

ARTS

LIVING ARTISTS

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The Journal of Arts Management and Law

Monograph

May 1987

THE JOURNAL OF

ARTS

MANAGEMENT
AND LAW

MONOGRAPH
May 1987



Artists Amid Urban Change: A Grimly Drawn Appraisal

Special to The New York Times

LONDON, July 3 — An international gathering of some 200 public officials, artists and arts professionals last week received a bleak and at times apocalyptic view of life in American cities and the challenges facing artists in an often hostile environment.

"The Artist in the Changing City," a two-day conference organized by the London-based British American Arts Organization, was the latest effort in the association's six-year campaign to research, document and stimulate the use of the arts in urban regeneration.

Nicholas Serota, director of the Tate Gallery, opened the conference by calling on delegates and speakers

to consider the part artists could play in reshaping cities and societies "in a form that feels comfortable, a form that exists beyond recessions." Artists, he said, contribute not just to the economic regeneration of a city, but "are involved in lifting hearts and minds beyond the day to day."

"They're involved in giving us, and indeed in embodying for us, spiritual and emotional values," he said.

Evoking the Los Angeles Riots

In response, Peter Sellars, the opera and theater director, and Richard Sennett, professor of history and sociology at New York University, delivered impassioned speeches about their respective home towns, Los Angeles and New York.

Mr. Sellars, the iconoclastic director of the Los Angeles Arts Festival, responded to Mr. Serota's call in characteristically dramatic fashion.

"How is the city changing?" he began. "In Los Angeles, we burn it."

Addressing his largely white audience, which included delegates from all over Europe as well as from Australia and North America, Mr. Sellars spoke about the weeks leading up to the Los Angeles riots and the growing disenchantment, as he saw it, of Los Angeles blacks with the justice system.

The crisis, he maintained, is one of a lack of context: "Nobody has a way to talk to anybody." Democracy is a discussion, he said, and that is where artists come in because only they can

"put a human face on the statistics."

Artists, Mr. Sellars said, should be at the center of society, keeping "alive a utopian vision," because society will not improve "if the people envisioning a better society are politicians." Important and good art is not about style, but content, he said, adding: "There is a lot of nice art out there that has almost nothing to say" and "a lot of people out there who have a lot to say, and about whom much must be said."

Mr. Sennett, who delivered the conference's keynote address, said that the discussion of the artist in the changing city seemed a particularly "painful subject for any New York-

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Artist Amid Urban Change: A Grimly Drawn Appraisal

Continued From Page 11

er" because "in the last 15 to 20 years we have in our city seen a kind of crisis emerge in the place of artists." Mr. Sennett, a noted urban theorist, said that "money for the arts has gone more and more into the distribution of art and marketing of art, while money for artists has decreased." The "trade-off," he said, "has become such that many artists are forced for economic reasons to flee the city."

Creativity at Peril

New Yorkers, he said, "are witnessing an evacuation of the center." And such an evacuation, he asserted, puts at peril the very creativity of artists.

Recalling his days as a student of behavioral psychology under B. F. Skinner, Mr. Sennett said that when studying the behavior of "hundreds of hamsters massed together," he had noticed that the hamsters became "involved in what's called scanning behavior, surveying a crowd to see what's happening."

Artists, he suggested, react in much the same fashion. In a complex environment like a city, they pay attention in a special way. For the artist, and especially for the modern artist, he said, crowding "prompts a sense that somehow disturbance exists in the environment which can only only be rectified by making objects." The "less disturbing, the more unified, the more readable" that environment is, he said, "the less stimulation there is" to make art.

To Joan Jeffri, director of the Re-

search Center for Arts and Culture at Columbia University and another conference speaker, Mr. Sennett's argument was interesting, but not borne out by her 1989 study in which nearly 10,000 artists in two rural regions and eight cities, including New York, responded to questions about their living and working conditions.

According to the results, she said, artists are in fact a more stable population than most people think: 47 percent of those who responded to her survey, she said, had lived in their county of residence for more than 10 years. Two-thirds of the artists in Los Angeles, New York and Chicago had received art-related training in the areas or regions in which they were residing. And in Los Angeles and New York, about a quarter of the respondents were living in artist districts.

The Pull of the City

Still, Ms. Jeffri said, much more could be done to improve the lot of the urban-based artist. Cultural activity and support systems that "in turn foster a network of peers" are, she said, "very compelling reasons for artists to live and work in cities." The availability of arts training, too, she said, "is a very strong magnet."

Buster Simpson, a Seattle artist attending the conference, echoed what seemed to be the prevailing view that artists had more than art to create in their cities.

"There's a lot of healing, socially and environmentally, that needs to go on out there," he said in an interview. "That is our mission. We don't make geegaws to be put into somebody's palace anymore. We don't make icons to be put into churches. We're communicating."

WEDNESDAY, AUG. 12, 1992 • MANHATTAN • 35 CENTS

NEW YORK FORUM

ABOUT CULTURE

Why Not Adopt
A Museum?

By Joan Jeffri

FOR ALL THE lip service we pay to multiculturalism and the new demographics of our city, the institutions that represent them are crying out for support while the lion's share of the funding continues to go the Metropolitans (Museum, Opera) and other major mainstream institutions. The Museum of Contemporary Hispanic Art (MOCHA), for example, has closed, and others — The Studio Museum in Harlem, the Puerto Rican Traveling Theater and the Museo del Barrio — are hanging on by their fingernails. These organizations — all of them headed, coincidentally, by smart, strong women — are struggling like never before.

The Studio Museum is fighting to maintain its standards as the only black or Hispanic museum accredited by the American Association of Museums. The Puerto Rican Traveling Theater — always unique, one of the first to offer repertory in Spanish and English, and to take advantage of zoning and redevelopment incentives, turning a midtown firehouse into a vibrant cultural space — is threatened daily by a lack of funds. The Museo del Barrio, though one of the first museums to receive a \$50,000 AT&T New Art/New Visions Award for the acquisition of new work, cannot get the Hispanic corporate community to support it generously or — perhaps even more important — consistently.

Serving cultures and communities that have little philanthropic money to spare, multicultural institutions have to operate with a mainstream institutional mindset but without mainstream financial infrastructures or staff resources. Without the wherewithal or institutional framework to maintain in-house development staff, they have been forced to rely on freelance fundraising — which may solve short-term problems, but destroys the

possibility for long-term planning.

But if millionaires can "adopt" public high school classes, why can't the Metropolitans "adopt" or collaborate with the culturally focused institutions? Perhaps the Guggenheim, for instance, instead of opening yet another satellite museum — word has it that director Tom Krens has his eye on the moon — might consider joining forces with and reviving MOCHA, conserving contemporary Hispanic art consistent with the Guggenheim's highest curatorial standards.

Maybe the Whitney Museum of American Art, now that some of its branches have been lopped off, should reflect on the American Art in its name and connect with the Museo del Barrio.

How would such pairings work? One model could be those branch museums. Suppose the Whitney "adopted" the Museo del Barrio as its "Hispanic branch museum" so that, for once, Latino culture was celebrated as American? Surely the association with the Whitney's traditional donors and corporate underwriters would redound to the Museo's economic benefit.



Joan Jeffri is director of the Research Center for Arts and Culture at Columbia University.

Would there be difficulties? Of course. In addition to the inevitable personality and turf wars, there would be aesthetic differences

and public vs. private conflicts, since organizations like the Museo del Barrio must answer to the city, which owns the building and which, through the Department of Cultural Affairs, would want to retain substantial input and control.

But there would also be cost savings, or at least cost sharing — for conservation, registration of artworks into the collection, maintenance staff, upkeep. And there would be the potential to attract new audiences to each institution, and to create new projects and programs neither partner could pull off on its own. For example, there is no comprehensive library of Hispanic art in the city; even if one began with purely contemporary artists, such a facility would be very appropriate for a "Whitney Museo" — attractive to funders, important to the community, needed by artists, researchers and scholars, and certainly within both institution's missions.

The recent controversy over federal funding of the arts has made a lot of people nervous. The saying goes, "We get the culture we deserve." By creating new models of cooperation in a period of economic and political pressure, we can make sure we deserve more.

From the Research Center for Arts and Culture, Columbia University.



(212) 854-5869

JOAN JEFFRI

Director
Research Center for Arts and Culture

School of the Arts
Dodge Hall

Columbia University
New York, NY 10027



(212) 678-3271
(212) 678-3268

JOAN JEFFRI

Coordinator
Program in Arts Administration

Teachers College
Box 78

Columbia University
New York, NY 10027

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SCHOOL OF THE ARTS

RESEARCH CENTER FOR ARTS AND CULTURE

Dodge

December 3, 1992

Melanne Verveer
Presidential Transition Office
Hillary Clinton staff
1120 Vermont Avenue NW
Washington, D.C. 20270

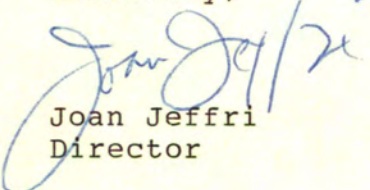
Dear Melanne,

Thank you so much for "replacing yourself" for my class on December 9--I'll call Sandy forthwith.

In the meantime, as I told you, we are the only resource in the country collecting information and data on living artists on a consistent basis---not census-based. As you can see by the enclosed material, our material elicits information about artists FROM artists, and we have spent almost a decade building trust in that community (and therefore, we get good response rates). Obviously, some of this is the stuff of which policy is made, but we are not an advocacy organization. For that reason, we always try to "demystify" research for the field--as in our regular column, "ARTISTS FACTS", in the National Cultural Alliance newsletter.

Thanks again for not leaving us in the lurch.

Sincerely,



Joan Jeffri
Director

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Research Center for Arts and Culture
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Arts Management and Arts Law



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Joan Jeffri, Director

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NCA was incorporated in September 1990 by nine national arts and humanities service organizations representing broad cultural interests in the United States. These organizations, their members and constituents represent over 15,000 cultural institutions. Along with others committed to the arts and humanities they are joining together to demonstrate and broaden a renewed American commitment to the arts and humanities. Over the next three years this coalition will carry out a national public awareness campaign to mobilize support from citizens committed to the arts and humanities. This campaign will also increase general public awareness and understanding of the importance of the arts and humanities to the life of this country.

CAMPAIGN UPDATE

Over the past six months, NCA has been focusing on the development of the two main aspects of the national public awareness campaign; advertising and public relations. We have now completed the planning phase, and are ready to move on to the implementation of the campaign itself.

As you already know, NCA approached the Advertising Council in the spring of 1991 to assist in the production of the advertising campaign. We are pleased to announce that in June 1992, the Advertising Council accepted NCA's project as a major campaign. This marks the first time in the fifty year history of the Council that a culturally oriented proposal has been accepted for major support.

The Advertising Council is the country's preeminent source for public service advertising. Founded in 1942, the Council focuses public attention on a select number of significant issues through advertising and communications programs created to mobilize public concern and action. The Ad Council symbol and logo are often described as the "seal of quality" for public service advertisements. Requests for Ad Council support come from all sectors of American society, and competition is fierce. We are particularly pleased that the Ad Council has recognized the significance of the NCA's campaign to the future of the arts and humanities and our communities across the country.

The Ad Council will assist in the national distribution and placement of NCA's print and broadcast advertisements. This represents an estimated \$15-\$20 million of free advertising placement which will carry the NCA message to millions of Americans. The advertisements will be designed pro bono by Scali, McCabe, Sloves, Inc. (SMS), a major New York advertising firm, which has successfully executed several other Ad Council campaigns. This represents a

\$150,000 - \$200,000 contribution by SMS to the campaign. A major fundraising campaign has been launched by NCA to cover the costs of production, estimated at \$400,000 - \$500,000.

There are two aspects of the advertising campaign that will be of particular interest to you, the members of our campaign network. The first is NCA's "Call to Action." Advertisements will include a 1-800 number which will link the viewer to information about cultural activities in his or her region. NCA has begun to work with the cultural leadership in each state to develop a steering committee which will tap existing information networks to involve the caller directly in his or her own cultural community. Secondly, through these steering committees, NCA will ask campaign network members to become directly involved in the development and placement of the advertisements locally. Space will be provided in the ads for identification with the local community. Network members will also be asked to assist in the placement of the ads. This will entail contacting local TV and radio stations and editorial boards to encourage good placement and frequent use of the advertising in your local markets.

With Advertising Council support, and the appropriate funding, NCA anticipates a February/March 1993 launch of the advertising campaign. Over the next six months, SMS will create and produce the advertisements. As a first step in this process, an advertising campaign team has been appointed by the Advertising Council. In order to maintain a unified message for the campaign, this team is made up of Advertising Council staff, representatives from SMS and Ruder Finn (NCA's public relations firm), NCA, and an Ad Council Campaign Director from the corporate community. The first campaign team

meeting was held in July 1992.

The advertising will be integrated into the public relations component of the campaign. It is essential that the ads and the public relations message reinforce and complement each other.

Several public relations firms were interviewed in late fall 1991, and the international firm of Ruder Finn was hired by NCA to develop a communications strategy (See following profile). The Ruder Finn team, led by Myra Peabody Gossens, Senior Vice President, in close collaboration with NCA staff and board, completed the Communications Strategy in April 1992.

The Communications Strategy was reviewed by the Partnership Council and accepted by the NCA Board of Directors in Spring 1992, and Ruder Finn has now moved on to the implementation phase of the campaign. A fundraising plan for the overall campaign has been developed, and, with the help of a pro bono design team from SMS, solicitation materials have been created.

NCA is planning an October 1992 launch of the public relations campaign. Ruder Finn will encourage editorials and op-ed pieces in national and regional media. An essential element in the dissemination of the public relations information will be you, the members of our campaign network. Network members will be provided with media kits and manuals for use locally. These materials will be "Swiss Cheese" in format, leaving room for you to insert information on your own participation in NCA initiatives. A timeframe is being created for the most effective distribution of these materials. These activities will be organized by the state steering committees in close coordination with NCA and Ruder Finn. Initial discussions have already taken place with several state arts and humanities

THE ARTISTS TRAINING AND CAREER PROJECT

Research Center for Arts and Culture

School of the Arts
Columbia University
New York, NY 10027
212-854-5869
Joan Jeffri, Director

THE ARTISTS TRAINING AND CAREER PROJECT:

The Artists Training and Career Project is a three-year in-depth study of the training and career development of three kinds of artists: actors, craftspeople, and painters. Its purpose is to better understand the points of greatest validation and greatest resistance to the artist's development as he or she progresses from early childhood through both formal and informal training, into and through a career. The goal is to clarify the points of greatest need for artists; how they vary from discipline to discipline, community to community, at different ages, and in different ethnic groups. By obtaining information from the artists themselves, we will be able to gain a better understanding of the artist's relationship to institutions, society and culture, as well as to provide some factual information about artists for other artists, arts service and advocacy organizations, educational institutions, and people who design and fund programs for artists.

The project has begun with a series of personal narrative interviews with 50 artists and "related experts" in each field. These narratives will inform the issues in a nationwide questionnaire sent to approximately 12,000 artists (6,000 actors, 4,000 craftspeople and 2,000 painters). A selected group of these narratives will also be published for the layman in a series called The Artist Speaks--The Actor Speaks, The Craftsperson Speaks, and The Painter Speaks.

The questionnaires will elicit additional information about artists' backgrounds and concerns, about age, gender, education, income, and art-related income and expenses.

Throughout the process, interdisciplinary teams of experts in the arts, sociology, psychology, aesthetics, education, as well as artists, arts practitioners, teachers, and arts funders are used as resources to ensure the greatest degree of relevance to those who will be able to use this information. Information from the project will be added to the existing database of the Research Center for Arts and Culture, which has been working since 1985 on projects focused on individual artists. The Research Center is an interdisciplinary center for applied research in arts management and arts law, sponsored jointly by the School of the Arts, the Graduate School of Business, and the Law School at Columbia University.

The benefits of the Artists Training and Career Project are:

1. For artists:
 - * a better understanding of points of greatest need in their training and career development
 - * data and information to help articulate their professional career needs to funders, planners, and decision makers
 - * a stronger "voice" in policy decisions now coming to the fore
 - * help in creating a broader understanding of the artist's position in relation to institutions, society, and culture from the artist's point of view
2. For arts service organizations, unions, professional associations:
 - * information to help them determine programs for individual artists
 - * help in advocacy issues on a local, state, regional and national level
 - * initiation of new program possibilities, substantiated by appropriate data and information
 - * a communication tool between their organizations and artists
3. For educational institutions, professional schools and conservatories:
 - * better understanding of training needs for artists
 - * responsiveness to continued educational and training demands of artists
 - * creation of stronger links between training institutions and the professional arts disciplines
4. For discipline specific organizations in painting, acting, crafts:
 - * data for advocacy
 - * information to justify their missions
 - * positive publicity for artists in the field
5. For funders:
 - * specific information useful for defending choices for funding individual artists
 - * better understanding of training and career phases of artists for innovative funding strategies like multi-year grants to individual artists
 - * a strong component to add to existing networks around the country

For further information, contact Joan Jeffri, Director, or Catherine Sessions, Project Coordinator, ARTISTS TRAINING AND CAREER PROJECT, Research Center for Arts and Culture, Columbia University, School of the Arts, New York, NY 10027. 212-854-5869.

Information on Artists

■ Research Center for Arts and Culture

PROJECT

615 Dodge
Columbia University
New York, NY 10027
212-280-4331
Joan Jeffri, Director

The INFORMATION ON ARTISTS Project is a ten-city study of the work-related, human and social service needs of individual artists in Boston, Cape Cod, Chicago, Dallas, Los Angeles, Minneapolis, New York, Philadelphia, San Francisco, and Western Massachusetts. Implemented with the help of local consortia and liaison personnel in each city, the two-year study surveyed 10,000 artists (approximately 1,000 per locale) about their needs and resources in the areas of health care and insurance, life insurance, pension, legal and financial expertise, credit and space. Additional important demographic information -- age, gender, ethnicity, education, household income, income from art -- is provided, as well as profession-specific data about artist definitions, monies spend on supplies, and occupations that provide artists with their living wages.

During the two-year project, the Research Center worked with participating cities to insure an easy translation of data from the survey into programmatic realities for artists. The INFORMATION ON ARTISTS Project has achieved its goals, which were to:

- provide arts service and artists service organizations with a better understanding of their constituencies, thereby allowing agencies to develop future programs based on solid information;
- provide local and regional service and advocacy organizations with a methodology for gathering information about artists;
- provide agencies with data so they can make a strong case for support when dealing with legislators, policymakers, funders, managers, the artists themselves, and the general public;
- provide a model for other organizations for collaboration and sharing of information and expertise;
- help avoid unnecessary costs and duplication of effort among agencies;
- provide a guide for public and private funding agencies to consider as they develop new programs for artists;
- provide the Research Center for Arts and Culture at Columbia University with information for its ten-year Study of the Arts Labor Market: this project will allow the Center to identify the work-related, human and social service needs of artists in practical, understandable terms, and to document areas which, for a long time, have been expressed, but which have lacked the substance needed to support the implementation of practical solutions.

At the conclusion of the project, the cooperating arts service, artists service and arts funding agencies are in a position:

- 1) to implement specific projects to meet artists' work-related, human and social service needs;
- 2) to advocate legislation and support for future programs;
- 3) to serve the needs of constituents in specific areas defined by the artists themselves;
- 4) to understand these needs in both a local and national framework.

Publication -- in both academic and popular arenas, discussion, open meetings and conferences disseminates the information that is gathered in responsible and interesting ways. Participating agencies and cities will be provided with recommendations and strategies for future use of the results, and continued exploration of concerns.

ARTISTHELP
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 ARTISTHELP: The Artist's Guide to Work-Related Human and Social Services
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The only national directory meeting the needs of artists for

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Health Services

Insurance Services

Financial Services

Legal Services

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 PO Box 191266, 3631 Fairmount,
 Dallas, TX 75206
 214-526-3513
 Contact: Melissa Scott Deakins, Exec
 Jillian Froebe
 Constituency: county
 Organization Type: human services
 Organizational Discipline: dance,
 music, theater, opera/music-theater
 visual arts
 Levels of Service: referrals
 Other Services: workshops, general
 Information
 Eligibility Requirements: arts disciplin
 proof of occupation
 Cost of Services: free
 Constituency Served: old, poor, disat
 artists

NORTHWESTERN MEMORIAL HOSPITAL
 Medical Program for Performing Artists
 303 E Superior St, Chicago, IL 60611
 312-980-ARTS
 Contact: Alice G. Brandfonbrenner, MD
 Constituency: city
 Organization Type: health-general
 Levels of Service: actual service, referrals
 Health Services: art hazards, hospital/clinics,
 performing arts medicine
 Other Services: publications/newsletter
 Eligibility Requirements: no
 eligibility requirements
 Cost of Services: flat fee

TRINDER & NORWOOD, INC.
 6 Corporate Park Dr, White Plains, NY 10604
 914-694-5600
 Contact: Stuart Duffield
 Constituency: national
 Organizational Discipline: visual arts
 Levels of Service: actual service
 Insurance Services: accident, compr
 disability, life, pension
 Comments: insurance - specializing
 programs for sculptors & painters

**COUNTRY DOCTOR VOLUNTEER
 LAWYER CLINIC**
 402 15th Ave E, Seattle, WA 98112
 206-322-6698
 Constituency: neighborhood
 Organization Type: legal aid
 Legal Services: personal, civil,
 contracts, copyright, debt collection,
 financial transactions, professional
 liability, taxation
 Cost of Services: free
 Comments: advice on non-criminal legal
 matters/no court representation

SCORE
 Duluth Chamber of Commerce
 325 Harbor Dr, Duluth, MN 55802
 218-722-5501
 Contact: R.N. Brownlee
 Business Consultants
 Constituency: regional, city
 Organization Type: financial
 Organizational Discipline:
 visual arts, crafts, folk arts
 photography, media arts
 Financial Services: bookkeeping,
 budget/planning, credit cards,
 debt collection,
 Legal Services: help sell art work,
 loans, tax assistance
 Eligibility Requirements: no
 eligibility requirements
 Cost of Services: free
 Membership: 53
 Constituency Served: NE MN
 Founded: 5/12/20

Here is the first systematic collection of information directly addressed to artists' work-related human and social service needs on a city, state, and national basis. Covering more than 120 cities in 50 states and the District of Columbia, *Artisthelp* includes both public and private sector agencies which offer health, financial, and legal services as well as hotlines and sources of further information. Brief profiles describing the urban, cultural, and social services environment of each state and city are included. This unique directory was compiled under the auspices of the Research Center for Arts and Culture, Columbia University.

Artisthelp: The Artist's Guide to Work-Related Human and Social Services
 Edited by Joan Jeffri. ISBN 1-55570-035-7. 1990. 8 1/2 x 11. 333pp. \$45

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GREENWOOD

The Craftsperson Speaks Artists in Varied Media Discuss Their Crafts

Edited by Joan Jeffri

Contributions to the Study of Art and Architecture, Number 1

Introduction by Mary Greeley; Sponsored by the Research
Center for Arts and Culture, Columbia University

Although contemporary American crafts are widely exhibited and appreciated, very little information is available about the artists themselves, their training, careers, inspirations, and feelings about their work, and place in society. As part of a large oral history and survey project of the Research Center for Arts and Culture of Columbia University, ten personal narrative interviews with craftspeople were edited and collected for The Craftsperson Speaks. The selected artists represent a variety of disciplines and media, including ceramics, glass, jewelry, metalwork, and fiber, and also exhibit a balance of age, ethnicity, regionalism, and stage of career development.

Each interview is prefaced by brief life and career data and followed by information on exhibit sources and professional affiliations and honors and a photographic illustration of a representative piece of work. The volume's introduction, written by the project coordinator, Mary Greeley, offers an overview of the history of the craftsperson in the United States, and a final bibliography provides sources for further reference. This combination of information and insights will be of interest and value to artists, teachers, students, art professionals, and the general public. Greenwood Press is pleased to publish it in time to help inaugurate "1993 and the Year of the American Craft."

CONTENTS: Preface; Introduction; Carole Aoki; John Cogswell; Wayne Higby; Margarita Leon; Steven Maslach; Alphonse Mattia; Norma Minkowitz; Lillian Pitt; Joyce Scott; Rudolf Staffel; Bibliography; Index.

JOAN JEFFRI is Director of the Research Center for Arts and Culture at Columbia University, which she founded in 1985, Director of Columbia's Master's Degree Program in Arts Administration at Teachers College, and former Executive Editor of The Journal of Arts Management and Law. Her books include Arts Money: Raising It, Saving It, and Earning It; ARTIST HELP: The Artist's Guide to Work-Related Human and Social Services; and The Emerging Arts: Management, Survival, and Growth.

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THE ARTISTS TRAINING AND CAREER PROJECT: Painters

Report prepared for
The Research Center for Arts and Culture,
Columbia University,
School of the Arts, Dodge Hall
New York, NY 10027
212-854-5869

Editors:
Joan Jeffri
Robert Greenblatt
Zoe Friedman
Mary Greeley

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