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ABSTRACT

To describe what has been learned about craft membership organizations is the goal of this research report, which utilizes data collected in a nationwide survey of craft organizations. Specific purposes of the study were aimed at developing a better understanding of U.S. craft artists and organizations. Findings indicated that a typical craft organization has existed for 10 years, has 90 local members, is involved in exhibits, sales, and workshops, is a nonprofit corporation, and has an annual budget of $3,500. Not all of its members work in the same medium, but a majority work with clay or fiber mediums. The largest number of the estimated 1,218 U.S. organizations is located in the east north central states, while the highest number of artists resides in New England and the eastern south central states. Over 60 percent of the responding organizations are involved in more than one craft medium. Jury review as a prerequisite to membership is imposed by 30 percent of craft organizations. Provided services and activities are frequently available to the general public, while special functions and publications tend to be oriented toward members. Most of these organizations perceive themselves as having few serious problems; there is also evidence that accelerated formation of crafts organizations occurred 5 to 10 years ago and that the current tendency is toward consolidation, rather than expansion. Figures, tables, and appendices are included. (JHP)

Report #13

Craft Artist Membership Organizations 1978

National Endowment for the Arts

Research Division

January 1981

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National Endowment for the Arts, Washington, D.C.

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PREFACE

This report is part of a multi-project study aimed at developing a better understanding of American craft artists. The first part was a planning study to determine the feasibility of and methodology for a national survey of craft artists. The results of this effort were summarized in Research Division Report #2, To Survey American Crafts: A Planning Study (see list at the back of this report). One of the recommendations of this initial planning study was that a nationwide survey of craft artist membership organizations should precede the study of individual artists because their membership lists could serve as the basis for sampling a large part of the craft artist population in a way that would insure representation from the less popular craft media as well as from the very popular media such as the fiber arts and ceramics.

This publication, which results from the survey of craft organizations, provides information that has not been available before on the variety and spread of craft media, location of craft organizations, and their activities and membership sizes. The contractor's full report (Results from a National Survey of Crafts Membership Organizations by Constance F. Citro, Penelope Engel, and Audrey McDonald, Washington, D.C.: Mathematica Policy Research, Inc., 1979) also includes recommendations for use in studying craft artists who are members of the organizations surveyed. (Several additional studies have also been undertaken to provide data about United States craft artists who do not belong to an organization.) The complete report is available to all interested persons at the library of the National Endowment for the Arts, where it may be examined or borrowed through interlibrary loan. Loan information may be obtained from the librarian, National Endowment for the Arts, 2401 E Street, N.W., Washington, D.C. 20506 (202/634-7640).

Research Division
National Endowment for the Arts
January 1981

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INTRODUCTION

This report uses data collected in a nationwide survey of craft organizations with a double purpose: to obtain key information for selecting a sample of individual craft artists belonging to organizations as well as to provide a reliable picture of the range of craft membership organizations and their role in the craft world. The survey was completed in 1978 with responses from almost 950 organizations, or close to 80 percent of the total. This report describes what has been learned about craft membership organizations.

As a result of the survey a broad-brush portrait of craft membership organizations in the United States emerges. The typical (median) craft membership organization has been in existence for about 10 years and has about 90 members who come from the local area and are accepted without prior screening of their work. Not all of its members work in the same medium, but the majority work with clay and fiber. It is involved in craft exhibits, sales, and workshops—all open to the general public—and social functions for members. It is a nonprofit corporation that owns or rents facilities and has an annual budget of about $3,500—with income largely from membership dues and proceeds of sales. It perceives few problems, but if it had to pinpoint a particular need, would ask for additional funding and more display and storage space.

This profile reflects the central tendencies in the survey data, but of course it is also true that craft membership organizations are represented in the full range of each variable. There are some large organizations, some offer courses as well as workshops, some require jurying of work for all members, and some perceive numerous problems. The definition of "typical" shifts considerably in terms of location and medium.

Summary

Voluntary craft organizations are formed to serve the needs and interests of their members, and there are clearly some commonsense expectations concerning their effectiveness that can be verified by the results of the survey. These expectations relate primarily to membership size. Other things being equal, one would expect that large organizations would have existed longer than small ones. One would expect that more large organizations would be incorporated, have paid staff, own or rent facilities, carry out more activities, and have more sources of funds than small ones. One would also expect larger organizations to constitute a greater proportion of those with regional, national, or international membership than those with state or local membership. Cross-tabulations of variables by membership size generally confirm these expectations. The same variables have also been cross-tabulated by geographic location and craft media popularity among members.

Beyond considerations of size, location, and media preferences, responses to the survey questionnaire provide information on how long craft organizations have been in existence, the activities they undertake, where members come from, and member qualifications and acceptance criteria, as well as broader data about funding and expenses, organizational structure, staffing, facilities, and problems.

The survey reveals that the largest proportion of the estimated 1,218 craft membership organizations in the United States today and their estimated 380,000 members is located in the five East North Central states (Illinois, Indiana, Michigan, Ohio, and Wisconsin), the second largest proportion being located in the five Pacific states (Alaska, California, Hawaii, Oregon, and Washington). The percentages are proportionate with these areas' share of the working-age (18 to 64 years old) population, but this is not the case in other parts of the country. In terms of craft artists relative to persons aged 18 to 64, the New England and East South Central states have the highest proportions and the South Atlantic and Middle Atlantic the lowest.

Over 60 percent of responding organizations indicated that they are not oriented to a single craft medium but rather are general-media organizations. Of the single-medium groups, nearly two-thirds are organizations of fiber artists (weavers, embroiderers, quiltmakers, etc.). While organizations with national or international membership are predominantly single-medium groups, the reverse is true for those with local or regional membership. Among general-media organizations, clay was listed first by the largest number.

When the first listing of the general-media organizations and the specific medium of single-medium organizations are considered jointly, fiber emerges as the "primary medium" of 42 percent of craft membership organizations and clay as the primary medium of 40 percent. Metal, wood, and other media are each seen as the primary medium of about 4 to 6 percent and glass, leather, paper, and multimedia, as the primary medium of 2 percent or fewer.

Fiber is the primary medium of 38 to 48 percent of craft membership organizations in all parts of the country except the four West South Central states and New England.

Clay is the primary medium of almost half the organizations in the West South Central area, and it is the primary medium of 35 to 45 percent of organizations in all parts of the country except the seven West North Central states. Both fiber and clay are the primary medium for smaller proportions of organizations with national or international membership than local or regional ones.

Metal, more often than elsewhere, was named as primary medium in the eight Mountain states, and it is not reported as a primary medium in the West North Central area. Wood organizations are particularly numerous in the East South Central states; leather is the primary medium of more organizations in the West North Central states than elsewhere.

The survey showed that exhibiting and marketing of crafts, and craft workshops are the most prevalent activities undertaken by craft membership organizations. Social functions are of much lesser importance. National organizations report the highest proportionate involvement in publications and the lowest in sales among all organizations. Marketing activities are most important in New England; workshops are most important in the Middle Atlantic states.

Jury review as a prerequisite to membership is imposed by 30 percent of craft membership organizations. New England has the largest proportion (45 percent) with a jury requirement. The proportion drops to 30 percent in the South Atlantic states and to 10 percent in the West South Central states. Metal organizations tend to have the most stringent admission criteria; leather, multimedia, and other media organizations have the most open membership policies.

The survey results indicate that over 60 percent of craft membership organizations are incorporated and that 85 percent of these are nonprofit and tax-exempt. A majority receives funding from only one or two sources. Only one-third have paid officers or staff, only 20 percent own facilities, and less than one-third spent more than $10,000 in 1977.

More than half of the craft membership organizations have been in existence for at least 10 years and 85 percent are over five years old. The services they provide and the activities they engage in are frequently available to the general public although most reserve social functions and publications for members.

Few craft membership organizations perceive themselves as having many problems and nearly one-half reported only one or two. Inadequate funds and inadequate display or storage space were cited most frequently.

Despite the small scale of their operations, craft membership organizations in the United States today appear to be thriving and report a wide range of activities. The organizations are more important in some parts of the country and for craft artists working in certain specific media. There is also evidence that accelerated formation of craft organizations occurred five to ten years ago and a current tendency is toward consolidation rather than expansion.

Methodology

The craft membership organizations survey was planned as a census of all known organizations rather than as a sampling. Mail survey procedures were used. A master mailing list of organizations developed from directories was reviewed for completeness by consultants from the crafts field.

All organizations on the master mailing list were sent an advance letter from the Arts Endowment in early May 1978 to inform them of the survey and ask them to return a postcard with address correction or to request removal from the list if not a craft membership organization. The questionnaire was mailed shortly thereafter. The original list was augmented with names suggested by respondents.

The result of the survey effort was 947 completed questionnaires representative of a total estimated universe of about 1,200 craft membership organizations.

The planning study conducted for the Arts Endowment in 1976 produced a range of estimates of craft artists belonging to organizations in the United States—the high estimate at about 350,000 and the low about 250,000. The craft membership organizations survey indicates that the figure is probably closer to 380,000. The planning study figures were based on an estimated 1,700 craft membership organizations in the United States. Information on membership size of about 250 organizations listed in Contemporary Crafts Marketplace (the American Crafts Council directory) was used to extrapolate membership of a larger national group. A cross-check of the membership lists of about two dozen organizations against the mailing list of the American Crafts Council indicated a need for adjustment for individuals belonging to several organizations. The highest planning study estimate of 350,000 individuals used national average membership size and an estimated percentage of membership overlap applied to the number of organizations in each of the nine geographic divisions defined by the United States Bureau of the Census. The lowest planning study estimate made a further adjustment on the grounds that Contemporary Crafts Marketplace included a disproportionate number of organizations with more than 500 members.

The new national estimate of 380,000 craft artists reflects the same adjustment procedures that produced the planning study estimates, and one must look to the data used to explain the differences. Some data elements were the same; notably, the estimates of organizational overlap. However, the survey of organizations produced different estimates of the numbers and geographic distribution of craft membership organizations and a different picture of their membership size.

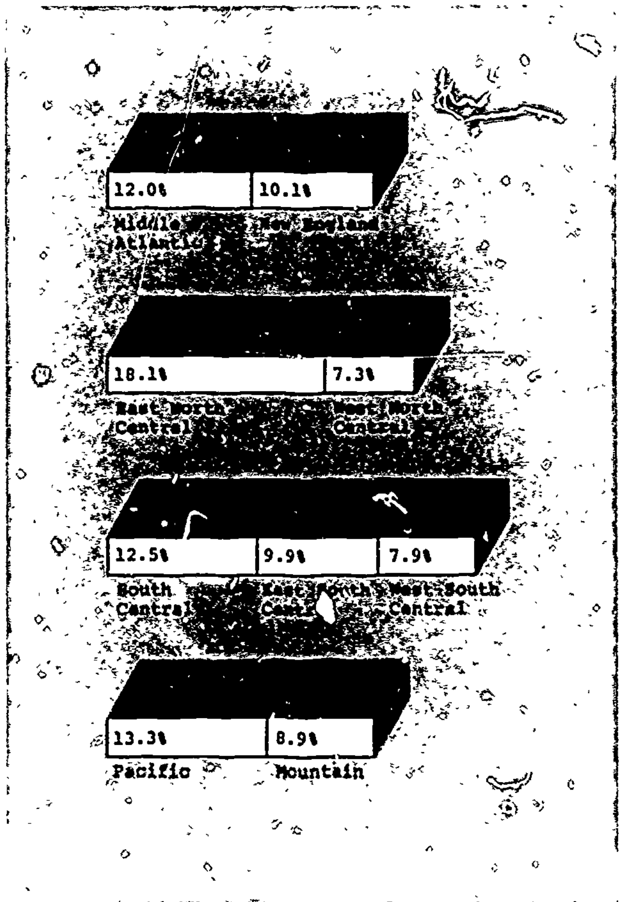
Because survey respondents averaged fewer than 20 organizations per state, the findings were more broadly organized to accord with the four regions and nine divisions of the country as defined by the United States Bureau of the Census.

The survey estimated the number of craft membership organizations in the United States as less than the planning study—1,218 groups compared to 1,692. The survey also showed a much larger proportion in the East North Central area and a considerably smaller proportion in the East South Central states. The smaller estimated universe is based on intensive efforts to determine the status of each organization on the master mailing list. It is also based on the assumption that nonresponding organizations include the same proportion of "not craft" organizations as the responding ones. The planning study list, in contrast, included many "not craft" organizations that could not be weeded out with the information on hand at that time. The geographic area differences are similarly explained by the fact that the proportion of craft to "not craft" organizations was much higher in the East North Central area and much lower in the East South Central area than the average for the country.

Other factors being equal, the overall effect of a smaller estimate of craft membership organizations would be to lower the estimated number of craft artists. The reason the new estimate is higher than any of the planning study figures is that the survey revealed a considerable increase in membership size. Average membership of regional, state, and local organizations listed in the Contemporary Crafts Marketplace used in the initial phase of the planning study was 194 craft artists; the average for organizations with regional, state, or local membership responding to the survey was 299. In addition, there were more national organizations responding to the survey than were included in the planning study data, so that the average for all organizations in the survey is over 400 members.

Figure I

Regional distribution of 1,218 craft membership organizations



CHAPTER I

MEMBERSHIP

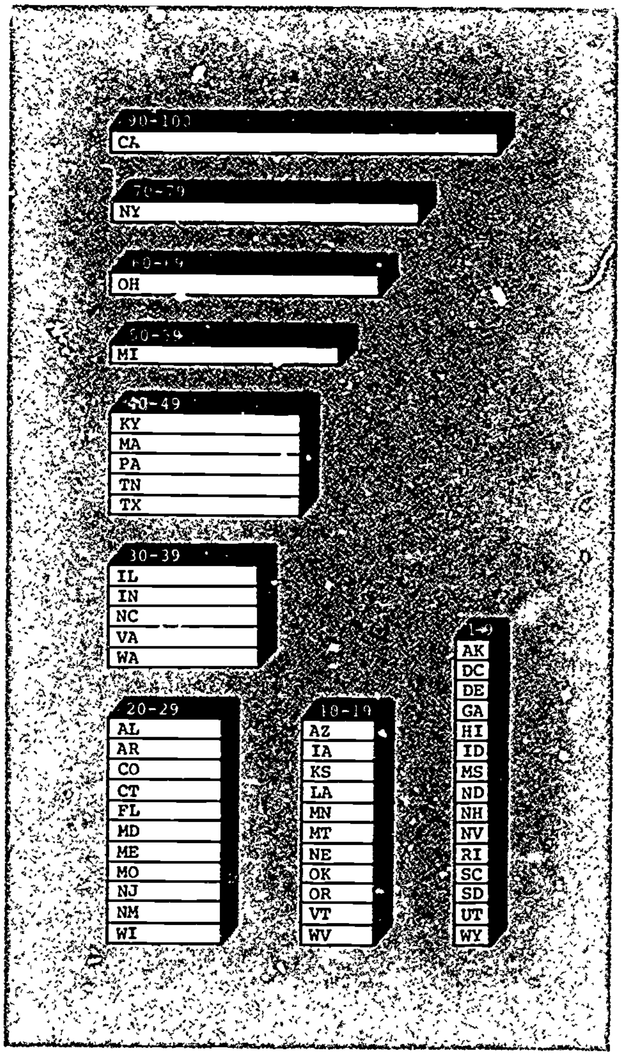
Who are the people who belong to craft membership organizations? The survey does shed considerable light on where they live, their preferred media, and how many of them there are. It also tells something about standards —whether their interests (as evidenced by the activities of their organizations) are primarily to sell or exhibit their crafts, improve their skills, or keep in contact and socialize with like-minded persons, and whether their membership depended on having had work reviewed by a jury of peers.

Location

Figure I represents regional distribution of craft membership organizations in the United States in 1978. The largest number—just over 30 percent—is located in the South; each of the three other regions has between 22 and 25 percent Among regional subdivisions, the highest concentration of craft organizations—over 18 percent—is in the East North Central division and the second highest—over 13 percent—is in the Pacific division. The areas with smallest concentrations are in the West North Central and West South Central divisions and the Mountain division—none of which accounts for more than 9 percent of the total.

In Figure II the mean number of organizations per state is 24; the median number is 18—half the states having fewer organizations than this number and half more. Both median and mean are significantly increased by a few states with large numbers of organizations—California, New York, Ohio, and Michigan.

Figure II Number of organizations by state



How does the distribution of organizations translate into distribution of craft artists? Figure III relates regional distribution of craft membership organizations to both craftspersons who could be identified by geographic area and the distribution of the general working-age population (18 to 64 years old). While the 306,000 individual artists accounted for here are all members of organizations, an additional 69,000 craft artists belong to groups which indicated their membership was primarily national or international rather than regional, state, or local. The source for the 128,594,000 working-age population is the U.S. Bureau of the Census, Provisional Estimates of the Population of States by Age: July 1977.

Figure III demonstrates a widespread difference between concentration of craft artists and their member organizations. It also shows that some areas of the country have significantly greater or smaller proportions of craft artists than would be expected in relation to the area's general population. New England—with 10 percent of the organizations—has almost 15 percent of estimated craft artists but less than 6 percent of the working-age population. The East South Central states—also with 10 percent of the organizations—have more craftspersons (11 percent) than their 6 percent share of the general population warrants. In the case of the Mountain states, the percentage of craft organizations is also almost double that of the working population, yet the percentage of craft artists is not substantially higher. This phenomenon reflects the small size of the craft organizations in this region. In the Middle Atlantic and South Atlantic states, on the other hand, craftspersons and their organizations are relatively few in proportion to the general population.

Craft media of members

The survey of craft membership organizations asked two general questions about the kinds of media or materials members work with. Was the organization oriented to one specific craft medium or was it a general-media organization? Respondents for single-medium organizations were asked to name the medium; respondents for general-media organizations were asked to list up to five media in which they knew members worked in order of popularity. A total of 914 organizations responded to these questions, and nine broad medium categories—fiber, clay, metal, wood, glass, leather, paper, other media, and multimedia—emerged. By far the greatest proportion of respondents were general-media organizations, constituting 61.6 percent of the total as opposed to 38.4 percent single-medium respondents. Of the general-media organizations, 26.7 per-

Figure III Regional distribution of organizations, craft artists, and the working-age population

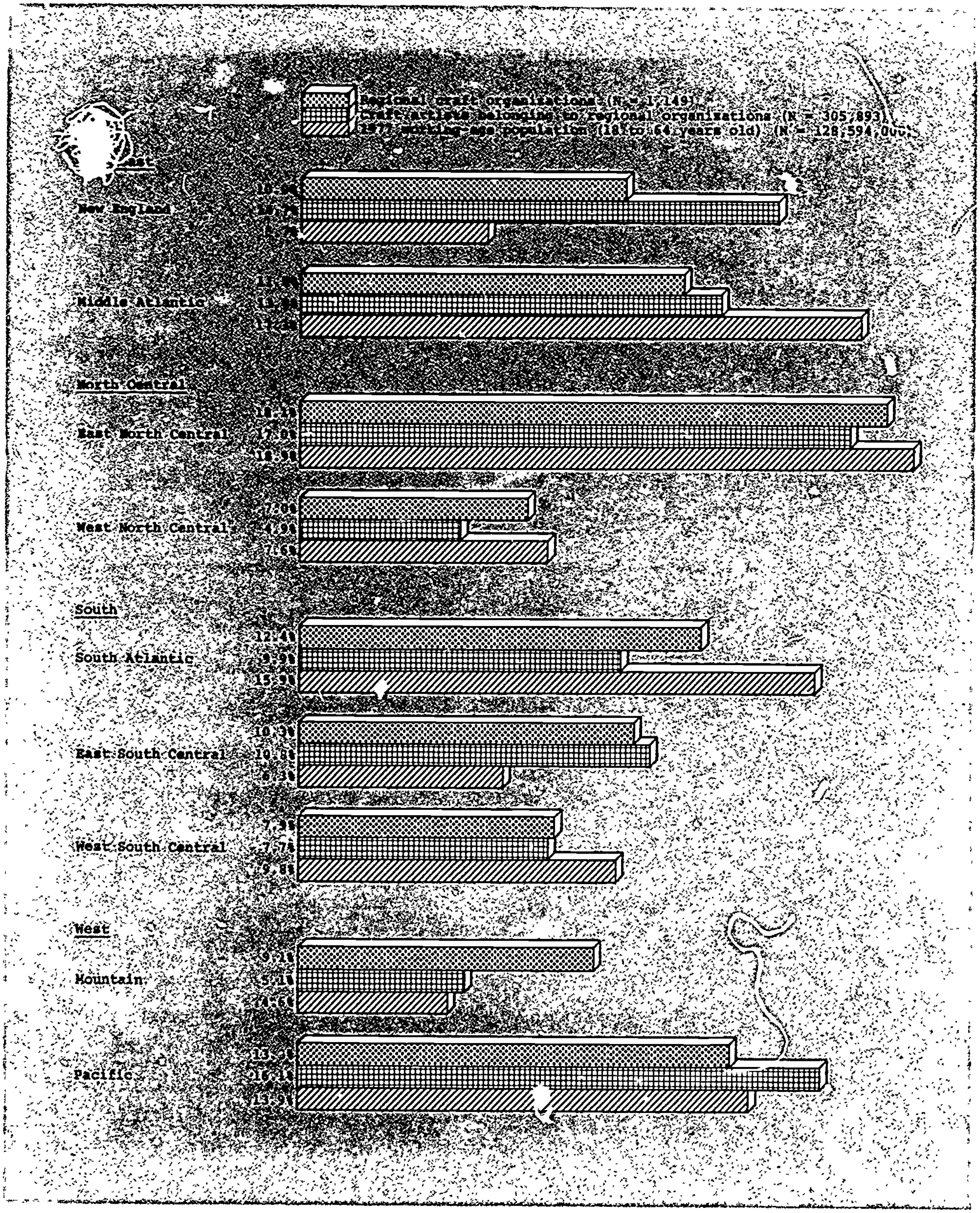


Table 1 **Media among single-medium and general-media organizations**

Medium	Single-medium organizations	General-media organizations		Primary medium
		First medium listing	Second medium listing	
Fiber	64.7%	27.9%	43.9%	42.0%
Clay	23.4%	50.1%	18.4%	39.8%
Metal	2.3%	4.8%	11.9%	3.8%
Wood	2.8%	6.2%	10.5%	4.9%
Glass	2.0%	2.0%	4.5%	2.0%
Leather	0.9%	0.5%	2.6%	6.7%
Paper	0.6%	0.5%	0.7%	0.5%
Other media	1.7%	5.7%	4.3%	4.2%
Multimedia	1.7%	2.3%	3.3%	2.1%
Responses (N)	(351)	(563)	(538)	(914)

cent listed five media, 16.6 percent listed four, 9.3 percent listed three, and 2.7 percent named a single medium.

Table 1 shows the relative standing of the nine broad categories among both single-medium and general-media organizations. Percentages here and in following tables and figures are based on the number of organizations responding to questions rather than the total estimated universe of 1,218. The column headed "primary medium" represents combined responses of single-medium organizations and first listings of general-media organizations. Clearly, fiber and clay are the predominant media of organized craftspersons. Almost two-thirds of single-medium organizations are comprised of such fiber artists as weavers, embroiderers, and quiltmakers. Fiber is second to clay as the first listing of general-media organizations but is listed most frequently as their second most popular medium. The pattern for clay, which claims the attention of less than one-quarter of single-medium groups, is just the reverse. Clay crafts—including ceramics, porcelain, and china painting—are first in popularity but run a distant second among the general media organizations. These findings suggest that fiber artists have formed cohesive associations and that persons involved with clay crafts tend to be members of general-media organizations along with other types of craft artists.

None of the remaining seven broad media types accounts for more than 3 percent of single-medium organizations or more than 6 percent of first mentions by general-media organizations, although metal and wood are each listed second by over 10 percent of general groups. Generally, craft artists working in these seven media are more frequently found as members of general-media organizations rather than single-medium organizations. This is especially true of the other media (which include plastic, ivory, tole, candles, egg decor, and bread). It is also true of the multimedia listings (which include dolls and toys, clothing, nature crafts, and beach crafts).

It is useful to know how many individual craft artists work in each of these media. Appendix A to this report shows how estimates were developed.

Figure IV depicts relative organizational focus. Clearly, organizations with a national or international membership are predominantly oriented to a single medium—almost 60 percent. Among regional organizations, single-medium orientation accounts for about 35 to 45 percent of the organizations except in New England and the East and West South Central states, with less than 30 percent.

Figure IV **Regional orientation to a single medium**

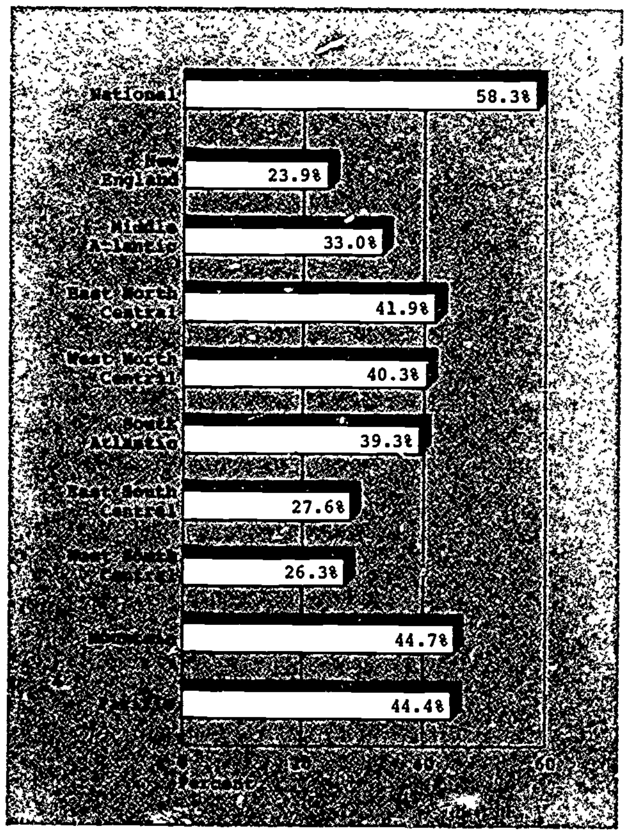


Table 2 Primary medium among national and regional organizations

Organizations	Fiber	Clay	Metal	Wood	Glass
National	31.9%	29.2%	6.9%	8.3%	5.6%
Northeast region					
New England	33.7%	45.7%	7.6%	5.4%	2.2%
Middle Atlantic	45.0%	45.0%	3.0%	3.0%	---
North Central region					
East North Central	44.6%	41.9%	2.7%	3.4%	2.7%
West North Central	46.8%	27.4%	---	4.8%	1.6%
South region					
South Atlantic	45.8%	45.8%	0.9%	4.7%	0.9%
East South Central	48.7%	35.5%	---	10.5%	2.6%
West South Central	29.8%	47.4%	1.8%	5.3%	---
West region					
Mountain	38.2%	39.5%	9.2%	2.6%	---
Pacific	46.8%	35.5%	5.6%	4.0%	3.2%
Total national and regional	42.0%	39.8%	3.8%	4.9%	2.0%

Table 2 shows the geographic distribution of organizations classified according to primary medium. Fiber engages the interest of about 40 to almost 50 percent of the regional organizations except in the West South Central states and New England. National organizations also have a lower proportion oriented to fiber (32 percent). Clay is the favored medium of 35 to 45 percent of organizations in all parts of the country except the West North Central states, where clay crafts claim less than 30 percent, and the West South Central states, where they claim over 45 percent. National organizations reveal a relatively low proportion oriented to clay—less than 30 percent.

Looking at the other media, the most evident phenomenon is the interest in metal, wood, glass, leather, paper, other media, and multimedia among national organizations as opposed to regional ones. Craft artists working in these media may be relatively few in number but they have clearly joined together to form nationally-based associations. Some other patterns are also evident. Metal organizations are conspicuously absent from the West North Central and the East South Central states and more than usually abundant in the Mountain states. Wood organizations are especially active in the East South Central states; leather organizations appear in larger than expected numbers in the West North Central states; and the West North Central and South West Central states have relatively strong representation of organizations oriented to other media and multimedia.

Leather	Paper	Other media	Multimedia
1.4%	2.8%	9.7%	4.2%
---	2.2%	2.2%	2.2%
---	1.0%	1.0%	2.0%
---	---	4.1%	0.7%
4.8%	---	9.7%	4.8%
---	---	---	1.9%
---	---	1.3%	1.3%
1.8%	1.8%	8.8%	3.5%
1.3%	---	6.6%	2.6%
---	---	4.0%	0.8%
0.7%	0.5%	4.2%	2.1%

Figure V **Membership size of craft organizations**

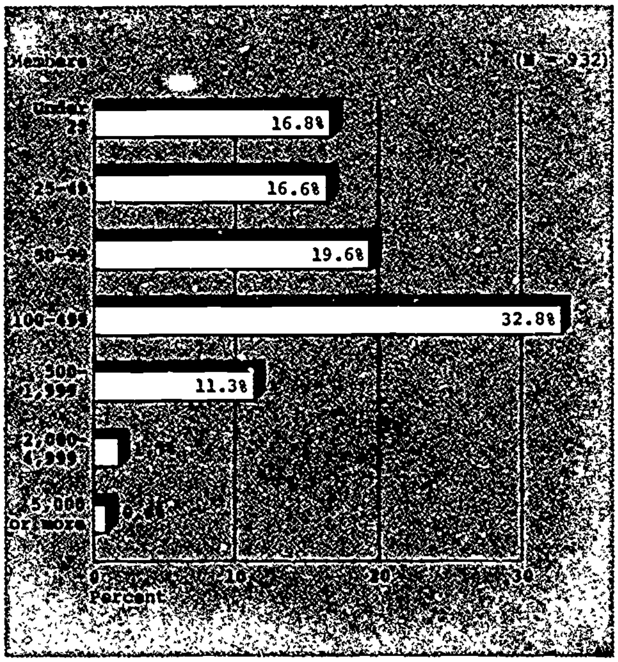


Table 3 **Membership of national and regional organizations**

Organizations	Under 25 members
National	10.0%
Northeast region	
New England	10.6%
Middle Atlantic	14.3%
North Central region	
East North Central	16.9%
West North Central	17.7%
South region	
South Atlantic	22.9%
East South Central	25.6%
West South Central	19.0%
West region	
Mountain	20.5%
Pacific	12.9%

Membership size

Membership size, which the survey used to calculate geographic distribution of craftspersons and their preferred media, also says something about the craft artists' joining patterns. Of course, membership of organizations is always changing and the size of any one organization at any one time may represent a particular stage of its growth. Nevertheless, it is useful to look at the current size range of craft membership organizations.

Figure V shows distribution of craft membership organizations in the United States by seven size intervals. It is evident that craft membership organizations tend to be small in size—over one-third of the survey respondents have fewer than 50 members and only 14 percent have more than 500 members. The median membership is 91. The <u>mean</u> membership size, on the other hand, is over 400 members, due to the very large size of a few organizations.

Table 3 relates size to location. Predictably, national organizations are well represented in the larger intervals (over 500 members). The median membership size for each regional division (indicated by a box in Table 3) falls in the 50- to 99-member interval. New England is the exception with median membership in the 100 to 499 interval and relatively strong showing of organizations with more than 500 members. The Pacific states also show strong representation in the 500- to 1,999-member interval (almost 13 percent compared to New England's 16 percent) and the highest percentage of all regional divisions in the 2,000-or-more member interval.

25-49	50-99	100-499	500-1,999	2,000-4,999	5,000 or more
1.4%	2.9%	34.3%	$\boxed{27.1\%}$	15.7%	8.6%
8.5%	25.5%	$\boxed{38.3\%}$	16.0%	1.1%	---
15.2%	$\boxed{27.6\%}$	32.4%	10.5%	---	---
20.8%	$\boxed{18.8\%}$	31.2%	11.0%	0.6%	0.6%
17.7%	$\boxed{22.6\%}$	37.1%	4.8%	---	---
16.5%	$\boxed{13.8\%}$	34.9%	11.0%	0.9%	---
20.5%	$\boxed{17.9\%}$	29.5%	5.1%	---	1.3%
12.1%	$\boxed{25.9\%}$	34.5%	6.9%	1.7%	---
26.9%	$\boxed{17.9\%}$	29.5%	5.1%	---	---
20.2%	$\boxed{21.8\%}$	29.8%	12.9%	2.4%	---

Table 4 Size of organization by primary medium

Primary medium	Under 25 members	25-49	50-99	100-499	500-1,999
Fiber	16.8%	23.4%	21.0%	29.4%	7.6%
Clay	17.0%	12.0%	19.8%	34.0%	14.5%
Metal	15.6%	18.8%	21.9%	25.0%	12.5%
Wood	20.0%	13.3%	13.3%	24.4%	24.4%
Glass	27.8%	---	22.2%	27.8%	22.2%
Leather	20.0%	40.0%	---	40.0%	---
Paper	20.0%	---	20.0%	60.0%	---
Other media	13.2%	7.9%	18.4%	47.4%	2.6%
Multimedia	22.2%	11.1%	5.6%	50.0%	5.6%

Table 5 Activities of national and regional organizations

Organizations	Exhibits	Sales	Apprentice programs	Craft courses	Workshops
National	87.5%	56.9%	21.1%	47.9%	77.8%
[illegible]					
[illegible]	83.0%	85.9%	15.1%	53.8%	65.2%
[illegible]	91.4%	71.7%	16.0%	44.3%	83.0%
[illegible]					
[illegible]	89.6%	73.5%	14.5%	47.0%	72.2%
[illegible]	91.8%	68.9%	16.9%	55.0%	73.3%
[illegible]					
[illegible]	83.2%	80.4%	11.4%	42.1%	72.9%
[illegible]	92.1%	72.7%	13.0%	41.3%	66.7%
[illegible]	85.0%	70.0%	11.9%	53.4%	74.1%
[illegible]					
[illegible]	80.8%	78.2%	9.0%	33.3%	59.7%
[illegible]	90.6%	60.8%	12.1%	41.3%	72.2%
[illegible]	87.7%	72.1%	14.0%	45.4%	72.0%

2,000-4,999	5,000 or more	Responses (N)
0.8%	1.0%	(801)
2.2%	0.6%	(359)
3.1%	3.1%	(32)
2.2%	2.2%	(45)
---	---	(11)
---	---	(6)
---	---	(5)
10.5%	---	(31)
5.6%	---	(18)

Other educational or research activities	Social functions	Publications
62.9%	58.0%	79.2%
36.7%	57.0%	44.6%
35.2%	56.6%	43.8%
42.9%	70.9%	46.9%
44.1%	68.9%	50.0%
50.0%	59.6%	46.7%
34.7%	61.3%	47.4%
38.6%	64.4%	44.8%
25.6%	63.6%	34.6%
37.1%	59.8%	44.7%
40.6%	63.5%	47.6%

Table 4 shows that organizations oriented to fiber—the most popular medium—tend to be relatively small. Less than 39 percent of fiber organizations have 100 or more members, while on the average 52 percent of all other craft organizations are at least this big. While only ten leather and paper organizations responded, none has 500 or more members.

Members' professionalism

A special survey interest was focused on craft organizations whose membership engaged in selling or exhibiting their work. Two questions were included to help determine whether the membership of respondent organizations is professional in this sense.

Organizations were asked to indicate involvement in 1977 in exhibits, sales, apprenticeship programs, craft courses, workshops, other educational or research activities, social functions, publications, and other activities. Almost 70 percent of organizations reported involvement in three to six of these activities. Table 5 shows relative involvement in them (omitting the category of other media which was rarely cited). Over 88 percent of craft membership organizations exhibited their members' work and 72 percent held sales and offered workshops compared to the 64 percent that engaged in social functions. Publications (48 percent), craft courses (45 percent), and other educational or research activities (41 percent) figured prominently, but relatively few groups offered formal apprenticeship programs (14 percent). The weight of the findings suggests that most craft membership organizations are oriented to members whose primary concerns are exhibiting and marketing their work and improving their skills.

Some geographic variation is evident. Many more national organizations were involved in publications and other educational or research activities than was true of organizations in any of the regional divisions. Conversely, relatively few national organizations held sales. New England organizations held more sales than the average, Pacific organizations fewer. Workshops, particularly popular in the Middle Atlantic states, were much less so among Mountain organizations (which tended to show less commitment to training and information activities generally).

Table 6 Organizational activities by primary medium

[illegible]	Exhibits	Sales	Apprentice programs	Craft courses	Workshops
Fiber	84.0%	61.2%	7.2%	39.8%	77.3%
Clay	90.8%	81.8%	19.1%	52.9%	72.5%
Metal	99.3%	80.0%	17.1%	31.4%	51.4%
Wood	88.9%	80.0%	22.7%	50.0%	68.9%
Glass	83.3%	76.5%	11.1%	27.8%	64.7%
Leather	83.3%	33.3%	16.7%	16.7%	33.3%
Paper	80.0%	20.0%	20.0%	40.0%	100.0%
Other media	89.5%	73.7%	23.7%	51.4%	63.2%
Multimedia	84.2%	89.5%	21.1%	42.1%	57.9%

Table 7 Organizational activities by membership size

[illegible]	Exhibits	Sales	Apprentice programs	Craft courses	Workshops
Un[illegible]	77.1%	72.7%	15.7%	28.6%	57.9%
25-[illegible]	82.4%	59.5%	9.8%	33.6%	72.5%
50-[illegible]	91.7%	79.9%	13.9%	46.6%	71.0%
100-[illegible]	90.2%	72.4%	13.4%	49.2%	74.8%
500-[illegible]	95.2%	76.9%	20.6%	68.3%	84.5%
[illegible],000-[illegible]	94.4%	66.7%	11.8%	72.2%	83.3%
5,000 or [illegible]	100.0%	75.0%	25.0%	62.5%	100.0%

Other educational or research activities	Social functions	Publications
38.9%	59.0%	45.8%
42.8%	68.9%	45.2%
44.1%	71.4%	45.7%
47.7%	61.4%	65.9%
64.7%	88.2%	55.6%
---	16.7%	33.3%
40.0%	40.0%	40.0%
45.9%	68.4%	73.7%
21.1%	36.8%	47.4%

Other educational or research activities	Social functions	Publications
27.0%	52.3%	19.0%
32.4%	61.6%	28.9%
42.8%	67.4%	45.9%
44.1%	68.3%	64.2%
53.8%	61.8%	63.5%
66.7%	66.7%	88.9%
75.0%	83.3%	87.5%

Table 6 shows considerable variation according to sphere of interest. Leather organizations stand out by virtue of few being involved in activities other than exhibits.

Organizations oriented to wood and other media are more involved in publications than the average, while multimedia organizations are more involved in sales. Almost all responding metal organizations cited exhibit catalogues.

Table 7 shows that the largest organizations —those with 5,000 or more members—are in general most likely to be involved in a wide range of member activities. There is no linear relationship between size and a particular activity; the smallest organizations, for instance, have a higher-than-average proportion with sales and apprenticeship programs although they report least involvement with other activities.

In addition to the question about activities, organizations were asked if membership was contingent on review of work by a panel of accomplished craftspersons or a "jury." Responses indicate that almost 30 percent of craft organizations require jurying of work for all members, another 10 percent require jurying for certain levels of memberships, and the remainder have no jury requirement. Figure VI shows that New England stands out as having almost 45 percent of organizations with a jury requirement, closely followed by the South Atlantic states. In contrast, only 10 percent of the West South Central organizations and 20 percent of the West North Central ones require jurying. Jury requirement among national membership organizations is less than the U.S. average.

Figure VII shows that 53 percent of metal organizations have a jury requirement compared to an average of less than 30 percent for all craft organizations. The organizations with the least stringent requirements are those categorized as other and multimedia and leather organizations.

Responses to the questions on activities suggest that a high proportion of craft membership organizations in all areas and representing all media are oriented to sales and exhibition. However, jury requirements suggest that there is greater variability in commitment to high quality work, and craft membership organizations oriented toward the various media have certainly developed differently in different geographic areas.

Figure VI

Regional jury requirement for membership

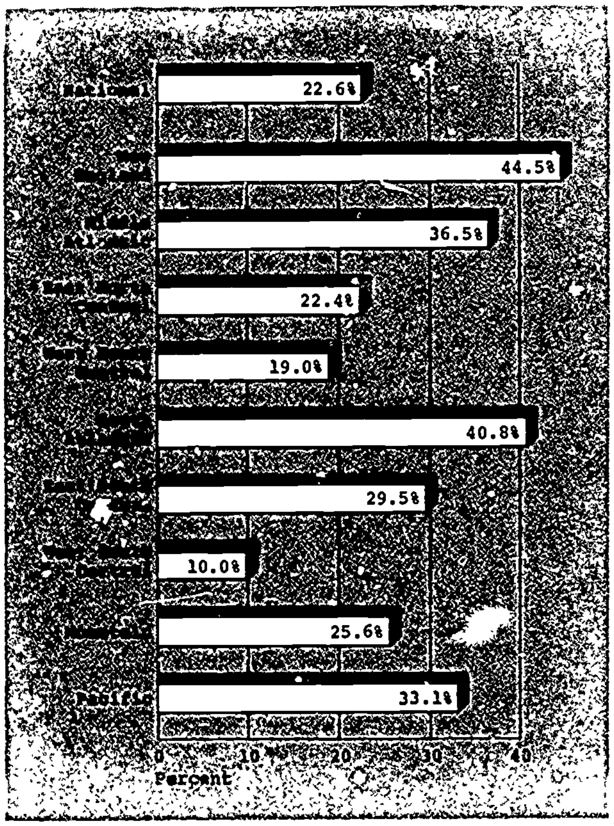
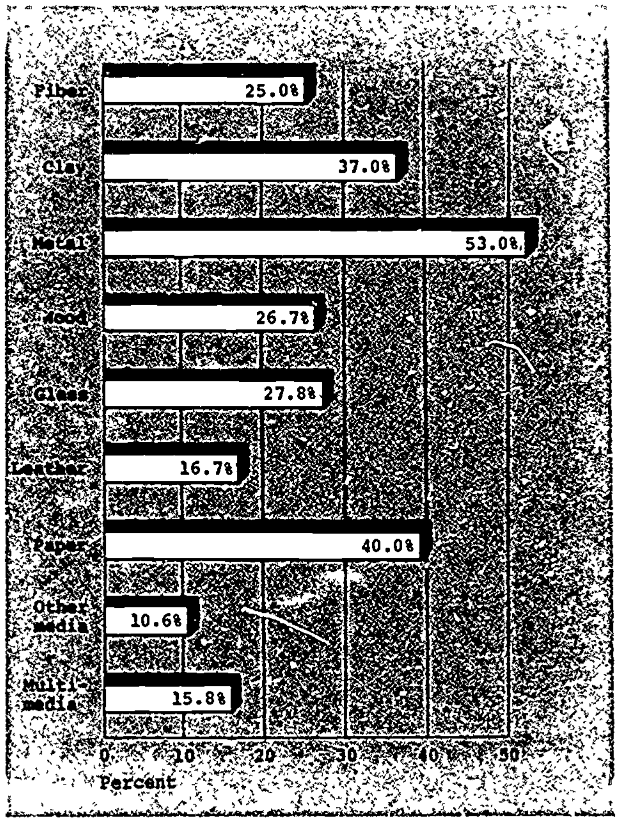


Figure VII

Jury requirement for membership by primary medium



CHAPTER II

ORGANIZATIONAL CHARACTERISTICS

The focus here is on the structure of craft membership organizations and what resources—personnel, facilities, and funds—are available to sustain them. The survey included questions on profit status, staff and facilities, level of expenditure, sources of funds, and organizational problems.

Corporate status

Most craft membership organizations—over 62 percent—are legally incorporated. Almost 53 percent of the total, or 85 percent of the corporations, are nonprofit and tax-exempt under Section 501(c)3 of the Internal Revenue Code. The other 15 percent of incorporated organizations are profit-making, waiting to receive tax-exempt status, or uncertain of their status.

Tables 8, 9, and 10 relate corporate status and information on staff and facilities to geographic distribution, medium preference, and membership size. There is little variation in corporate structure viewed in terms of location, although national organizations are more likely to be incorporated than regional ones. Incorporated organizations in New England are somewhat less likely than elsewhere to have tax-exempt status. Organizations oriented primarily to wood, glass, paper, and other media are most likely to have formed corporations, organizations oriented to fiber and to multimedia least likely, and again, there is relatively little variation in the proportion of incorporated organizations that are tax-exempt. However, there is a strong relationship between incorporation and membership size—organizations with 100 or more members are much more likely to be incorporated than smaller ones. The relationship does not hold true when nonprofit status is related to size—smallest organizations being almost as likely as the largest to be tax-exempt.

Table 8 **Corporate status, personnel, and facilities of national and regional organizations**

[illegible]	Organizations are incorporated	Incorporated organizations are nonprofit	Organizations have paid officers or staff	Organizations own or rent facilities
[illegible]	72.9%	82.4%	[illegible]	61.1%
[illegible]	68.8%	78.1%	[illegible]	61.3%
[illegible]	57.6%	86.0%	[illegible]	61.2%
[illegible]	58.1%	89.5%	[illegible]	49.3%
[illegible]	61.0%	91.7%	[illegible]	49.2%
[illegible]	61.3%	89.2%	[illegible]	56.1%
[illegible]	71.6%	83.0%	[illegible]	45.5%
[illegible]	68.4%	82.1%	[illegible]	57.6%
[illegible]	58.4%	80.0%	[illegible]	46.8%
[illegible]	55.4%	86.6%	[illegible]	54.0%
[illegible]	62.3%	85.1%	[illegible]	54.2%

Table 9 Corporate status, personnel, and facilities by primary medium

Primary medium	Organizations are incorporated	Incorporated organizations are nonprofit	Organizations have paid officers or staff	Organizations own or rent facilities
Fiber	50.0%	86.4%	21.[illegible]	46.4%
Clay	70.3%	85.8%	[illegible]	62.8%
Metal	56.3%	77.8%	37.1%	50.0%
Wood	81.0%	82.4%	25.[illegible]	51.1%
Glass	80.0%	83.3%	33.3%	55.6%
Leather	66.7%	75.0%	16.7%	50.0%
Paper	80.0%	75.0%	20.0%	60.0%
Other media	75.7%	78.6%	31.6%	51.4%
Multimedia	52.6%	90.0%	42.1%	68.4%

Table 10 Corporate status, personnel, and facilities by membership size

Membership size	Organizations are incorporated	Incorporated organizations are nonprofit	Organizations have paid officers or staff	Organizations own or rent facilities
Under 25	33.6%	81.3%	[illegible]	40.0%
25-49	39.6%	86.4%	13.7%	42.1%
50-99	58.9%	72.8%	19.3%	49.4%
100-499	78.6%	88.7%	40.6%	59.1%
500-1,999	88.5%	92.4%	73.1%	76.5%
2,000-4,999	88.9%	75.0%	94.4%	88.9%
5,000 or more	85.7%	83.3%	100.0%	87.5%

Table 11 1977 funding sources of national and regional organizations

Organizations	Membership fees	Sales	Workshop fees	Private donations	Funds from other organizations	Local government
National	83.3%	47.2%	41.7%	43.1%	13.9%	2.8%
Northeast region						
New England	89.5%	55.8%	45.3%	44.2%	7.4%	4.2%
Middle Atlantic	92.5%	50.0%	57.5%	30.2%	12.3%	12.3%
North Central region						
East North Central	92.5%	52.3%	42.6%	24.5%	8.4%	3.9%
West North Central	79.4%	49.2%	42.9%	36.5%	17.5%	3.2%
South region						
South Atlantic	81.7%	62.4%	39.4%	29.4%	8.3%	8.3%
East South Central	74.7%	53.2%	27.8%	30.4%	20.3%	7.6%
West South Central	75.4%	46.4%	46.4%	33.3%	8.7%	14.5%
West region						
Mountain	84.8%	58.2%	46.8%	19.0%	6.3%	7.6%
Pacific	89.1%	50.8%	47.7%	28.9%	9.4%	17.2%
Total national and regional	85.0%	53.3%	44.6%	31.4%	10.8%	8.4%

Table 12 Number of funding sources by membership size

Membership size	1-2 sources	3-5 sources	6-9 sources	Responses (N)
Under 25	77.4%	21.2%	1.4%	(157)
25-49	66.6%	33.3%	---	(155)
50-99	54.9%	41.8%	3.3%	(18[illegible])
100-499	41.4%	49.3%	9.3%	(306)
500-1,999	25.0%	39.4%	35.6%	(105)
2,000-4,999	22.2%	55.5%	22.2%	(18)
5,000 or more	25.0%	62.5%	12.5%	(8)
Total organizations	52.1%	39.4%	8.5%	(932)

State government	Federal government	Other sources	No money received
8.3%	16.7%	23.6%	1.4%
15.8%	11.6%	12.6%	2.1%
21.7%	9.4%	10.4%	0.9%
11.0%	8.4%	18.1%	1.9%
20.6%	12.7%	15.9%	4.8%
14.7%	13.8%	10.1%	2.8%
34.2%	20.3%	10.1%	1.3%
18.8%	17.4%	11.6%	---
16.5%	6.3%	7.6%	---
15.6%	12.5%	10.2%	1.6%
17.2%	12.5%	13.1%	1.7%

Staff and facilities

One indication of organizational development is the presence of paid officers or staff in executive positions. The survey revealed that only one-third of craft membership organizations have such paid personnel. National organizations and those in New England have a higher paid-personnel proportion than those in other locations; lowest proportions are in the North Central and West regions. Organizations oriented to clay are somewhat more likely than others to have paid personnel, while leather, paper, and fiber organizations are least likely. The proportion of paid personnel varies dramatically by membership size; however, 100 percent of organizations with 5,000 or more members have paid personnel, while this is true of fewer than 20 percent of those with under 100 members.

Owning or renting offices, studios, or gallery space can also indicate increasing institutional stability and growth. The survey found that about 54 percent of craft membership organizations own or rent facilities, a considerably higher figure than the proportion having paid staff. About 20 percent of the organizations actually own space, close to 40 percent rent, and 5 percent both own and rent. The survey did not ask organizations with rented space whether they rented only for such specific occasions as exhibits and sales.

The proportion owning or renting facilities shows very little variation viewed in terms of location, although national organizations and those in the Northeast rank somewhat higher than others. Similarly, there is relatively little variation viewed in terms of primary medium although multimedia organizations are somewhat more likely than others to own or rent facilities and fiber organizations are somewhat less so. Predictably, membership size follows a positive correlation—almost 90 percent of organizations with 2,000 or more members own or rent facilities compared with only 40 percent of those with fewer than 50 members.

Funding sources and expenditure levels

Funding and expenditures are useful keys to understanding operations. The survey asked about 1977 income from sources ranging from membership fees and sales to federal funds. The organization could also indicate that no funds were received in 1977.

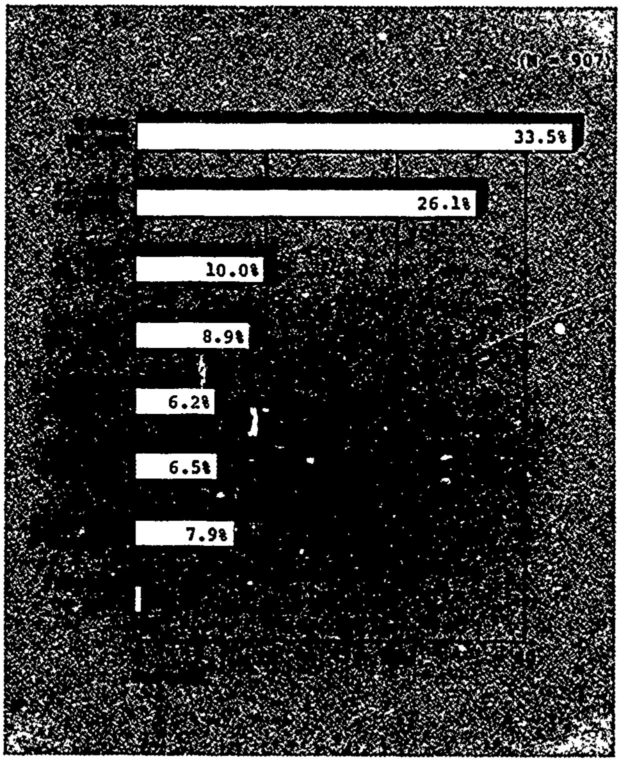
The most frequently cited source of funds —mentioned by 85 percent of all craft membership organizations—was membership fees. Slightly more than half earn income from sales.

About 31 percent receive private donations, but few report funding from other external sources.

Table 11 shows that there is little geographic variation. National membership organizations report more funding from private donations and less state and local government funding than the average. New England has a higher than average proportion of organizations receiving private donations; craft organizations in the Middle Atlantic states rely more heavily than others on workshop fees; East South Central organizations are particularly dependent on federal and state government funding and Pacific organizations on local government support.

Table 12 shows that the majority (52 percent) of craft membership organizations receive support from only one or two sources. Only organizations with more than 500 members are likely to have more than five sources of funding.

Figure VIII **1977 expenditures of craft organizations**



The survey asked respondents to indicate approximate 1977 expenditures in eight categories ranging from less than $1,000 to $500,000 or more. The responses provide a general financial picture and indicate how the budgetary level varies according to other characteristics.

Craft organizations tend to be small-budget operations. Figure VIII shows that one-third of 907 respondent organizations spent less than $1,000; and a little over a third spent between $1,000 and $10,000. Most of the remaining 30 percent spent less than $500,000 in 1977. Only seven organizations—less than 1 percent—indicated that they spent half a million dollars or more.

Table 13 shows the majority of craft organizations spending at least $10,000. Almost 40 percent of national organizations spent over $50,000, and only 13 percent spent under $1,000. Among the regional organizations, New England has the smallest proportion—under 20 percent—spending less than $1,000, and the highest proportion spending $50,000 or more. In contrast, the West North Central and Mountain states have the smallest proportion of organizations spending over $50,000—less than 8 percent in each case—and the highest proportion making do on less than $1,000—over 40 percent in both areas.

Table 14 follows the general pattern of low-budget concentration—showing that over half the fiber organizations spent less than $1,000 in 1977 (compared with about one-third of all organizations), and only 8 percent of them spent $50,000 or more (compared with over 15 percent on average). Organizations that have the greatest expenditures include those oriented to wood, glass, and clay. About 30 percent of organizations oriented to wood or glass spent $50,000 or more, while only a quarter of them spent under $1,000.

Table 13 1977 expenditures of national and regional organizations

	Under $1,000	$1,000-$4,999	$5,000-$9,999	$10,000-$49,999	$50,000 or more
	12.7%	12.7%	8.5%	26.8%	39.4%
	19.3%	30.7%	11.4%	20.4%	18.2%
	36.0%	28.0%	10.0%	15.0%	11.0%
	39.5%	27.0%	12.5%	8.5%	12.6%
	43.9%	33.3%	5.3%	10.6%	7.1%
	36.2%	23.8%	8.6%	15.2%	16.2%
	34.2%	22.4%	10.5%	21.0%	11.8%
	28.6%	30.4%	3.6%	23.2%	14.3%
	40.3%	29.9%	14.3%	7.8%	7.8%
	36.8%	24.8%	10.4%	12.0%	16.0%

Table 14 Expenditures by primary medium

	Under $1,000	$1,000-$4,999	$5,000-$9,999	$10,000-$49,999	$50,000 or more
	50.8%	23.3%	8.6%	9.6%	7.8%
	19.3%	28.0%	11.0%	20.2%	21.7%
	21.2%	30.3%	9.1%	21.2%	18.2%
	25.0%	22.7%	9.1%	11.4%	31.9%
	23.5%	17.6%	17.6%	11.8%	29.4%
	50.0%	16.7%	---	33.3%	---
	---	75.0%	---	25.0%	---
	26.3%	34.2%	13.2%	10.5%	15.8%
	40.0%	26.7%	6.7%	26.6%	---

Figure IX Number of serious problems

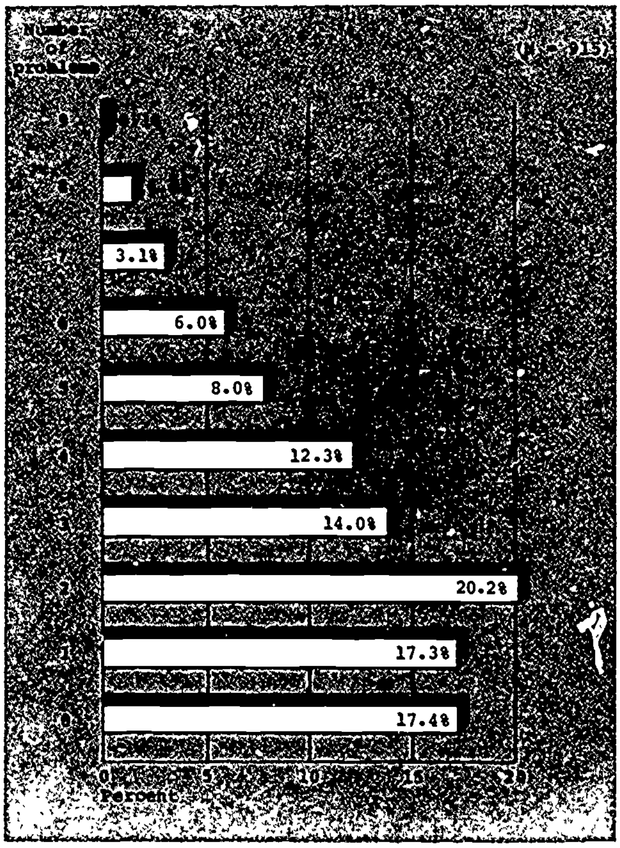
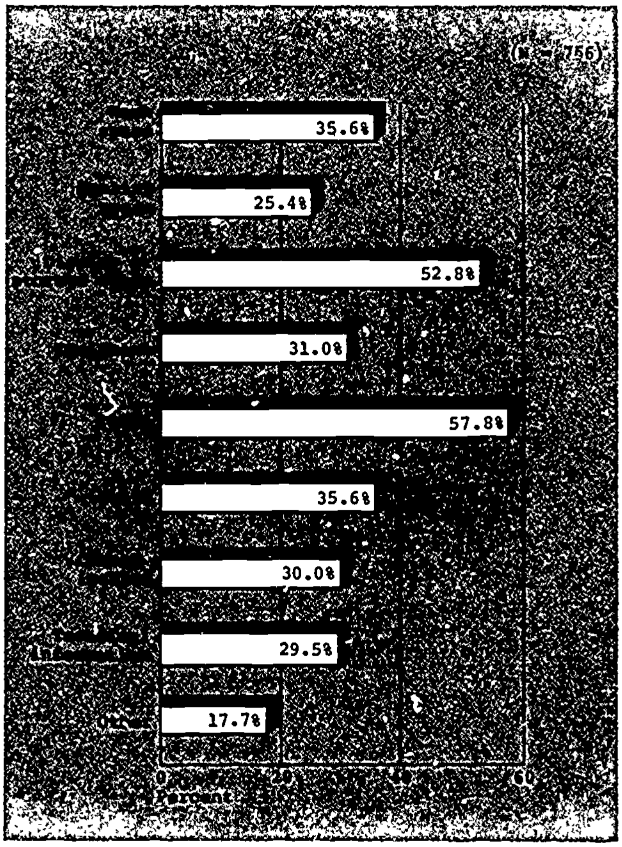


Figure X Problems of craft organizations



Problems

The survey asked respondents to indicate problems that were "serious for their organization." One or more of the following could be checked: inadequate working space, lack of meeting space, inadequate display or storage space, not enough equipment, inadequate funds, not enough staff, not enough communication with other craft organizations, lack of information on available technical assistance, and other problems.

Figure IX shows that 17 percent of the 915 respondents report no serious problems and that another 38 percent report no more than two. About one-third indicate having three to five serious problems, while fewer than 1? percent checked off six or more problems.

The number of problems shows little geographic variation although more organizations in the East and West South Central states report six or more problems than elsewhere. There is also little variation in terms of membership size. Very large organizations —those with 5,000 or more members—are most likely to report few problems. However, small organizations—those with under 500 members—are no more apt to report many problems than the average. It is middle-sized organizations, those with between 500 and 5,000 members, which are most apt to report six or more problems.

Figure X deals with specific problems. Inadequate funds is the problem cited by almost 58 percent of the 756 respondents and lack of meeting space troubles only 25 percent of them, but no one problem is considered serious by as many as three-fifths of the respondents.

There is some variation in type of problem according to membership size, and organizations with between 500 and 5,000 members more often report inadequate working space, inadequate display space, not enough equipment, inadequate funds, and not enough staff than either smaller or larger-sized ones. National organizations cite lack of equipment less often than regional ones, and conversely, cite not enough staff almost twice as often. The Mountain states have the highest proportion of organizations—almost 40 percent—wanting communication with other craft membership organizations, while those in the Pacific states most often report inadequate display or storage space.

Two problems—not enough staff and not enough equipment—vary considerably according to medium. Almost 50 percent of wood organizations report not enough equipment as compared with the 31 percent average; over 55 percent of glass organizations and almost 50 percent of clay organizations report not enough staff as compared with the average of about 35 percent. Multimedia, leather, and fiber organizations are least likely to be troubled by these inadequacies.

One other variable that relates to problems is an organization's longevity. Almost 70 percent of craft membership organizations that have been in existence less than five years cite inadequate funding as a serious problem compared to about 50 percent of those in existence 20 years or more. Similarly, about 50 percent of organizations organized one to two years ago report lack of information on available technical assistance as a serious problem compared to less than 25 percent of the older organizations.

CHAPTER III

DEVELOPMENTAL AND ENVIRONMENTAL CHARACTERISTICS

Several other characteristics of craft membership organizations that affect their relationship to members may also shed light on future development. The survey included questions about longevity, geographic dispersion of membership, clientele, and whether stated purposes coincide with activities. Responses were considered in relationship to such factors as geographic location, primary medium, and membership size.

Longevity

Craft membership organizations, on average, have existed for at least ten years. As shown in Figure XI, nearly 85 percent were over five years old in 1978 and barely 6 percent had existed for two years or less.

One cannot conclude with confidence that the pattern of longevity is the same as in previous years or that it will continue in the future. Comparative data from the planning study preceding the survey suggest that an exceptionally large number of craft membership organizations were formed five to ten years ago, that these have had a high survival rate, and that the rate of formation of new organizations has subsequently diminished.

It is evident from Table 15 that there is some relationship between size and longevity—larger organizations are older and smaller ones younger. Longevity also bears some relationship to service to members and the general public. As is seen in Table 16, relatively fewer organizations formed one or two years ago report exhibits, sales, apprenticeship programs, craft courses, and workshops, but a craft membership organization that has been in existence for five years is just about as likely to carry on a full range of marketing and training functions as much older ones. Contrary to the general pattern, young organizations have more publications than older ones.

Several relationships between longevity and location or medium are evident. Organizations oriented to metal, leather, and multimedia and Mountain and West North Central organizations figured largely in the boom formation of five to ten years ago. Conversely, organizations in the East North Central and Pacific states are least likely to have formed in that boom period.

Figure XI **Years in existence**

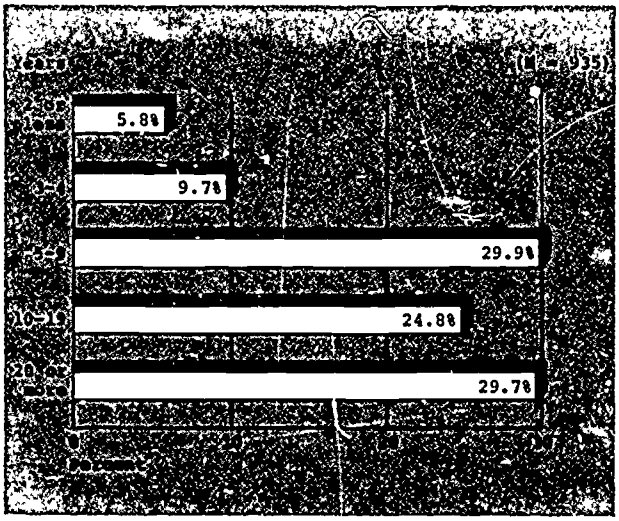


Table 16 **Organizational activities by years in existence**

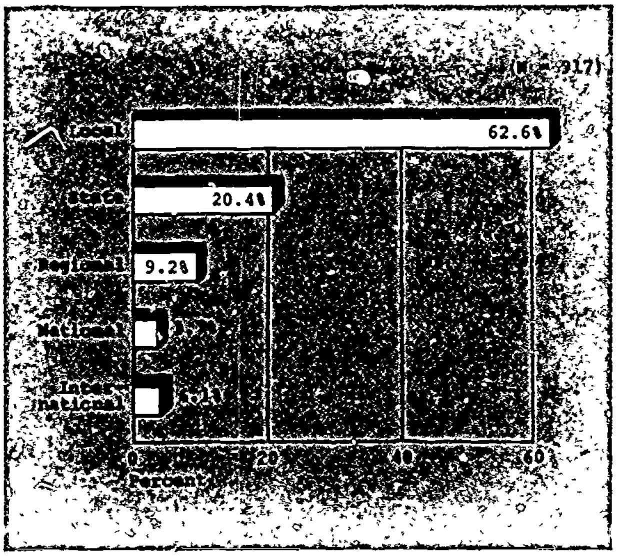
	Exhibits	Sales
[illegible]	55.1%	47.9%
[illegible]	83.3%	71.1%
[illegible]	88.5%	79.5%
[illegible]	91.6%	74.9%
[illegible]	91.0%	66.1%
[illegible]	87.7%	71.9%

Table 15 Years in existence by membership size

[illegible]	2 years or less	3-4 years	5-9 years	10 years or more
On[illegible]	9.0%	16.1%	36.8%	38.1%
25-[illegible]	9.9%	11.8%	33.6%	44.7%
50-[illegible]	3.8%	7.7%	34.6%	53.9%
100-[illegible]	4.3%	8.3%	26.2%	61.1%
500-[illegible]	3.8%	6.7%	18.3%	71.2%
2,000[illegible]	---	---	16.7%	83.3%
5,000 [illegible]	---	12.5%	25.0%	62.5%

Apprentice programs	Craft courses	Workshops	Other educational or research activities	Social functions	Publications
8.3%	25.0%	56.3%	42.6%	52.2%	57.4%
10.0%	35.6%	66.3%	43.2%	64.0%	57.3%
15.7%	43.4%	65.5%	40.7%	61.5%	42.7%
16.8%	47.6%	72.9%	35.3%	60.7%	46.9%
11.7%	51.4%	82.5%	43.7%	69.8%	48.5%
13.8%	45.1%	72.0%	40.6%	63.6%	47.7%

Figure XII Geographic focus of craft organizations



Geographic focus

Concentration of membership and service to members or a wider clientele help define breadth of organizational program. The membership concentration, or geographic focus, of the organizations is defined as local, state, regional, national, or international depending upon from which areas the members were drawn. Note that the terms "national" and "regional" are used differently than in the earlier sections of this report. Previously, "national" included organizations with both national and international memberships and "regional" referred to all the remaining organizations separated according to the Census region in which they were located. Figure XII shows that, in general, crafts organizations have a narrow geographic base with almost 63 percent reporting that a majority of their membership is local. About one-fifth of the organizations indicated a statewide membership and substantially fewer show regional, national, or internationl memberships.

Table 17 shows that some distinctive location patterns emerge. New England has relatively few local organizations and many more than the average with state or regional membership. Middle Atlantic states also have a larger than average proportion of regional organizations (although fewer than average state organizations). Pacific organizations are preponderantly local.

Table 18 shows metal, wood, paper, and glass organizations more likely than others to be regional, national, or international in membership, while multimedia organizations are more likely than most to be either local or

Table 17 Geographic focus of regional organizations

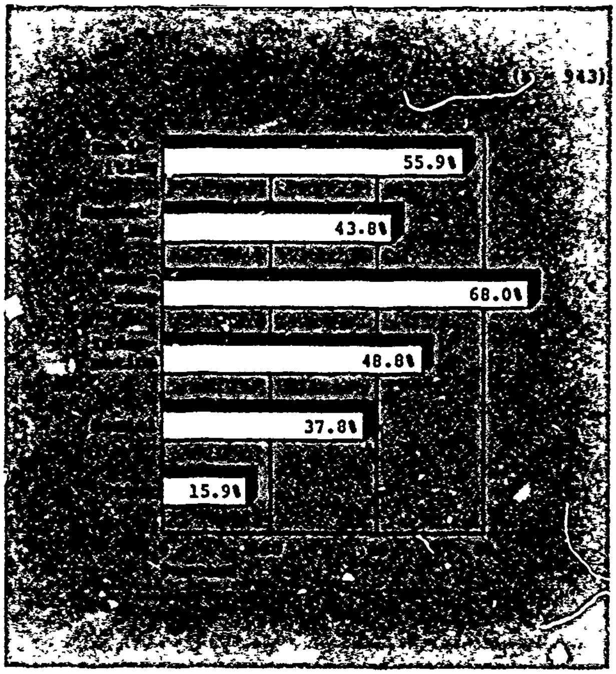
[illegible]	Local membership	State membership	Regional membership
Northeast			
New England	48.9%	32.2%	18.9%
Middle Atlantic	68.3%	13.9%	17.8%
North Central region			
East North Central	65.6%	22.5%	11.9%
West North Central	72.1%	23.0%	4.9%
South			
South Atlantic	65.7%	24.8%	9.5%
East South Central	65.8%	26.3%	7.9%
West South Central	71.7%	21.7%	6.7%
West			
Mountain	73.3%	20.0%	6.7%
Pacific	80.2%	17.5%	2.4%
Total	67.9%	22.1%	9.9%

Table 18 Geographic focus by primary medium

Primary medium	Local	State	Regional	National	International
Fiber	68.4%	17.7%	7.8%	2.9%	3.2%
Clay	58.9%	25.5%	9.6%	4.0%	2.0%
Metal	51.5%	18.2%	15.2%	6.1%	9.1%
Wood	55.6%	20.0%	11.1%	6.7%	6.7%
Glass	35.3%	29.4%	11.8%	5.9%	17.6%
Leather	66.7%	16.7%	---	---	16.7%
Paper	20.0%	---	40.0%	20.0%	20.0%
Other media	67.6%	10.8%	2.7%	5.4%	13.5%
Multimedia	72.2%	5.6%	5.6%	---	16.7%

Figure XIII

Stated purpose of craft organizations



international. As is seen in Table 19, the majority of organizations with under 100 members are local and a majority of those with 2,000 or more members are national or international in scope.

Table 20 shows whether the beneficiaries of program components are members only, members and other craft artists, or the general public. Generally, craft membership organizations' programs are directed toward either their own members or the general public. Exhibits and craft courses are most apt to be open to the general public; social functions and publications are most often restricted to members.

Congruence of purpose and activities

The survey asked respondents to indicate applicable organizational purpose from a list that included exhibiting, marketing, conducting workshops or other skill-learning activities for members, providing information on crafts to members, and fostering social interaction among members. Figure XIII shows that workshops or other skill-learning activities for members are seen as central aims by over two-thirds of responding organizations. Exhibiting is cited by over half of them and providing information on crafts to members by close to half. Marketing the products of members and social interaction among members rank below these as central aims.

The purpose categories are very similar to the categories relating to activities discussed in Chapter I in connection with professionalism. To determine how closely purpose and activities mesh or diverge, responses to the two groups of questions were reorganized into four broad categories: marketing (exhibiting and marketing as purposes, exhibiting and sales as activities); training (workshops as a purpose, workshops and apprenticeship programs and craft courses as activities); information (providing information on crafts to members as a purpose, other educational or research activities and publications as activities); and social (social interaction among members as a purpose, social functions as an activity). Organizations were classified as having cited one of these categories as a purpose and an activity (this is purpose-activity congruence), having cited an activity without the same categorical purpose, and having cited the purpose without a related activity.

Table 19 **Geographic focus by membership size**

[illegible]	Local	State	Regional	National	International
[illegible]	84.4%	7.1%	3.9%	4.5%	---
[illegible]	81.5%	11.9%	6.0%	0.7%	---
[illegible]	72.6%	18.3%	8.0%	0.6%	0.6%
[illegible]	51.0%	31.3%	9.7%	4.3%	3.7%
[illegible]	30.3%	29.3%	21.2%	6.1%	13.1%
[illegible]	22.2%	11.1%	5.6%	22.2%	38.9%
5,000 or more	12.5%	---	12.5%	---	75.0%

Table 20 **Organizational activities by whom intended for**

[illegible]	Members only	Members and other craft artists	General public
[illegible]	23.5%	21.8%	54.7%
[illegible]	30.2%	21.0%	48.8%
[illegible]	29.1%	27.6%	43.3%
[illegible]	28.8%	13.6%	57.6%
[illegible]	35.4%	18.8%	45.8%
[illegible]	30.8%	19.9%	49.3%
[illegible]	54.2%	14.3%	31.5%
[illegible]	52.8%	19.5%	27.7%

Table 21 **Congruence of purpose and activities**

Category	Purpose and activity congruent	Purpose but not activity	Activity but not purpose
Marketing	56.5%	19.4%	24.1%
Training	70.3%	8.1%	21.6%
Information	23.0%	41.4%	35.6%
Social functions	43.3%	10.0%	46.7%

Table 21 shows the highest congruence among organizations involved in training—over 70 percent of which cited training as a primary purpose and also claimed one or more training activities—and substantial congruence of purpose and activity for marketing and social functions. Most organizations that see training and social functions as purposes engage in related activities. Significant numbers of organizations engage in information and social activities but did not cite them among their purposes (although social activity is less than likely to be considered a primary purpose). Over 41 percent of organizations citing information on crafts to members as a primary purpose did not engage in informational activities in 1977. There is very little variation in congruence according to geographic location, membership size, and organizational longevity.

CHAPTER IV

REVIEW BY MEDIUM AND REGION

The characteristics of craft organizations were discussed previously in terms of primary medium and regional location. This chapter summarizes these characteristics.

Organizations by primary medium

Fiber

Number: 512 (42% of all organizations)
Size: median membership 73 (lowest except for leather)
Activities: over half are involved in exhibits (84%), workshops (77%), sales (61%), social functions (59%)
Jury: 25% have jury requirement for membership
Incorporation: 50% incorporated (lowest proportion for any medium)
Facilities: 46% own or rent facilities
Expenditures: median expenditures $984 (lowest for any medium)
Geographic focus: 68% local (highest proportion except for multimedia)

Clay

Number: 485 (40% of all organizations)
Size: median membership 114
Activities: over half are involved in exhibits (91%), sales (82%), workshops (73%), social functions (69%), craft courses (53%)
Jury: 37% have jury requirement for membership
Incorporation: 70% incorporated
Facilities: 63% own or rent facilities (highest proportion except for multimedia)
Expenditures: median expenditures $6,227 (highest except for wood and glass)
Geographic focus: 59% local

Wood

Number: 60 (5% of all organizations)
Size: median membership 156
Activities: over half are involved in exhibits (89%), sales (80%), workshops (69%), publications (66%), social functions (62%)
Jury: 27% have jury requirement for membership
Incorporation: 81% incorporated (highest proportion for any medium)
Facilities: 51% own or rent facilities
Expenditures: median expenditures $6,264 (highest except for glass)
Geographic focus: 56% local; 7% national (highest proportion except for paper)

Metal

Number: 46 (4% of all organizations)
Size: median membership 86
Activities: over half are involved in exhibits (99%), sales (80%), social functions (71%), workshops (51%)
Jury: 53% have jury requirement for membership (highest proportion for any medium)
Incorporation: 56% incorporated
Facilities: 50% own or rent facilities
Expenditures: median expenditures $7,528 (highest for any medium)
Geographic focus: 35% local (lowest proportion except for paper)

Leather

Number: 9 (less than 1% of all organizations)
Size: median membership 44 (smallest for any medium)
Activities: over half are involved in exhibits (83%)
Jury: 17% have jury requirement for membership
Incorporation: 67% incorporated
Facilities: 50% own or rent facilities
Expenditures: median expenditures $1,000 (lowest except for fiber)
Geographic focus: 67% local

Paper

Number: 6 (less than 1% of all organizations)
Size: median membership 167 (largest except for multimedia and other media)
Activities: over half are involved in workshops (100%), exhibits (80%)
Jury: 40% have jury requirement for membership (highest proportion except for metal)
Incorporation: 80% incorporated
Facilities: 60% own or rent facilities
Expenditures: median expenditures $3,667
Geographic focus: 20% local (lowest proportion for any medium); 40% regional (highest proportion for any medium); 40% national or international (highest proportion for any medium)

Other media

Number: 51 (4% of all organizations)
Size: median membership 189 (same high figure as multimedia)
Activities: over half are involved in exhibits (90%), sales (74%), publications

(74%), social functions (68%), craft courses (51%)
Jury: 11% have jury requirement for membership (lowest proportion for any medium)
Incorporation: 76% incorporated
Facilities: 51% own or rent facilities
Expenditures: median expenditures $3,772
Geographic focus: 68% local

Multimedia

Number: 26 (2% of all organizations)
Size: median membership size 189 (same high figure as other media)
Activities: over half are involved in sales (90%), exhibits (84%), workshops (58%)
Jury: 16% have jury requirement for membership
Incorporation: 53% incorporated (lowest proportion except for fiber)
Facilities: 51% rent or own facilities
Expenditures: median expenditures $2,498
Geographic focus: 72% local (highest proportion for any medium)

Organizations by region

New England

Number: 115 (10% of all organizations)
Size: median membership 155 (largest for any region)
Total members: 44,966 (15% of craft artists; 0.61% of New England working-age population—highest proportion for any region)
Media: clay (46%), fiber (34%), metal (8%), wood (5%)
Activities: over half are involved in sales (86%), exhibits (83%), workshops (65%), social functions (57%), craft courses (54%)
Jury: 45% have jury requirement for membership (highest proportion for any region)
Incorporation: 69% are incorporated
Facilities: 61% own or rent facilities (same high proportion as Middle Atlantic)
Expenditures: median expenditures $5,000 (highest for any region)
Funding: membership fees (90%), sales (56%), workshop fees (45%), private donations (44%), state government (16%)

Middle Atlantic

Number: 136 (12% of all organizations)
Size: median membership 86
Total members: 39,766 (13% of craft artists; 0.18% of Middle Atlantic working-age population)
Media: fiber (45%), clay (45%), metal (3%), wood (3%)
Activities: over half are involved in exhibits (92%), workshops (83%), sales (72%), social functions (57%)
Jury: 37% have jury requirement for membership
Incorporation: 59% are incorporated
Facilities: 61% own or rent facilities (same high proportion as New England)
Expenditures: median expenditures $3,000
Funding: membership fees (93%), workshop fees (58%), sales (50%), private donations (30%), state government (22%)

East North Central

Number: 208 (18% of all organizations highest for any region)
Size: median membership 82
Total members: 52,002 (17% of craft artists—highest for any region; 0.21% of East North Central working-age population)
Media: fiber (45%), clay (42%), other media (4%), wood (3%)
Activities: over half are involved in exhibits (90%), sales (74%), workshops (72%), social functions (71%)
Jury: 22% have jury requirement for membership
Incorporation: 58% are incorporated
Facilities: 49% own or rent facilities
Expenditures: median expenditures $2,556
Funding: membership fees (93%), sales (52%), workshop fees (43%), private donations (25%), other unspecified sources (18%)

West North Central

Number: 80 (7% of all organizations)
Size: median membership 81
Total members: 14,989 (5% of craft artists—the same low proportion as Mountain; 0.15% of West North Central working-age population—lowest proportion except for Mountain)
Media: fiber (47%), clay (27%), other media (9%), wood, leather, and multimedia (5% each)
Activities: over half are involved in exhibits (92%), workshops (73%), sales (69%), social functions (69%), craft courses (55%), publications (50%)
Jury: 19% have jury requirement for membership (lowest proportion except for West South Central)
Incorporation: 61% are incorporated
Facilities: 49% own or rent facilities
Expenditures: median expenditures $1,733 (lowest for any region)
Funding: membership fees (79%), sales (49%), workshop fees (43%), private donations (37%), state government (21%)

South Atlantic

Number: 142 (12% of all organizations)
Size: median membership 87

Total members: 23,248 (10% of craft artists; 0.39% of South Atlantic working-age population)
Media: fiber (46%), clay (46%), wood (5%), multimedia (2%)
Activities: over half are involved in exhibits (83%), sales (80%), workshops (73%), social functions (60%)
Jury: 41% have jury requirement for membership (highest proportion except for New England)
Incorporation: 61% are incorporated
Facilities: 56% own or rent facilities
Expenditures: median expenditures of $3,319
Funding: membership fees (82%), sales (62%), workshop fees (39%), private donations (29%), state government (15%)

East South Central

Number: 118 (10% of all organizations)
Size: median membership 60 (smallest except for Mountain)
Total members: 33,036 (11% of craft artists; 0.41% of East South Central working-age population—highest proportion except for New England
Media: fiber (49%), clay (36%), wood (11%), glass (3%)
Activities: over half are involved in exhibits (92%), sales (73%), workshops (68%), social functions (61%)
Jury: 30% have jury requirement for membership
Incorporation: 72% are incorporated (highest proportion for any region)
Facilities: 46% own or rent facilities (lowest proportion for any region)
Expenditures: median expenditures $3,821
Funding: membership fees (75%), sales (53%), state government (34%), private donations (30%), workshop fees (28%)

West South Central

Number: 91 (8% of all organizations)
Size: median membership 85
Total members: 23,554 (8% of craft artists; 0.19% of West South Central working-age population)
Media: clay (47%), fiber (30%), other media (9%), wood (5%)
Activities: over half are involved in exhibits (85%), workshops (74%), sales (70%), social functions (64%), craft courses (53%)
Jury: 10% have jury requirement for membership (lowest proportion for any region)
Incorporation: 68% are incorporated
Facilities: 58% own or rent facilities
Expenditures: median expenditures $3,816
Funding: membership fees (75%), sales (46%), workshop fees (46%), private donations (33%), state governments (19%)

Mountain

Number: 105 (9% of all organizations)
Size: median membership 56 (lowest for any region)
Total members: 15,601 (5% of craft artists—same low proportion as West North Central; 0.12% of Mountain working-age population)
Media: clay (40%), fiber (38%), metal (9%), other media (7%)
Activities: over half are involved in exhibits (81%), sales (78%), social functions (64%), workshops (60%)
Jury: 26% have jury requirement for membership
Incorporation: 58% are incorporated
Facilities: 47% own or rent facilities (lowest proportion except for East South Central)
Expenditures: median expenditures $2,298 (lowest except for West North Central)
Funding: membership fees (85%), sales (58%), workshop fees (47%), private donations (19%), state governments (17%)

Pacific

Number: 153 (13% of all organizations highest proportion except for East North Central)
Size: median membership 88 (largest except for New England)
Total members: 49,249 (16% of craft artists—highest proportion except for East North Central; 0.28% of Pacific working-age population)
Media: fiber (47%), clay (36%), metal (6%), wood (4%)
Activities: over half are involved in exhibits (91%), workshops (72%), social functions (70%), sales (61%)
Jury: 33% have jury requirement for membership
Incorporation: 55% are incorporated (lowest proportion for any region)
Facilities: 54% own or rent facilities
Expenditures: median expenditures $3,129
Funding: membership fees (89%), sales (51%), workshop fees (48%), private donations (29%), local governments (17%)

APPENDICES

APPENDIX A

CALCULATION OF ORGANIZED CRAFT ARTISTS BY MEDIUM

APPENDIX B

REGIONS AND DIVISIONS OF THE COUNTRY AS DEFINED BY
U.S. CENSUS BUREAU

Table 22 **Media among organizations and artists**

Medium	Organizations				Artists			
	Primary mentions		All mentions		Primary mentions		All mentions	
	Number	Percent	Number	Percent	Number	Percent	Number	Percent
[illegible]								
Not specified	280	19.3%	333	12.9%	[illegible]	[illegible]	[illegible]	[illegible]
Specified	340	23.4%	591	23.0%	[illegible]	[illegible]	[illegible]	[illegible]
Total	620	42.7%	924	35.9%	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]								
Not specified	167	11.5%	191	7.4%	[illegible]	[illegible]	[illegible]	[illegible]
Specified	296	20.4%	369	14.3%	[illegible]	[illegible]	[illegible]	[illegible]
Total	463	31.9%	560	21.7%	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]								
Not specified	23	1.6%	109	4.2%	[illegible]	[illegible]	[illegible]	[illegible]
Specified	76	5.2%	204	7.9%	[illegible]	[illegible]	[illegible]	[illegible]
Total	99	6.8%	313	12.2%	[illegible]	[illegible]	[illegible]	[illegible]
Wood								
Not specified	77	5.3%	226	8.8%	[illegible]	[illegible]	[illegible]	[illegible]
Specified	24	1.7%	57	2.2%	[illegible]	[illegible]	[illegible]	[illegible]
Total	101	7.0%	283	11.0%	[illegible]	[illegible]	[illegible]	[illegible]
Glass								
Not specified	12	0.8%	81	3.1%	[illegible]	[illegible]	[illegible]	[illegible]
Specified	30	2.1%	90	3.5%	[illegible]	[illegible]	[illegible]	[illegible]
Total	42	2.9%	171	6.6%	[illegible]	[illegible]	[illegible]	[illegible]
Leather								
Not specified	18	1.2%	56	2.2%	[illegible]	[illegible]	[illegible]	[illegible]
Specified	2	0.1%	8	0.3%	[illegible]	[illegible]	[illegible]	[illegible]
Total	20	1.3%	64	2.5%	[illegible]	[illegible]	[illegible]	[illegible]
Paper								
Not specified	1	0.1%	5	0.2%	[illegible]	[illegible]	[illegible]	[illegible]
Specified	8	0.5%	20	0.8%	1,627	[illegible]	[illegible]	[illegible]
Total	9	0.6%	25	1.0%	1,785	[illegible]	[illegible]	[illegible]
Multimedia								
Total	37	2.5%	109	4.2%	6,705	[illegible]	[illegible]	[illegible]
Other media								
Total	61	4.2%	124	4.8%	10,304	[illegible]	[illegible]	[illegible]
Total	1,452*	99.9%	2,573*	99.9%	299,193	99.9%	179,522**	99.8%

*These estimates of the total number of craft organizations differ from the 1,218 estimate cited earlier in this report to the extent that organizations listed more than one medium used by their members.

**This represents the total estimated number of craft artists who are members of craft organizations.

APPENDIX A

CALCULATION OF ORGANIZED CRAFT ARTISTS BY MEDIUM

The survey questionnaire asked each respondent organization whether it was oriented to one medium, "fiber, clay, etc.," or more than one medium. Organizations responding as "specific medium" were asked to name the medium; organizations responding as "general" were asked to list in order of popularity up to five media in which members worked.

Responses to these questions were classified to extract as much detail as possible. For example, lace and rug-hooking were given separate subgroup identification within the broad category of fiber. However, the large number of respondents who named "fiber" as a medium (as suggested in the question wording) and were subsequently identified as "fiber, not specified" undoubtedly include some lace and rug-hooking organizations as well.

Responses that focused on objects produced with a variety of materials (e.g., dolls and toys) were classified as "multimedia." Conversely, candles, egg decor, and bread—products depending on specific materials—were classified as "other media." All multimedia and other media responses were dealt with in specific subcategories.

Table 22 shows the number of organizations that named each of the major media further delineated as "not specified" or "specified" according to whether a subcategory was identified. The numbers in the column labeled "primary mention" comprise single-medium organizations and the first and second listings of general media ones. "All mentions" comprise these and third, fourth, and fifth listings of the general-media organizations as well. (Some general-media organizations named as many as eight media, but listings beyond the fifth were ignored.) Table 23 provides similar information. If the "not specified" replies follow the pattern of the "specified" subcategories, almost 16 percent of all fiber mentions by craft organizations were of weaving (44.2 percent weaving all mentions from Table 23 times 35.9 percent total fiber all mentions from Table 22).

Estimates of craft artists working in each medium listed in Table 22 and in the medium subcategories in Table 23 were constructed on numbers of organizations given the following assumptions:

average membership of all organizations (international, national, regional, state, and local) is 415 craftspersons;

all members of single-medium organizations and general-media organizations listing only one medium work in that one medium;

members of general-media organizations listing five media divide as follows: 30 percent work in the first-mentioned category, 25 percent in the second, 20 percent in the third, 15 percent in the fourth, and 10 percent in the fifth;

members of general-media organizations listing four media divide as follows: 33 percent work in the first category, 28 percent in the second, 22 percent in the third, and 17 percent in the fourth;

members of general-media organizations listing three media divide as follows: 40 percent work in the first category, 34 percent in the second, and 26 percent in the third;

members of general-media organizations listing two media divide as follows: 54 percent work in the first category and 46 percent in the second.

To simplify the estimation process, the above proportions were averaged as follows: 100 percent of the members of single-medium organizations work in the medium, 38 percent of the members of general-media organizations listing a medium first work in the medium, 29 percent of the members of general-media organizations listing a medium second, 22 percent of the members of general-media organizations listing a medium third, 16 percent of the members of general-media organizations listing a medium fourth, and 10 percent of the members of general-media organizations listing a medium fifth. These percentages add up to 115 percent, allowing for some members working in more than one medium.

For the calculation of estimated artists, take the book arts subcategory under paper as an example. Book arts was named by one

Table 23 **Media subcategories among organizations and artists**

[illegible]	Organizations		[illegible]	
	Primary mentions	All mentions	[illegible]	[illegible] mentions
[illegible]				
[illegible]	52.4%	44.2%	[illegible]	[illegible]
[illegible]	11.5%	12.0%	[illegible]	[illegible]
[illegible]	11.8%	10.0%	[illegible]	[illegible]
[illegible]	7.9%	12.5%	[illegible]	[illegible]
[illegible]	6.2%	6.4%	[illegible]	[illegible]
[illegible]	3.5%	6.6%	[illegible]	[illegible]
[illegible]	3.8%	5.4%	[illegible]	[illegible]
[illegible]	1.8%	1.5%	[illegible]	[illegible]
[illegible]	0.9%	0.7%	[illegible]	[illegible]
[illegible]	0.3%	0.7%	[illegible]	[illegible]
Total [illegible]	100.1%	100.0%	[illegible]	[illegible]
Tot[illegible]	340	591	[illegible]	[illegible]
Metal [illegible]				
[illegible]	73.7%	75.5%	70.2%	[illegible]
Silver	15.8%	11.3%	[illegible]	11.5%
Metalsmithing	7.9%	7.4%	11.6%	[illegible]
Iron	1.3%	2.0%	[illegible]	[illegible]
Gold	1.3%	1.5%	[illegible]	[illegible]
Foundry	---	1.0%	---	0.7%
Copper	---	1.0%	---	0.6%
Wirework	---	0.5%	---	0.4%
Total percentage	100.0%	100.2%	100.1%	[illegible]
Total number	76	204	11,291	[illegible]
Clay [illegible]				
Ceramics	94.6%	94.3%	92.6%	[illegible]
China painting	4.1%	4.6%	5.5%	5.6%
Ceramic molds	0.7%	0.5%	1.5%	1.5%
Plaster-crafting	0.7%	0.5%	0.4%	0.4%
Total percentage	100.0%	99.9%	99.9%	100.1%
Total number	296	369	55,278	61,121

single-medium organization and was listed first, second, third, and fourth by four general-media organizations.

Applying the average above to the average membership figure of 415 gave an estimated number of 693 artists based on the most popular mentions:

	(1)(1.00)(415)	=	415
plus	(1)(.38)(415)	=	158
plus	(1)(.29)(415)	=	120

The resulting figure of 693 equals 42.6 percent of the total estimated artists working in specified subcategories. Similarly, the estimated number of artists based on book arts all mentions comprises the foregoing 693 plus:

	(1)(.22)(415)	=	91
plus	(1)(.16)(415)	=	66

The resulting 850 is 36.6 percent of the total represented estimated artists working

Table 23 (continued)

Organizations		Artists	
Primary mentions	All mentions	Primary mentions	All mentions
83.3%	70.2%	79.8%	73.9%
8.3%	19.3%	6.3%	12.7%
4.2%	5.3%	10.8%	9.7%
4.2%	1.8%	3.1%	1.9%
---	3.5%	---	1.7%
100.0%	100.1%	100.0%	99.9%
24	57	1,951	6,191
53.3%	55.6%	50.2%	53.9%
36.7%	34.4%	32.1%	32.6%
10.0%	10.0%	17.7%	13.6%
100.0%	100.0%	100.0%	100.1%
30	90	5,386	[illegible]
50.0%	87.5%	50.0%	71.9%
50.0%	12.5%	50.0%	28.1%
100.0%	100.0%	100.0%	100.0%
2	8	[illegible]	[illegible]664
62.5%	70.0%	[illegible]	61.6%
37.5%	25.0%	[illegible]	36.6%
---	5.0%	---	1.[illegible]
100.0%	100.0%	[illegible]	100.[illegible]
8	20	1,627	2,323

in specified paper subcategories.

This estimating procedure has the following shortcomings:

the average membership size of 415 does not reflect differences in medium popularity;

some members of an organization may not work in any medium; members of single-medium organizations may also work in other media; members of general-media organizations may be oriented to the listed media in many different proportions; and the members of general-media organizations may work in one or more of the listed media;

no adjustment is made for nonresponse to the survey or for multiple organization memberships.

The forthcoming survey of the members themselves will provide the basis for further improvement of these estimates.

Table 23 (continued)

Medium	Organizations		Artists	
	Primary mentions	All mentions	Primary mentions	All mentions
Multimedia				
Dolls and toys	29.7%	28.4%	25.2%	27.2%
Other	18.9%	20.2%	19.2%	19.4%
Clothing	16.2%	14.7%	11.9%	13.4%
Nature crafts	5.4%	11.9%	8.5%	10.9%
Indian arts	5.4%	5.5%	12.4%	9.5%
Kitchen crafts	8.2%	3.7%	6.5%	4.2%
Heritage crafts	2.7%	0.9%	6.2%	3.6%
Early American	2.7%	3.7%	1.8%	2.3%
Soft goods	2.7%	2.8%	2.4%	2.3%
Xmas crafts	2.7%	2.8%	1.8%	2.2%
Children	2.7%	1.8%	1.8%	1.8%
Czech folk	2.7%	0.9%	2.4%	1.4%
Beach crafts	---	1.8%	---	0.9%
Miniatures	---	0.9%	---	0.8%
Total percentage	100.0%	100.0%	100.1%	99.9%
Total number	37	109	6,705	11,484
Other media				
Lapidary	23.0%	18.5%	25.3%	22.2%
Tole	26.2%	18.5%	24.4%	20.7%
Beadwork	21.3%	16.9%	17.7%	16.8%
Candles	3.3%	5.6%	5.6%	6.6%
Egg decor	3.3%	4.0%	5.6%	5.2%
Calligraphy	3.3%	6.5%	2.3%	4.5%
Plastics	1.6%	7.3%	1.5%	4.1%
Shuck work	3.3%	5.6%	2.3%	3.7%
Flower arranging	3.3%	4.8%	2.7%	3.7%
Ivory	3.3%	3.2%	3.1%	3.2%
Kites	1.6%	0.8%	4.0%	2.8%
Bird carving	3.3%	1.6%	3.1%	2.1%
Brooms	---	2.4%	---	1.5%
Bread	1.6%	1.6%	1.2%	1.4%
Featherwork	1.6%	0.8%	1.2%	0.8%
Other	---	1.6%	---	0.7%
Total percentage	100.0%	99.7%	100.0%	100.0%
Total number	61	124	10,304	14,885

APPENDIX B

REGIONS AND DIVISIONS OF THE COUNTRY AS DEFINED BY U.S. CENSUS BUREAU

REGION	DIVISION	STATES
Northeast	New England	Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont
	Middle Atlantic	New Jersey, New York, Pennsylvania
North Central	East North Central	Illinois, Indiana, Michigan, Ohio, Wisconsin
	West North Central	Iowa, Kansas, Minnesota, Missouri, Nebraska, North Dakota, South Dakota
South	South Atlantic	Delaware, District of Columbia, Florida, Georgia, Maryland, North Carolina, South Carolina, Virginia, West Virginia
	East South Central	Alabama, Kentucky, Mississippi, Tennessee
	West South Central	Arkansas, Louisiana, Oklahoma, Texas
West	Mountain	Arizona, Colorado, Idaho, Montana, Nevada, New Mexico, Utah, Wyoming
	Pacific	Alaska, California, Hawaii, Oregon, Washington

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