



National Endowment for the Arts



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PREFACE

In 1985 Congress requested that the National Endowment for the Arts prepare a biennial assessment of the status and condition of the arts in the United States beginning in October 1988. This is the second report prepared by the Arts Endowment.

In making this request, Congress recognized the significant role of the arts and artists in our society. Through diverse means of expression, artists chronicle our times socially, culturally, and politically. Their work teaches us about our past, illuminates the present, and unveils our future. The arts benefit society economically and, above all, enhance the quality of the lives they touch.

The 1990 state of the arts report highlights the major issues shaping the arts in America.

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ARTS IN AMERICA

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*The Bridge Between
Creativity and Community*

**Boekmanstichting-Bibliotheek
Herengracht 415 - 1017 BP Amsterdam
Tel. 243739**



**National Endowment
for the Arts**

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MESSAGE FROM THE CHAIRMAN

This 1990 report on the state of the arts in America comes at a time like no other in our cultural history. Contemporary art reflects the rapid social, technological, and political changes around the world. Public awareness of the arts has been heightened due to events abroad and here at home. Many are concerned, however, that recent controversies call into question the appropriateness of Federal support for the arts and threaten the vitality of the arts in our society. I firmly believe that all of us must seize the opportunity to answer long-held concerns over public funding for the arts and to chart a course which will strengthen the positive role that the arts play in the lives of this country's diverse citizenry.

Throughout this report you will see evidence that the arts in America are thriving. The creative endeavors of artists and arts organizations are expanding the range of cultural expression enjoyed by audiences at home and abroad. Yet, as you will also see, problems confronting artists and arts organizations threaten the fragile support structure on which artistic development depends. I would like to report that current efforts to nurture creativity are sufficient and that the arts are reaching all segments of society; however, this is not the case. In all Endowment programs, greater emphasis must be given to supporting cultural diversity, developing creativity — especially among our children — and increasing access to the arts.

Cultural Diversity

The United States of America is a pluralistic, ever-changing society. The future holds tremendous opportunity for the arts to grow and to interact with and benefit from the richness of our nation's diverse cultures and populations. We must preserve and enlarge the core of our artistic heritage, and we must encourage all Americans to experience more of the variety of art works and traditions in our country.

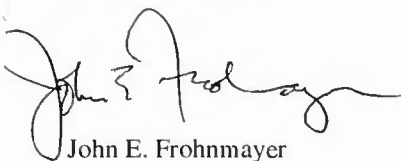
Developing Creativity

We, as a nation, cannot prosper without fostering our children's creativity. Art teaches an appreciation of proportion, order, wit, and genius. Art reveals those truths that tell us who we are and allows us to exercise discipline, problem-solving, tolerance, compassion, and intuition. An education which gives due weight to the place of the arts in our lives makes today's students the creative leaders of tomorrow's society.

Access

The arts deepen our experience of life; they enable each of us to realize personal growth and fulfillment. Until such opportunities are available to all Americans who seek full participation in their culture, our mission has not been fully realized. We must reach, in particular, those living in rural and underserved communities.

For 25 years, the National Endowment for the Arts has sought to provide the best of all the arts to as many people as possible. As we move toward our goal of a fuller integration of the arts in society, we will work with the American people, Congress, and the arts community to link all people with the highest expressions of their culture.



John E. Frohn Mayer
Chairman
National Endowment for the Arts
October 1990



Students of the World Youth Symphony rehearse at Interlochen in Michigan.

Opposite: The Los Angeles Philharmonic electrifies its audience at the Hollywood Bowl. Attendance at live symphony orchestra performances was nearly 24 million in 1988.



OVERVIEW

Over the last 25 years we have seen unparalleled growth in support for the arts and extraordinary achievement by America's artists and arts organizations. Founded in 1965 through the foresight of our nation's leaders, the National Endowment for the Arts has served as a model to spur the growth and development of state, regional, and local arts agencies across the country. Modest Federal government funding has generated a tremendous increase in arts support from both the public and private sectors nationwide.

Arts Support

- In 1965 there were five state arts agencies with combined appropriations of \$2.7 million. Today there are arts agencies in all 56 states and territories, with combined appropriations of \$285 million.
- Seven regional organizations, with combined budgets of \$18 million, cover the country to provide multi-state support for activities such as touring.
- Local arts councils currently number some 3,000, of which 600 have full-time staff.
- The \$119 million* in organizational grants awarded by the Arts Endowment in 1989 alone generated over \$1.36 billion in non-Federal funds.
- Private sector giving for the arts, humanities, and culture has grown from \$44 million in 1965 to \$7.49 billion in 1989.

This astounding growth in support for the arts indicates widespread recognition of their value and is reflected in the increase in arts activities and audiences (see Appendix C).

Artists

- According to the Bureau of Labor Statistics, there were 1.6 million working artists in 1989, up from 600,000 in 1965.
- Through a variety of fellowships, promising writers, visual artists, composers, choreographers, designers, and folk artists have been provided with uninterrupted time to create, enabling many to go on to critical and commercial acclaim.

The four Pulitzer Prize recipients in 1990 in categories open to artists — Poetry, Fiction, Drama, and Music — were all former Arts Endowment grantees. Charles Simic, winner of the Pulitzer Prize for Poetry for *The World Doesn't End*, received Arts Endowment Creative Writing Fellowships in 1975 and 1979. Oscar Hijuelos, who won the Pulitzer Prize for Fiction for his novel, *The Mambo Kings Play Songs of Love*, received an Arts Endowment Creative Writing Fellowship in 1985. August Wilson received the Pulitzer Prize in Drama for his play, *The Piano Lesson*; over the years, productions of his plays have received support through Arts Endowment grants to the Yale Repertory Theatre and the Eugene O'Neill Memorial Theater Center. Mel Powell, who won the Pulitzer Prize for Music for *Duplicates: A Concerto for Two Pianos and Orchestra*, received an Arts Endowment Composer Fellowship in 1988.

Opposite: Shonna Yvette Hickman and Sheri Williams perform a modern dance piece with the Dayton Contemporary Dance Company. Since 1965, dance audiences have grown from 1 million to over 16 million.

* Does not include Challenge funds. Challenge Program grants have totaled \$237 million to date and have been matched by over \$2 billion in non-Federal funds.

Performing Arts

- Since 1965, fifty-six professional nonprofit theaters have grown to a network of over 400 today, employing more artists and offering more weeks of employment than all forms of commercial theater. Most of the new American plays performed on Broadway were nurtured and premiered by regional nonprofit theaters before moving to New York.

Well-known commercial successes such as *The Grapes of Wrath*, *M. Butterfly*, *Annie*, *A Chorus Line*, *A Walk in the Woods*, *Big River*, *Children of a Lesser God*, and *The Heidi Chronicles* all originated in regional nonprofit theaters. Several of these have been made into films, and continue to be performed by theater companies throughout the nation.

Many exciting American drama projects, however, never reach a Broadway stage. Pulitzer prize winner Sam Shepard, for example, has never had a Broadway production, but his critically acclaimed works are frequently performed throughout the nation. Through the Fellowships for Playwrights and through grants to organizations for play development and performance, the Arts Endowment supports American playwriting of the highest quality.

- Professional dance companies have increased from 37 in 1965 to over 250 today, while the audience for dance has grown from one million to over 16 million. American choreographers are sought after internationally, and American dance is honored and cherished around the world.

American dance is celebrated worldwide for its creativity, technical brilliance, and incomparable array of dance traditions, drawn from the many cultures that shape our society. For example, the French city of Lyon presented 17 major American dance companies at its 1990 Biennale de la Danse, titled, *An American*

Gary Sinise and Lois Smith waltz during a scene from The Grapes of Wrath, adapted by Frank Galati, originally produced at Chicago's Steppenwolf Theatre Company. This is one of many examples of a regional nonprofit theater production becoming a critical success on Broadway.





Kitty Skillman Hilsabeck and Lynn Sheppard, from the Hubbard Street Dance Company, perform in And Now This, choreographed by Margo Sappington, as part of the 1989-90 AT&T Dance Tour.

Story: A Century of Dance in the United States. The festival offered a look at the origins of modern dance in America and the work of its present and future masters. Included were the companies of Martha Graham, Merce Cunningham, Paul Taylor, Trisha Brown, Lucinda Childs, Bill T. Jones, Alwin Nikolais, Murray Louis, Alvin Ailey, Jose Limon, and Bella Lewitzky.

- The Arts Endowment's Inter-Arts Program sponsors the Commissioning and Touring Project, which encourages multidisciplinary arts presenters in three different cities to commission a new work and then present it in each of the three cities.
- The opera field is burgeoning with new American works, and nearly all major companies are producing or commissioning operas from American composers. The musical theater field, beset by rising costs, nevertheless continues to create, develop, produce, and revive notable American works.

Houston Grand Opera developed and produced *Nixon in China* (Adams-Goodman), also produced by the Washington Opera and broadcast nationwide over PBS; Kentucky Opera has recently premiered *The Stone Man* (Dutton) and *The Fall of the House of Usher* (Glass-Yorinks); and the Lyric Opera of Chicago received a \$1 million Challenge III Grant from the Arts Endowment to support its ambitious "Toward the 21st Century" artistic initiative, which commits the Opera to present three world premieres by American composers, seven important American works and ten European classics of the 20th century during the 1990's.

- Since 1982 the Arts Endowment has been awarding grants to American Jazz Masters, who have significantly contributed to Jazz in the African-American tradition. Nominated by the field, recipients have included such well-known artists as Dizzy Gillespie, Max Roach, Billy Taylor, and Sarah Vaughan. The grants of \$20,000 may be used for a project of the recipient's choice.



Students at Bard College learn from master composer John Cage in a program sponsored by Meet The Composer, one of many Arts Endowment grant recipients that help to develop our future artists.



Renoir's Two Little Circus Girls was part of an international exchange between The Art Institute of Chicago and The Metropolitan Museum of Art and the Pushkin and Hermitage museums in the Soviet Union. This exchange was one of many protected by the Arts and Artifacts Indemnity Program.

The Irene Hixon Whitney Bridge, designed by Siah Armajani, connects the Minneapolis Sculpture Garden with the city's park. The project received an Art in Public Places grant from the Arts Endowment's Visual Arts Program.

- The Arts Endowment's concern for the performance of American music has resulted in increased programming of such repertoire throughout the nation. Coinciding with the agency's 20th Anniversary celebration in 1985, the Arts Endowment initiated an annual American Music Week during the month of November. By 1989, participation in American Music Week spread to the 50 states, the District of Columbia, Puerto Rico, and 12 foreign countries. Over 100 universities, 85 chamber groups, 60 orchestras, 40 jazz ensembles, 20 folk societies, 15 musical theater companies, numerous recitalists, experimental and avant-garde performers, gospel choirs, dance companies, and public schools took part.

With concern for "beyond the premiere" performance, the Arts Endowment created a Consortium Commissioning Program, wherein three similar organizations commission three composers to write a work that each ensemble performs at least twice, resulting in six performances of each composition. The appeal of this Program prompted the Lila Wallace Fund of Reader's Digest to join and match Arts Endowment dollars by almost three-to-one.

Visual, Literary, and Media Arts

- Visual artists have formed and now run their own organizations, often called "artists' spaces," which provide alternative exhibition opportunities. Since 1965, approximately 300 of these organizations have been established by artists in communities around the country. They allow artists a venue in which to experiment and develop new forms of expression. Audiences have the opportunity to experience work which may not meet the commercial needs of galleries or the established focus of area museums.
- Over the past two decades, the Arts Endowment has supported hundreds of museum exhibitions which have brought works of art to a broad cross-section of the American public and assisted in the documentation of museum collections nationwide. In cooperation with other major funders, the Arts Endowment has helped make conservation of art an integral part of museum missions, furthered



the training of conservators, and brought public attention to the vulnerability of art works to environmental conditions. The Arts Endowment has helped support the installation of sophisticated climate control systems to protect and preserve priceless museum collections.

The Arts and Artifacts Indemnity Program, created by Congress, has protected more than 300 exhibitions of international works and has enabled American museums to undertake such exhibitions as *A Day in the Country: Impressionism and the French Landscape*, *The Treasure Houses of Britain*, *Cleopatra's Egypt*, *Delights for the Senses: Dutch and Flemish Still Life Paintings from Budapest*, *The Vatican Collections: Papacy and Art*, and *Poussin: The Early Years in Rome*.

- In the design arts, the market successes of Apple Computer, Inc., IBM, Ford, Hewlett Packard, and Herman Miller, among others, are beginning to convince some American business executives of the relation between design quality and business profits.

In 1988 and 1989 the Arts Endowment provided a total of \$82,000 in support of TRIAD, the first major comparative, international study of the role of industrial design in the manufacture of successful products in Germany, Japan, and the United States. Conducted by the Design Management Institute in Boston, the Harvard Business School, and the Carpenter Center for the Visual Arts, the study generated case studies that are now being used to teach design management for the first time at the Harvard Business School and other institutions. *The Financial Times* of London called the exhibition resulting from this study “the best international exhibition ever staged on the process by which products are designed, for it demonstrates that industrial design plays a strategic role far more frequently than is realized by most executives.”

- Small press book publishers have increased from 650 in 1965 to over 3,700 today. Non-commercial small presses and literary magazines are publishing contemporary creative writing of high quality at a time when the commercial publishing industry, beset by mergers, retail centralization, and other economic factors, has become increasingly market-driven.

- The Arts Endowment has nourished the growth of over 70 Media Arts Centers in 23 states; these Centers foster media education, provide low-cost post-production facilities, and exhibit film/video art not otherwise available to the public.

- Through such public television series as *Great Performances*, *Wonderworks*, *American Playhouse*, *American Masters*, *American Patchwork*, *Dance in America*, and *Live from Lincoln Center*, and such radio broadcasts as *Mountain Stage*, *Soundprint*, and *American Jazz Radio Festival*, the best of all the arts is brought to a cumulative audience of over 300 million Americans each year, a quarter of whom reside in small towns and rural counties where major performing arts facilities are not immediately available.



Oscar Hijuelos, Pulitzer Prize winner and recipient of a Creative Writing Fellowship from the National Endowment for the Arts, shares literature with students as part of the Teachers and Writers Collaborative in New York City.



Willie May Ford Smith, a 1988 National Heritage Fellow from St. Louis, sings African-American gospel music.

New technology and growing awareness of the needs of our 43 million disabled Americans have enabled this population to participate more fully in the arts.

Special Constituencies

Older Americans, citizens with disabilities, and those living in institutions comprise a significant portion of this country's population. While some people fall into more than one category and exact numbers for special constituencies are not available, it is estimated that this group includes between 75 and 90 million people. The Arts Endowment's Special Constituencies Office works in myriad ways to make the arts accessible to these underserved people.

- In conjunction with the Locals Program, the Office of Special Constituencies awards grants to local arts agencies for model projects that address the interests and needs of special constituents. For example, Community Programs in the Arts and Sciences (COMPAS) in St. Paul, Minnesota, received funding to hire professional writers who teach creative writing seminars for older adults at ten sites around the state. Each site organized public readings at a community center and a health care facility to encourage participation.
- Working in partnership with the Mid-Atlantic Arts Foundation, Inc., the Special Constituencies Office sponsored the first regional conference held specifically for organizations in this nine-state region. Model visual, performing, design, and media efforts that have successfully integrated older and disabled people into existing arts programs were featured.
- The advent of new technology and growing awareness of the needs of our 43 million disabled Americans have enabled this population to more fully participate in the arts. For example, audio description is making the performing arts more available to visually impaired people. Visually impaired theater-goers can obtain live narration of action, costumes, and settings through headsets. A newer technology, Descriptive Video Services (DVS), describes the visual elements of television using an audio program channel available on all stereo television stations. WGBH in Boston received a \$450,000 Arts Endowment Challenge grant to provide DVS for many of its productions including the *American Playhouse* series and to educate commercial television venues concerning DVS.

Challenges

While the spectacular growth over the last quarter century provides us with justifiable pride in the work we have undertaken, it has by no means reached its full potential. Many challenges and problems must be addressed if we are to realize America's full creative potential.

Income

Few artists are able to support themselves solely through their artistry and must work at other jobs to survive. A 1989 Columbia University study of 4,000 artists in ten localities across the country found that three-fourths earn no more than \$12,000 annually from their art; more than half earn \$3,000 or less.

Employment

Insufficient employment opportunities exist for many well-qualified persons seeking careers in the arts. It is not uncommon for 200 musicians to appear at an audition for a single orchestra position. Furthermore, there is concern that gifted artists of color have an even more difficult time than others in securing employment as practicing professional artists.



Natural disasters hit hard during the past year: A.C.T.'s historic Geary Theater in San Francisco suffered disastrous destruction resulting from the October 17, 1989 earthquake.

Medical Expenses

Many of our artists are self-employed and are responsible for their own medical expenses. The costs of maintaining individual coverage are so high that many artists reluctantly forgo it despite unique health hazards often associated with their occupations, such as the use of toxic paints and solvents by visual artists and the constant threat of physical injuries to dancers who push their bodies beyond their limits.

Finances

Arts organizations, even when thriving artistically, walk a financial tightrope. With increasing production and operating costs, arts organizations are among the first to feel the effects of any slowdown of the economy. For example, in a recent survey, 21 out of 50 theaters reported ending the year with a deficit.

Contributions

Tax issues also affect the financial stability of arts organizations and their ability to solicit contributions. The Tax Reform Act of 1986 has had a significant impact on the nation's charitable organizations. Gifts of appreciated property by high-income donors to charitable organizations are subject to the alternative minimum tax, thereby limiting the gift's deductibility value to its original cost. According to a recent IRS Art Advisory Panel study, the number of donations involving items valued at more than \$20,000 dropped 66 percent from 1988 to 1989.

Creating, producing, and presenting art is a labor-intensive enterprise continually challenged by rising costs and changing conditions. The further development of the arts in America, for the benefit of all of our citizens, requires a climate in which creative talent can flourish. We have far to go in improving conditions for artists and ensuring the survival of arts organizations, essential, if we as a nation, hope to benefit from our cultural resources.



Insurance costs for artists are high; many forgo it despite the unique health hazards associated with their crafts.



CULTURAL DIVERSITY

It is impossible to describe the arts in the United States without acknowledging our extraordinary diversity. Even today, new groups add to our artistic wealth. Hmong embroidery and Ethiopian basket and rug weaving are only two examples of the treasures shared by recent arrivals. Yet few of us are aware of art outside our own traditions. We need to foster appreciation of our diverse cultural traditions, especially in light of demographic change and address the social and economic forces which threaten their survival. We must also explore the increased potential for international cultural exchange brought about by recent developments in Eastern Europe.

By the year 2000, it is estimated that the combined African-American, Latino-American, Asian-American, and Native American population in the country will rise to 26 percent, up from 20 percent in 1980, and that these groups will comprise the majority of the population in some of the larger states by the year 2010.

This cultural pluralism is found in both the contemporary arts and traditional folk arts. While rooted in their own heritage, the work of many contemporary African-American, Latino-American, Asian-American, and Native American artists is universal in its impact and speaks to us all.

But cultural traditions are not being transmitted to younger generations as they once were, and some of our older folk traditions face the danger of disappearing. As younger generations turn away from the traditional ways in favor of popular culture, few practitioners may be left to carry on their unique heritage and traditions.

The arts community has become particularly concerned with preserving, encouraging, and celebrating our cultural diversity. National, state, and local organizations — public and private — have responded through an extensive range of programs and services:

- The Association of American Cultures (TAAC) was established to encourage the preservation and advancement of culturally diverse art. Their biennial Open Dialogue conferences celebrate the arts of diverse groups and provide for discussion of the challenges and opportunities that accompany our multicultural heritage.
- Multicultural arts presenters are an increasingly important force in providing a broad scope of performances in the United States. Leaders in this area, such as the Caribbean Cultural Center in New York, the Guadalupe Center in San Antonio, and the Japanese-American Cultural and Community Center in Los Angeles bring attention to the field. Presenters are increasing culturally diverse programming to reflect community diversity and to introduce audiences to new and exciting art.

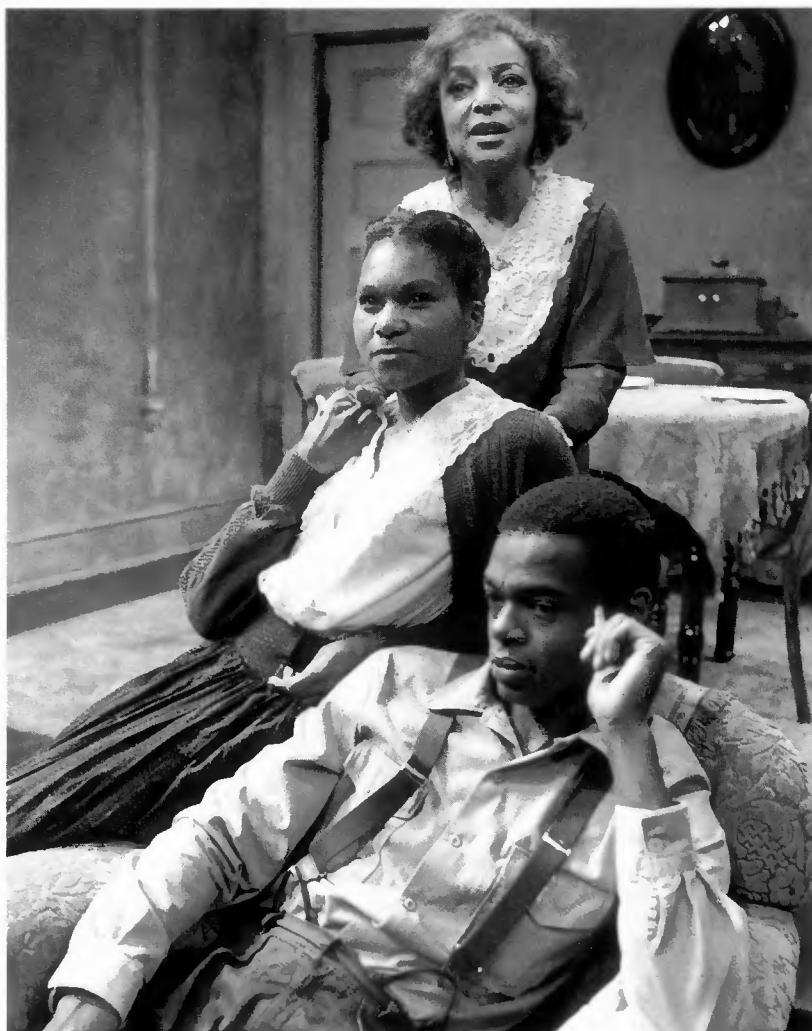
FESTIVAL 2000: A Celebration of Cultural Diversity, a major interdisciplinary event focusing on new forms and directions, premiered work by artists of color in San Francisco in October, 1990. Commissioned through a juried process, these works will tour nationally during the next two seasons.



National Heritage Fellow Kevin Locke, from Standing Rock Sioux Reservation, keeps Native American traditions alive in South Dakota at a Hoop Dancing demonstration.

Opposite: An Andean panpipe player performs at the Living Traditions Festival in Salt Lake City.

The Arena Stage's production of *The Glass Menagerie*, directed by Tazewell Thompson, was an example of nontraditional casting, increasing opportunities for artists of color and offering new interpretations of traditional works. Pictured right: Ruby Dee, Tonia Rowe, Jonathan Earl Peck.



The St. Louis Art Museum's Caribbean Arts Festival celebrates the origins of Caribbean festivals.

- Nontraditional casting is taking root in the theater field as an important and highly regarded approach to increase access for actors from diverse cultural communities. Many individual theaters, among these, the Mixed Blood Theatre Company in Minnesota, the Milwaukee Repertory Theater, and Washington, D.C.'s Folger Theater have already demonstrated their strong commitment through outstanding work.

Arena Stage in Washington, D.C. has received a \$1 million Challenge Grant from the Arts Endowment to develop culturally diverse representation in its acting ensemble, productions, and staff.

- The St. Louis Art Museum's extraordinarily successful *Caribbean Arts Festival* exhibition explores the origins of Caribbean festivals — their costumes, sounds, electricity, and motion. The exhibit, which received Arts Endowment support, has gone on to tour nationally and internationally.

At the Federal level, the Arts Endowment has provided critical leadership in addressing the needs of culturally diverse art forms and constituents, particularly through the Expansion Arts, Folk Arts, and International programs.

Presently, the Arts Endowment's Research Division is coordinating a nationwide survey to gather information on the size, number, geographic location, and needs and goals of the country's culturally diverse organizations. Results from this study will assist the agency and other public and private funders in supporting these organizations.

Expansion Arts

The Expansion Arts Program provides assistance to arts organizations that relate primarily to culturally diverse, inner city, rural, or tribal communities to help them create, produce, and present work reflective of community culture and to support professional training for individuals in these communities. Similar programs at state and local arts agencies open doors for emerging arts organizations. For example, the California Arts Commission has adapted the Advancement Program, originally developed by the Expansion Arts Program, to assist its emerging and culturally diverse arts organizations. In addition to its direct grants to arts organizations, Expansion Arts serves its field through a number of innovative approaches:

- The Community Foundation Initiative helps local community foundations secure money on a permanent basis for small- and medium-sized arts organizations. The initiative seeks to build a working relationship between local, public, and private funding sources.
- In conjunction with state arts agencies, the Rural Arts Initiative promotes the stability and advancement of rural arts organizations. Many of these organizations are rooted in culturally diverse communities.
- In cooperation with the Arts Endowment's Inter-Arts Program, Expansion Arts is piloting a project designed to address the institutional needs of multi-disciplinary presenting organizations located in culturally diverse communities.

Folk Arts

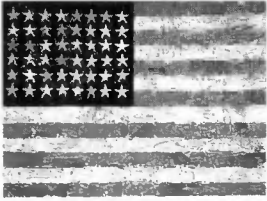
The Folk Arts Program supports locally based arts traditions that have endured through several generations and carry with them a sense of community aesthetic. From Pueblo pottery and Samoan storytelling to Appalachian ballads and Irish step dances, these arts enliven the regions in which they flourish and attest to the creative genius of their practitioners. The Folk Arts Program endeavors to make the traditional arts more available to a wider public through support for community-based concert series, festivals, exhibitions, record albums, and local and regional television programming. Interest in the traditional folk arts is growing in America's many cultural communities as is the awareness that these art forms need to be enhanced and promoted.

The striking successes of the *American Indian Dance Theatre*, *Masters of the Folk Violin*, and Linda Ronstadt's *Canciones de Mi Padre* tour demonstrate the increased public enjoyment of folk arts performances that has been evolving over the past several years. The excellent press reviews and viewership of the *American Patchwork* and *Routes of Rhythm* with Harry Belafonte series on PBS point to Americans' interest in and desire for increased television programming of diverse traditional art forms.

Thirty-one states now have apprenticeship programs through which master artists pass their unique skills to younger generations. In 1965, we knew of none. Additionally, each year National Heritage Fellowships are awarded to select master folk artists and artisans. These awards bring the attention of the national public to the contributions of important traditional artists from across the nation.



Through story and dance, Appalachian artist Stanley Hicks takes us on an Appalachian Journey. American Patchwork, a series seen on PBS, received major funding from the Arts Endowment's Media Arts Program.



Jasper Johns' Flag (1957). Johns is one of several American artists to have taken top prizes at recent international exhibitions.

This porcelain teapot is part of the Zhejiang Teapot Series, created by Indiana artist Thomas Meuninck as a gift to the Chinese province of Zhejiang to commemorate the Zhejiang-Indiana province-state agreement.

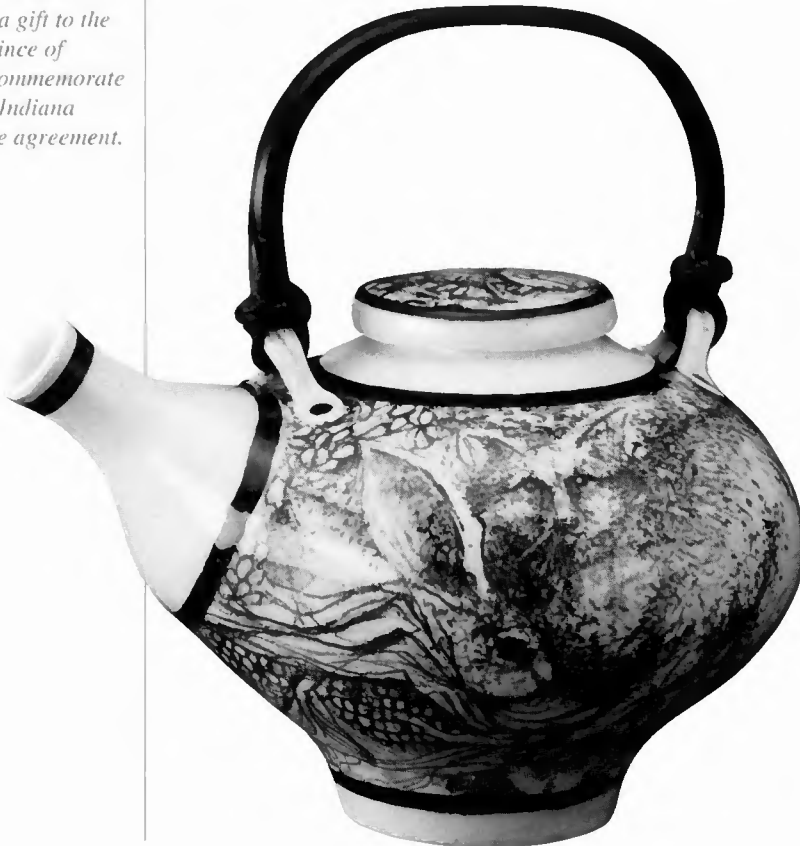
International Program

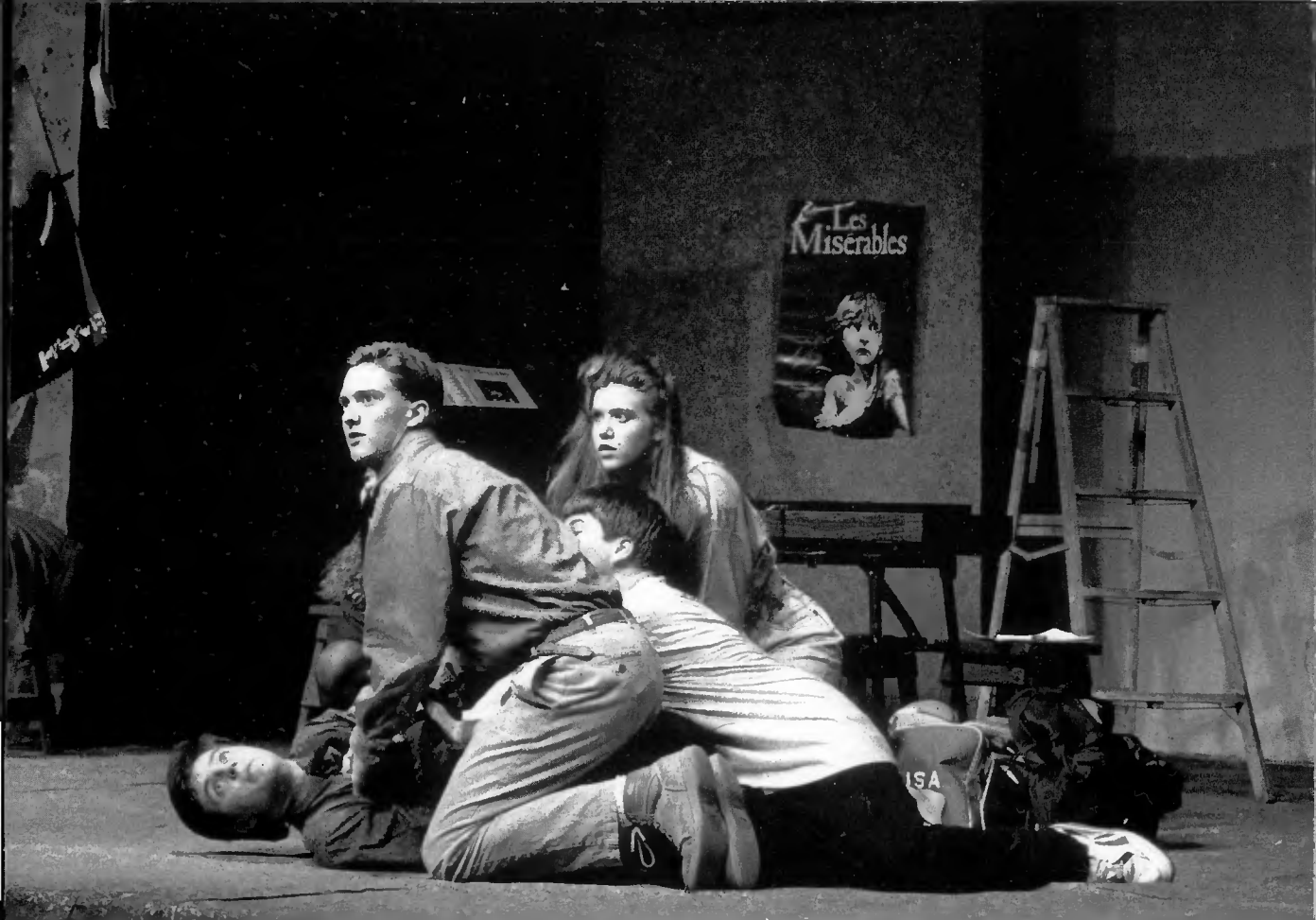
The Arts Endowment and the United States Information Agency (USIA) have recently joined forces with the Rockefeller Foundation and the Pew Charitable Trusts to create the fund for U.S. Artists at International Festivals and Exhibitions. This public/private partnership venture provides \$1.1 million to send the best U.S. art and artists abroad to these international events.

For the past three years, American artists have taken top prizes at international exhibitions. In 1988 Jasper Johns won the Golden Lion at the Venice Biennale. Honors were also bestowed upon Martin Puryear as the 1989 winner at the Sao Paulo Biennale, and Jenny Holzer's installation at the American Pavilion was judged the best at the 1990 Venice Biennale.

The Arts Endowment is not alone in its pursuit of international cultural exchanges. A number of states and communities are involved with international cultural activities as a means to expand venues for their artists, to expose state residents to new ideas and art forms, and to help develop foreign markets for trade and tourism. We are living in a global economy where a commitment to increased cultural exchange will enable the United States to forge strong ties with other nations and enhance our appreciation for the roots of our own cultural diversity.

The Indiana Arts Commission has made a significant contribution to the state's province/state accord with the Zhejiang province of China. At the 1987-88 signing of the accord, a tea set, made by an Indiana artist, was presented to the Chinese delegation. This led to the Arts Commission being asked for recommendations on appropriate gifts for other foreign delegations to the state, resulting in increased revenue for Indiana artists and businesses producing the gifts. For example, an Indiana paper company now produces a special paper made from Indiana wild flowers for state presentation to foreign visitors.





International festivals provide an opportunity to experience the art and culture of other countries, opening new dialogue and understanding. Today American works are presented around the world, offering a glimpse of our values, history, and diverse ways of life.

The Theatre School for Youth, in Salt Lake City, was invited to perform at the International Amateur Theatre Association's festival in Moscow, USSR. There they received honors for their presentation of Thornton Wilder's *Childhood*, a one-act play about an adolescent girl's feelings of separation from her childhood and parents. They also presented *One Step Short*, a play by the organization's director, Dr. Xan Johnson, which deals with the social issues of illiteracy and mental retardation.

"This was an outstanding opportunity for us to share art forms and our ways of life. The Soviets were very moved by One Step Short. In their country, Down's syndrome individuals are institutionalized immediately or hidden away by their families; the quality of life is very poor for these special citizens. I think the play struck a chord somewhere and they were touched as an audience."

*Dr. Xan S. Johnson, Associate Professor
Department of Theatre
University of Utah*

Despite great strides, social and economic barriers still limit our efforts to fully celebrate the diversity of our arts. Increasing competition for funds and culturally fragmented audiences make it difficult for artists and arts groups to survive, particularly those outside mainstream traditions. Yet we observe changing societal attitudes and increased efforts to serve all groups. Education in the arts is a critical link that can facilitate understanding. Arts Education can introduce the unfamiliar, help us understand the creative potential inherent in diversity, and show us the way to greater appreciation of the richness of our diverse creative heritage.

Actors from the Theatre School for Youth, in Salt Lake City, perform One Step Short at the International Amateur Theatre Association's festival in Moscow.

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CREATIVE DEVELOPMENT THROUGH ARTS EDUCATION

As America evaluates its educational system, leaders in government, business, and education are stressing the importance of arts education. America must harness its creative energy to maintain competitive fitness in a global society. In an environment of multiple cultures, people must have a broader understanding of one another to work effectively toward mutual goals. America will need individuals who are more than mere technicians. We will need individuals who can address a variety of issues in a rapidly changing world through imagination, creative problem-solving, and effective communication. Arts education is a critical component in developing the creative potential of tomorrow's successful leaders.

In a 1990 publication by the Music Educators National Conference, *America's Culture Begins by Education*, eight chief executive officers express their views on the essential role of arts education in society. Kenneth T. Derr, CEO, Chevron U.S.A., believes that:

"Every part of a vital society depends on creative thought. The world in which we live and work, and in which we create our future, should be a world in which new ideas are valued, and where restless creative minds seek better ways of doing things. The energy that keeps a child's foot tapping, that paints purple leaves on a pink tree, that ranges freely in an open world of the imagination, will bring to our society a vitality that will energize any corner in which it finds itself."

Many of those business leaders contend that for a company to be successful, it must have employees who possess creative vitality.

"As a chief executive of a technology company that thrives on creativity, I want to work with people whose imaginations have been unleashed and who tackle problems as challenges rather than as obstacles. An education enriched by the creative arts should be considered essential for everyone."

*John Sculley, Chairman and CEO
Apple Computer, Inc.*

Earlier this year, South Carolina Governor Carroll Campbell, co-chair of the National Governors' Association Task Force on Education, expressed similar views on the importance of arts education:

"If we really want to compete on a global scale, American students of the next century are going to have to be as literate in the arts and humanities as they are in math and science. The Japanese already require intensive sequential arts education from kindergarten through twelfth grade ... that probably helps to explain the fact that Japan is one of the most productive and most technologically innovative countries in the world."

The Arts Endowment also understands the value of arts education. With Arts Endowment support, education departments in 39 states are working with local governments and arts education groups to develop core-curricula aimed at sequential arts education. Through the Arts in Schools Basic Education Grants (AISBEG), individual states develop strategies appropriate for their educational environments, giving localities the flexibility to address their particular needs.



Yetta Flusberg, age 91, practices her ceramics as part of the Artist in Residence Program at Miami Jewish Home and Hospital for the Aged.

"The integration of music, theatre, dance, and visual arts into the curriculum has resulted in a remarkable growth in our students."
*Robert E. French,
Principal, Kellogg
Elementary School,
Chula Vista, CA*



The Baltimore Symphony Orchestra and "Mac" perform a Music for Youth program entitled What's in a Melody with the Apple Macintosh computer providing visual and aural enhancement.

*"An education enriched by the creative arts should be considered essential for everyone."
John Sculley,
Chairman and CEO
Apple Computer, Inc.*

Scott Sanders, executive director of the South Carolina Arts Commission, stated that the most powerful grant ever awarded to the Arts Commission was for basic arts education planning. The Commission's AISBEG planning grant resulted in the state's highly acclaimed Arts in Basic Curriculum (ABC) program. Developed as a component of overall statewide education reform in conjunction with the state's Legislature and Department of Education and a coalition of arts and education groups, the ABC program is an outstanding example of comprehensive sequential arts instruction. This program and others like it serve as models for other states who are in the process of designing arts education programs.

The \$170,000 Arts Endowment AISBEG award to the South Carolina Arts Commission (\$20,000 in a planning grant and \$150,000 over three years for implementation) has helped to leverage over \$300,000 in 1989-90, and over \$1,000,000 is expected to be raised in the 1990-91 school year from the South Carolina Legislature for "arts basic" pilot sites.

Through a Cooperative Agreement to be awarded by the Arts Endowment's Arts in Education Program, an overall analysis of the AISBEG funding category will be completed in 1991. The analysis will help to determine those factors in selected states which facilitated, as well as hampered, successful implementation of AISBEG between 1986 and 1990. Several case studies which could serve as models and ideas for those states and communities interested in similar activities will be developed and widely disseminated.

In establishing arts education programs, AISBEG strives to teach children about the arts and to help them realize their own creative potential. Arts education can foster self-esteem through personal expression and communication, encourage conceptual thinking, and develop problem-solving abilities.

The artist residency component under the State Arts in Education Grants (SAEG) also addresses major arts education goals. With support from the Arts Endowment, state arts agencies, and local communities, students are introduced to practicing professional artists through residency programs. Lasting from a few days to several months, the residencies let the children work with artists, learning and creating together. Students have designed and produced ceramic tiles for a school mural, created poetry anthologies, and written plays and operas based on their experiences. They have explored other cultures through mask-making and have performed dances they created to enthusiastic community audiences. In 1989, the Arts Endowment supported the residencies of 9,799 artists in 11,600 schools, reaching 4.3 million students.

The ultimate value of artist residencies extends far beyond the residency period. The experience stays with the students, fostering familiarity, appreciation, and a desire for further participation in the arts. Classroom teachers and school administrators benefit as well from their own involvement. They learn how to incorporate the arts into other classroom activities and are able to continue the creative process even after the residencies are over. Entire communities, especially those in remote, rural areas have benefited from these residencies.

The arts have come alive in rural, sports-oriented Storey County, Nevada through a multidisciplinary artist residency involving four fully-staged theater productions. The project, headed by theater artist Bill Beeson, has its roots in the Artist-in-Residence program that brought a professional basketball player/poet-in-residence to the community several years ago. The annual nine-month residency has become such an integral part of Storey County that the community has revived its community orchestra and band, and high school basketball coach Gary Short has gone back to school for a Masters Degree in Literature so that he, too, could become a poet-in-residence.

We recognize that student assessment and program evaluation procedures must be developed for arts education to occupy a prominent position in the education of our children. Just as the AISBEG category was structured with flexibility to meet the needs of particular localities, our assessment tools must likewise be flexible. In the future we plan to suggest a series of goals for arts education that, when evaluated over time, will demonstrate the vital role of the arts in the nation's education system.

Schools around the country have already begun integrating arts into the curriculum with promising results. In Chula Vista, CA, educators at Kellogg Elementary School have witnessed significant increases in test scores and social growth from their students. So dramatic are these results, school district administrators are investigating methods of implementing similar programs into all of their schools.

"The integration of music, theatre, dance, and visual arts into the curriculum has resulted in a remarkable growth in our students. Test scores in math, reading, and social studies have increased far above average, and growth in self-esteem and problem-solving skills are helping these students become better people. This has been very revealing for us and good for our students."

*Robert E. French, Principal
Kellogg Elementary School, Chula Vista, CA*



Students learn how and where an artist works during a visit to John Raggio's studio, a project of San Diego City School's Artist-in-Residence program.

*"Every part of a vital society depends on creative thought."
Kenneth T. Derr, CEO
Chevron U.S.A.*

Arts organizations also play a crucial role in exploring creative development through education. This is especially true of arts centers which are becoming learning centers for the arts for people of all ages. Presenters are recognizing that the audiences of tomorrow must be nurtured today. In *The Presenter's Role In Education*, Thomas Wolf suggests that partnerships developed between presenters and universities, other arts organizations, community music schools and dance academies, and civic and fraternal organizations can contribute to a community-wide response to the challenge of arts education.

The Los Angeles Music Center's Education Division sets a good example for arts education programs nationwide. The Division offers a full spectrum of educational activities in the arts. For example, in 1989, the Education Division completed its first educational video titled *Meet Billy the Kid, An Introduction to the Ballet*. This thirty-minute film chronicles the development of the Joffrey Ballet's new production of *Billy the Kid*. It demonstrates the learning of choreography, the designing of sets and costumes, and discusses the dance motifs and motivation of the dancers. It is available for educational purposes in conjunction with the Joffrey's performances.

A group of sixth-grade students at Sanchez Elementary School in East Austin, Texas, more than 80 percent of whom are Hispanic, gathered last fall to discuss an opera they would write and produce based on their own life experiences. Through the Metropolitan Opera Guild Teacher Workshop in New York City and an Arts in Education Special Projects grant which enabled the Met to broaden access to the workshop, the students' teachers, Betty Castro and Barbara Stevanson, developed the skills necessary to guide the students through the process of creating, producing, and performing an original bilingual opera/musical theater piece. The young people learned about opera and about themselves, and saw their production highlighted nationally on the CBS show *Sunday Morning*, with Charles Kuralt.

The Teachers & Writers Collaborative fosters and promotes writing through workshops and the publication and distribution of writers' work. T&W writers in schools teach students to understand and appreciate the art of writing, give them a sense of writers' methods and motivations, and encourage them to see writing as an active inventing of the world. Long-term residencies in Salmon, Idaho, by Sheryl Noethe and Jack Collom — poets and 1990 recipients of Arts Endowment Creative Writing Fellowships — have engaged both students and audiences. Their writing students have appeared on local radio and in the auditorium of the Salmon City Center to read their poetry; they have produced two poetry anthologies called *The River of No Return* and *Return to the River of No Return*.



High school students receive a backstage tour of the Oregon Shakespeare Festival. Many arts organizations are investing in tomorrow's artists and audiences by working with the schools today.

"If we really want to compete on a global scale, American students of the next century are going to have to be as literate in the arts and humanities as they are in math and science." Carroll Campbell, Governor South Carolina





"Mr. Taps," (Aryie King III) teaches students to tap dance during the Urban Gateways' program Taps and Tuxedos in Chicago.

The challenge is to open the doors of the arts to all Americans. Through education that expands the realm of our thinking and provides a context for understanding our culturally diverse society, we have the opportunity to vitalize and strengthen America's creativity.

"Creativity and expressiveness will be valuable commodities in an economy that places a premium on adaptability. As a recent report on 'workplace basics' put it, 'Increasingly, skills such as problem-solving, listening, negotiation, and knowing how to learn are being seen as essentials.' The 'frill' of art may well provide the best career training a solicitous parent could hope for."

*Thomas H. Keau, former Governor of New Jersey
The 'Imperative' of Arts Education
Education Week - March 1, 1989*



The mission for the National Endowment for the Arts — to foster the excellence, diversity, and vitality of the arts in the United States and to help broaden the availability and appreciation of such excellence, diversity, and vitality — commits the agency to providing responsive leadership in bringing the arts to all segments of society.

With the growth of arts organizations nationwide and the subsequent decentralization of arts activities, audiences for the arts are steadily increasing. For example, attendance at symphony orchestra concerts, estimated at 9 million in 1965, grew to nearly 24 million in 1988. While much has been achieved through decentralization, the cultural needs and interests of many communities — particularly those in rural and isolated areas — have yet to be fully realized. Moreover, the unique cultural traditions of many rural communities enrich our creative life and deserve greater recognition.

Arts Endowment Programs reach many rural communities nationwide, directly and indirectly. Through Endowment initiatives, regional, state, and local organizations have designed responsive programs.

Rural Arts Development

In many rural communities, unique artistic traditions are inextricably tied to community values and civic pride.

- In Elko, Nevada, the lives and times of the American cowboy are celebrated in the annual Cowboy Poetry Gathering. Situated in the high Sierra desert, Elko's original local event has become a regional attraction drawing 7,000 to 8,000 people. For cowboys and ranchers who are concerned for the survival of their occupations and way of life, this festival helps reaffirm their cultural heritage.
- Colcha embroidery originated in Spain and came to Colorado's San Luis Valley with the first settlers 200 years ago. The art has evolved over the years from sparse floral patterns to dense, embroidered rug-like tapestries with motifs unique to the area. The value of the embroidery has been recognized along with the need for its preservation. With funds through the Arts Endowment and the Colorado Council on the Arts and Humanities, master artist Sally Chavez was able to teach six apprentices the art of Colcha embroidery. This work is now displayed throughout historic San Luis, Colorado's oldest town. The art form is a vital part of community efforts to revitalize the town.
- On Sapelo Island, off the coast of Georgia, master basketmaker Allen Green passes on this centuries-old African-American craft to local people. He is the last carrier of this local tradition. With assistance from the Museum of Coastal History, which organized classes, those learning from him hope to keep this unique, age-old art form alive and part of their community's artistic life in the 21st century.

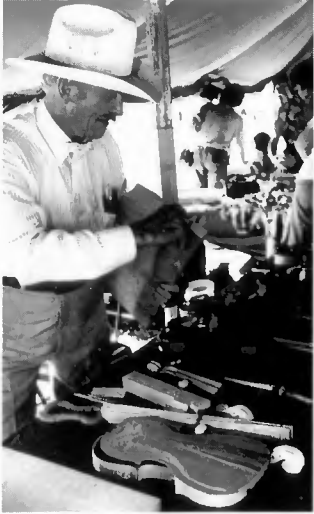
In developing programs to reach rural areas, the Arts Endowment emphasizes the need to preserve and cultivate such diverse forms of cultural expression.

- The Rural Arts Initiative, under the Expansion Arts Program, was specifically designed to assist rural arts organizations that have considerable potential to develop artistically and administratively. Grants of up to \$40,000 per year, for not more than three years, are available to state arts agencies for regranting to between two and five rural arts organizations within their areas. These funds must be matched on a one-to-one basis by the state arts agency prior to regranting. Nine state arts agency grantees are currently participating.



Live from Lincoln Center, broadcast over PBS, presents An Evening with Plácido Domingo, one of the many performances made accessible to communities nationwide and supported by the National Endowment for the Arts.

Opposite: Dwight Stump passes down an age-old tradition of basket-making to the next generation, a craft taught to him by his elders.



Chester Olsen of Wakonda, South Dakota explains the process of fiddle-making.

Many rural communities possess unique artistic traditions. These are inextricably tied to community values and civic pride.

- Through the Rural Special Projects Initiative, the States Program provides competitive support for state and regional arts agencies to develop and implement effective approaches for reaching rural populations. For example, artists will work with community members in 15 to 20 rural towns in Vermont to create original works of art inspired by town history, current issues, or aspirations for the future. The resulting work, which might involve exhibits, performances, literature, or public art, will be presented to the community on Town Meeting Day. Among other things, the project will stimulate the creation of works of art on themes important to rural townspeople and begin to reintegrate the arts into rural community life.

- Folk Arts Organization grants enable folk arts and artists to be celebrated through concerts, festivals, exhibits, residencies, and tours. It is estimated that 51 distinct ethnic groups were reached by the program during 1988 and 1989. Furthermore, 48 states (as opposed to none in 1965) now have folk arts coordinators who assist in the development of regional and local programs of folk arts presentations.

- The development of local arts agencies in rural areas can be difficult. The Locals Program has designed a specific category for state arts agencies to develop local arts agencies in underserved areas. For example, in North Dakota where the total population is under two-thirds of a million people, a pilot project for local rural arts councils has been initiated which emphasizes statewide vision and local control. Nineteen communities participated in the program. The largest community has a population of just over 60,000, while the smaller communities have populations of just over 700. Before this program began, local arts agencies were receiving less than \$20,000 per year from local governments. They now receive approximately six times that amount. This program is making the arts an integral part of communities in North Dakota.

Rural Access to the Arts

Equally important to the cultural enrichment of rural communities is first-hand experience of the artistic excellence of our nation's creative artists and arts institutions. Performing and visual arts touring make it possible for people across the country to hear orchestras of international stature and to see traveling museum exhibitions without having to leave their home town. Television and radio programming of the arts reach millions more. People in small towns like Orcas Island, Washington, and Owensboro, Kentucky, can now experience and participate in the many forms of cultural expression our country has to offer. Arts Endowment programs have already helped produce some outstanding projects:

- Utah's Ballet West, through a Challenge III Grant, created an innovative concept of "hub and spoke" split-company touring, which enables the Ballet to bring quality dance programming to underserved communities. This unique touring model combines full company performances in "hub" urban areas such as Salt Lake City, Cheyenne, Tucson, and Anchorage, and split-company touring to outlying communities ("spokes") with more limited performance facilities.

- A Challenge III Grant awarded to the Kentucky Authority for Educational Television increased access to and appreciation of the performing arts in Kentucky by broadcasting major regional productions. Based on the success of KET's current programming efforts, the potential exists for an estimated 80,000 Kentuckians to view each of these new productions.



The Yung Yung Tsuai Dance Company perform Song of the Great Wall.

- The Helena Film Society will present a five-day engagement of Urban Bush Women under the Dance on Tour Program. Urban Bush Women, rooted in an urban African-American sensibility, was selected both for its artistic excellence and for the perspective it will bring to a community different from its own.
- In 1989, a Residencies for Writers and Reading Series Grant from the Arts Endowment enabled the Washington State Arts Commission to support *Across State Lines*. This joint project with the Oregon Arts Commission presented 20 writers in ten readings in the underserved rural areas of the two states. Local arts agencies served as hosts, selected on the basis of rural location, interest, and the ability to provide travel, lodging, and promotional materials for the writers.

Arts activities addressing rural access have focused, for the most part, on either advancing local cultural traditions or touring established organizations of national or regional stature. We believe that the arts also have a role to play in the economic revitalization of rural America. A 1990 report by the Working Group on Rural Development under the President's Economic Policy Council stated, "Only a fully diversified rural economy, based on a multitude of employment opportunities, will create new economic life, with accompanying social enrichment, in rural America."

A prime example of including the arts as a component in a diversified approach for economic redevelopment can be found in the small Texas town of Lufkin, which chose to create a gallery district, but with a twist. The town advertised nationally for artists to come live and work in donated buildings. After five years, the deeds to the buildings would be given to the artists. The town's first artist under this program received his building in July 1990, and the town is currently negotiating for its fourth artist building. Fourteen artists now reside in Lufkin, three under the auspices of this project, developed as part of the National Trust for Historic Preservation's Main Street program, which has helped more than 640 small towns nationwide build strong downtown revitalization programs since 1977. Lufkin's tax base has increased dramatically; there are 68 new businesses and 106 new jobs.

At a time when many rural areas of the country are in the midst of profound social and economic change, the arts can play a major role in articulating the impact of such change and in creating new possibilities for the future. Making the arts available to more of our rural communities is a priority of the Arts Endowment for this decade.



Santiago Jimenez, Jr. plays a Texas-Mexican Polca at the San Antonio Tejano Conjunto Festival, organized by the Guadalupe Cultural Arts Center.



CONCLUSION

Over the past 25 years, the National Endowment for the Arts has been most effective at helping to create a diverse network for public support of the arts and increasing the number and quality of arts institutions. As this report suggests, however, there is much work to be done. The National Endowment for the Arts must reach out to all Americans to encourage participation in the cultural life of our nation.

As we approach the 21st century, the function of the National Endowment for the Arts is to provide quality art to all people across the country. Our challenge and opportunity in the years ahead is to develop new and larger audiences. We must harness our creative energy to promote the diversity and genius of America's cultural wealth. Attending to the educational needs of our children through quality instruction in the arts will help develop and perpetuate America's creativity. We must open doors for all Americans to understand and appreciate the great cultural diversity of this country and its wonderful expression through the arts. To realize these goals, we must continue to provide artists and arts organizations with the opportunity to produce quality art.

Ours is a culture of which we, as Americans, can be proud. The creative energy and vitality of our culture continues to make America a leader worldwide.

Opposite: The Children's Theatre Company in Minneapolis brings Robert Louis Stevenson's classic Treasure Island to life.

APPENDIX A

DATA COLLECTION ON THE ARTS

Introduction

The National Foundation on the Arts and Humanities Act, as amended through July 9, 1986, calls for the National Endowment for the Arts to "...develop a practical system of national information and data collection on the arts, artists, and arts groups, and their audiences." This appendix discusses the needs, objectives, and problems for data collection in the arts, the present state of data collection, and plans for future data collection.

The Need for Data

In asking for this "practical system," Congress recognizes that any informed discussion of government funding for the arts must be based on the interpretation of sound information — on our best assessment of the facts and data. The Endowment welcomes this charge from Congress. The lack of reliable trend information on development in the arts fields has long been a problem for arts research and planning efforts.

We believe that the field will find improved data collection on the arts highly useful. Arts service organizations that have for some years been collecting data in some of the performing arts fields continue to demonstrate just how important such information can be. The orchestra community, which has the longest history of collecting and sharing information, has benefited enormously from data that allow orchestras to assess their progress in relation to peers. The benefit of data collection and analysis has also had an important impact on the theater and opera fields.

Sound trend information is vital for funders, public administrators, and legislators, as well as for those who work in the arts. There are three major objectives for developing a system of data collection on the arts:

1. To assist the National Endowment for the Arts in developing, implementing, and revising Federal policies and programs in support of the arts, and to assist the Congress in providing legislative oversight and enactment of appropriations for the Endowment.
2. To assist non-Federal funders — public and private — to better understand the needs and opportunities in the arts, financial and artistic, so that such funders might more effectively allocate their support funds.
3. To assist artists and arts organizations in understanding the broader context of which they are a part, and to make them better able to develop their own work, as well as audiences and support.

General Problems for Data Collection in the Arts

The task of data collection in the arts holds some inherent problems and limitations.

It is clear that quantitative information can give us only a sense of trends in the size, cost, and audiences for the various art forms. Data cannot, for example, tell us about the quality of individual opera performances or what they mean to various audiences. Moreover, definitions in the arts are often problematical. How do we define "artist," "professional," and "amateur?" What should be included or excluded from the definition of literature, folk arts, or design?

To compound the problem, the definitions of "art" may differ among cultural groups or regions of the country and are likely to change over time. The arts are an expression of our culture and are continually changing. Experimental music theater, for example, is incorporating visual and acoustic techniques from

television and rock concerts, and producing works that are also influencing opera. The work of contemporary Native American visual artists often combines different tribal styles with European techniques and draws from both traditional and contemporary American culture. This mixture of art forms and cultures complicates categorization and statistical analysis.

Artists and arts organizations are difficult to track. Artists may work alone as self-employed individuals, within loosely-formed unincorporated groups, or within large organizations. They move freely from profit to nonprofit organizations and often rely on employment outside the arts.

Arts organizations range in size from the largest mainstream institution to the smallest enterprise far off the beaten path. They may create, produce, present, exhibit, distribute, or preserve the arts, or perform more than one of these functions. "Non-arts" organizations such as parks, associations, libraries, and civic groups are also often involved in the arts. The relationships and influences among these many players are complex and increasingly involve international relationships.

The scope and variety of arts activities nationwide present awesome challenges to any effort at systematic data collection. The arts exist in many realms of life, commercial and nonprofit, public and private, professional and avocational; universes for potential data collection are legion.

The Present State of Data Collection

To help present an up-to-date picture of the arts on a national basis and to assemble and organize currently existing statistical data on the arts, the Endowment's Research Division sponsored the production of *A Sourcebook of Arts Statistics: 1989*, an update of the *Sourcebook* of 1987. The *Sourcebook* contains over five hundred tables and charts with data on, for example, the size and characteristics of arts organizations, artists, and arts audiences.

As the *Sourcebook* makes evident, a number of important data collection efforts have been in place for some time. These include the annual surveys of arts service organizations, such as the American Symphony Orchestra League and the Theatre Communications Group; the various independent research studies from universities including Yale, Harvard, and Columbia; and the Endowment's own Research Division reports. Other Federal agencies, such as the Bureau of the Census, the Bureau of Labor Statistics, the U.S. Department of Education, and the Internal Revenue Service provide data which allows for a broader perspective on the arts. The performing arts trade unions also collect important data on their members. The 56 state and jurisdictional arts agencies have a grants management system, the National Standard for Arts Information Exchange, which enables them to provide detailed, consistent information on grants made by these agencies.

Each of the existing data bases make a contribution to our understanding of the arts. However, each has its own agenda and perspective. Many data bases deal with very small, discrete portions of the arts universe; information provided for a single discipline or a specific locale may not be comparable with information being collected in another. Other data bases are too broad, and touch on the arts only tangentially.

Future Data Collection

The Endowment's approach to data collection is based on the following assumptions:

1. Arts data collection needs to cross discipline and geographic boundaries. While each of the arts fields and each part of the country has its own research issues, there are a number of issues which the different arts fields hold in common and which need to be examined over time.
2. Data collection on the arts will likely remain largely decentralized and rely on multiple sources of information, building on existing systems and collection instruments.
3. The building of a system to develop more comprehensive statistical information on the arts is a large undertaking which will evolve over time and respond to changes in the art forms and fields.

First Steps: Initial Research Agenda

On March 22, 1989, the National Endowment for the Arts convened an *ad hoc* Research Advisory Group of arts research professionals and representatives of the various arts fields to review an initial research agenda set out in the 1988 state of the arts report, *The Arts in America*, and to advise the Endowment on priorities and methodologies. Organized by the Office of Policy, Planning and Research, the meeting was chaired by Hugh Southern, then Acting Chairman of the National Endowment for the Arts. Participants stressed the importance of having a sound framework for the development of a research agenda on the arts: of examining trends in the arts in the larger context of economic and social developments, of asking the right questions and considering what information would be most useful to obtain over time. The value of focused special studies providing qualitative as well as quantitative information was also stressed by participants.

In summary, participants suggested that the Arts Endowment:

1. Continue the nationwide Survey of Public Participation in the Arts that began in 1982, was repeated in 1985, and is scheduled again for 1992; and consider local replications of this survey.
2. Continue studies of conditions facing artists in the various fields as a supplement to the data collected by Federal statistical agencies.
3. Continue studies of the activities, audiences, and needs of culturally diverse arts organizations.
4. Expand the agency's current grants management system to provide greater comparability with the state arts agencies' grants management system, the National Standard for Arts Information Exchange.
5. Continue to provide, on a regular basis, the latest information on the quantity and quality of data available on the arts and the sources of such data.
6. Continue to encourage quality and comparability in data collected on the arts whether by the Arts Endowment, arts service organizations, arts organizations, individual researchers, or Federal statistical agencies.

APPENDIX B

CULTURAL DIVERSITY AND ENDOWMENT GRANT-MAKING, 1986-1989

In all its activities, the National Endowment for the Arts is aware that it pursues its mission in a multi-cultural, ever-changing society: of the need, on the one hand, to preserve and enlarge the core of what is recognized as our living artistic heritage and, on the other, to make Americans more aware of the rich variety of the arts in this country. Availability in this context is not just a matter of access to programs or funds but inclusion in the processes of planning, guideline development, and panel review.

This is the fourth year the Arts Endowment has determined how much of the funding available for its direct grant-making supports the work of Native American, Asian-American, African-American, and Latino-American artists, arts organizations, and projects devoted to the programming of or outreach to those designated communities. Analysis indicates the following:

- Total grant dollars from the Arts Endowment as a whole in support of arts activities by and/or for those communities have grown from \$16,471,000 in FY86 to \$19,131,000 in FY89 (an increase of \$2,660,000 or 16 percent). Since FY88, total grant dollars have grown by \$1,278,000 or 7.2 percent.
- Total grant dollars from discipline Programs in support of arts activities by and/or for those communities have grown from \$12,934,000 in FY86 to \$15,819,200 in FY89 (an increase of \$2,885,200 or 22 percent). Since FY88, grant dollars from discipline Programs have grown by \$1,525,000 or 11 percent.
- 922 (20.3 percent) of the total number of grants awarded in FY89 were in support of artists, arts organizations, and projects by and/or for those communities, as compared with 850 (19.2 percent) in FY86 and 901 (19.1 percent) in FY88.
- The success-rate* of culturally diverse arts organizational applicants is consistently higher than that of the total applicant pool in the seven organizational categories examined.
- In FY89 26.3% of the Arts Endowment's panelists were members of the designated communities, as compared with 23% in FY86 and 26.2% in 1988.

* Success rate defined as percentage of culturally diverse organizational applicants receiving grants.



Great Performances on PBS presents a Dance in America special, American Indian Dance Theatre: Finding the Circle. Dance on television is watched by over 25 million people per year.

We must open doors for all Americans to understand and appreciate the great cultural diversity of this country and its wonderful expression through the arts.

APPENDIX C

GROWTH IN THE ARTS

Growth In Selected Arts Organizations, 1965-1990*

| | <u>1965</u> | <u>1990</u> |
|-----------------------------|-------------|-------------|
| Dance Companies | 37 | 250 |
| Art Museums | 375 | 700 |
| Symphony Orchestras** | 110 | 230 |
| Media Centers | 15 | 130 |
| Musical Theater Companies | 22 | 56 |
| Opera Companies | 27 | 120 |
| Nonprofit Theater Companies | 56 | 420 |
| Small Press Book Publishers | 650 | 3,743 |
| State Folk Art Programs | 1 | 46 |
| Local Arts Agencies | 60 | 3,000 |
| State Arts Agencies | 5 | 56 |

* These data, in general, are based on estimates provided by selected national arts service organizations (Dance/USA, American Association of Museums, American Symphony Orchestra League, National Alliance of Musical Theater Producers, Chorus America, National Assembly of State Arts Agencies, and National Assembly of Local Arts Agencies) and estimates obtained from the Programs of the National Endowment for the Arts. In some cases, because of limited data for 1965, projections are used based on data for subsequent years.

** Includes only orchestras with budgets over \$280,000.

Arts Audiences, 1985*

Number of people (in millions) ages 18 and over who participated in the arts at least once in 1985.

| | <u>attend</u> | <u>watch</u> | <u>listen</u> |
|--------------------------------|---------------|--------------|---------------|
| | <u>live</u> | <u>T.V.</u> | <u>radio</u> |
| Classical Music | 22 | 41 | 36 |
| Theater (non-musical) | 20 | 36 | 7 |
| Musical Plays/Operettas | 29 | 31 | 9 |
| Opera | 5 | 20 | 12 |
| Jazz | 17 | 29 | 31 |
| Dance (Ballet only) | 7 | 25 | N/A |
| Motion Pictures | 101 | | |
| Art Museums | 38 | | |
| Read: | | | |
| Books and Magazines | 147 | | |
| Short Stories, Poetry or Plays | 96 | | |
| Read or listened to Poetry | 32 | | |

*Data from the National Endowment for Arts' 1985 Survey of Public Participation in the Arts.

Live Performing Arts Attendance, 1965-1988*

| (numbers in millions) | <u>1965</u> | <u>1988</u> |
|---------------------------------|-------------|-------------|
| Symphony Orchestra Concerts | 9 | 24 |
| Professional Opera Performances | 3 | 18 |
| Nonprofit Professional Theater | 1 | 15 |

*Estimates based on data from national arts service organizations.



Wonderworks' presentation of Jacob Have I Loved, with John Kellogg and Bridget Fonda is one of many productions on PBS that receive funding from the National Endowment for the Arts.

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