Murray State University, Director, Student Union, Murray, Kentucky 42071

Nebraska, University of - Lincoln, Assistant Director - Program, Lincoln, Nebraska 68508

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Rider College, Director of Student Activities, Trenton, New Jersey 08601

Robert Morris College, Director, Student Activities, Coraopolis, Pennsylvania 15108

Rochester, University of, Director, Todd Union, River Campus, Rochester, New York 14627

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Samford University, Director, Student Activities, Birmingham, Alabama 35209

San Francisco, University of, Director, University Center, San Francisco, California 94117

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SUNY - Buffalo State College, Director, Union 400, 1300 Elmwood, Buffalo, New York 14222

SUNY - Oneonta, Assistant Director, Hunt Union, Oneonta, New York 13820

SUNY - Potsdam, Assistant Director, College Union, Potsdam, New York 13676

SUNY at Albany, Campus Center, Albany, New York 12222

Syracuse University, Director, University Union, 316 Waverly Avenue, Syracuse, New York 13210

Tennessee, University of - Chattanooga, Director, Guerry Center, Chattanooga, Tennessee 37403

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Wisconsin , University of - Eau Claire, Director, Davies University Center, Eau Claire, Wisconsin 54701

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Wichita State University, Director of Activities, Campus Activities Center, Wichita, Kansas 67208

VITA

Louise Josephson was born in Kansas City, Missouri, on August 18, 1946. She received her elementary and secondary education in Knoxville, Tennessee, and was graduated from Bearden High School in 1964. In June of that year, she entered the University of Tennessee, and in March, 1968, she received a Bachelor of Science degree with an emphasis in Crafts. She began her graduate studies at the University of Tennessee in June, 1968, and accepted an assistantship at the University Center for 1968 - 69. In March, 1975, she received the Master of Science degree in Related Art, Crafts and Interior Design with an emphasis in Crafts.

Since September, 1969, Ms. Josephson has served as the Arts and Crafts Coordinator at the University Center, University of Tennessee. She is a member of the American Crafts Council, The Handweaver's Guild of America, the Southern Highland Handicraft Guild, the Association of College Unions - International, and the International Council of the Arts and Crafts.

Ms. Josephson was the recipient of the Southern Highland Handicraft Guild Scholarship in the College of Home Economics for 1967 - 68. Her work has been exhibited at the Southern Highland Craftmens Fairs in Gatlinburg, Tennessee, and Ashville, North Carolina; the Ridgeway Gallery, Oak Ridge, Tennessee; the Oak Ridge Community Art Center; Hunter Art Gallery, Chattanooga, Tennessee; the Mint Museum of Art, Charlotte, North Carolina; and the University Center, the University of Tennessee - Knoxville.