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(1) Begun the locals test program. The first grants, totalling $2 million, were awarded to five local arts agencies and six state arts agencies on behalf of local arts agencies within their states. These grants are expected to generate an additional $12.1 million in new public support for the arts, with $9.8 million provided by local government. The test program may well bear out the thesis that local public funding for the arts is a largely untapped resource. $2 million is allocated for these purposes in both FY 84 and FY 85.

(2) Initiated the establishment of a new film/video preservation center. The disintegration of film and video stocks ranks as a matter of great urgency. In 1983, the Endowment helped to establish at the American Film Institute a new National Center for Film and Video Preservation. The Center will provide national leadership for the cause of film preservation. $250,000 is allocated for this purpose in both FY 84 and FY 85.

(3) Helped stimulate consortium funding for the production and touring of new interdisciplinary work. The Endowment helped, in collaboration with the Rockefeller Foundation, to develop a consortium of private funders to underwrite the production and touring of cutting-edge works involving artists in different disciplines. It is important that experimental work reach new audiences in other parts of the country. $200,000 is allocated for this purpose in FY 85.

(4) Initiated a new program to assist the revival of theater ensembles. The ensemble approach in theater -- where actors, directors, playwrights, designers, and others work together over a period of years -- has seriously declined as a mechanism for improving collaboration in theater art. Consequently, the Endowment this past year developed a special category to help existing theater companies create or strengthen continuing relationships among theater artists. We have allocated $1.25 million for this purpose in FY '84 and $1 million in FY 85.

(5) Initiated efforts aimed at musical theater preservation. There is broad concern that the heritage of the American musical is endangered through the haphazard way in which the scores and orchestrations of musicals are being stored and maintained. As a first step in defining the extent of the problem, the Endowment has given a grant to the National Institute for Music Theater to catalogue the whereabouts, condition, and completeness of the scores and orchestrations of American musicals.

(6) Initiated the publication of short stories in newspapers. The tradition of short stories appearing in newspapers faded in the 1940's with the rise of magazines. The demise of magazines in recent years has left a void in publishing opportunities for talented short story writers. To counter this trend, which limits the opportunities for writers and audiences alike, the Endowment has been working with the PEN American Center
to encourage newspapers to renew publishing short fiction pieces. Since June of 1983, 10 major metropolitan newspapers have been carrying two to four stories a month, reaching 5.3 million readers.

**Budget Considerations**

In the chart below we outline the allocations by account for the Endowment's past, present, and prospective budget. ($ in millions)

<table>
<thead>
<tr>
<th>Account</th>
<th>FY '83 ($ millions)</th>
<th>FY '84 (%)</th>
<th>FY '85 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program</td>
<td>101.675</td>
<td>70.7</td>
<td>118.9</td>
</tr>
<tr>
<td>Treasury</td>
<td>11.200</td>
<td>7.8</td>
<td>9.000</td>
</tr>
<tr>
<td>Challenge</td>
<td>18.400</td>
<td>12.8</td>
<td>21.000</td>
</tr>
<tr>
<td>Administration</td>
<td>12.600</td>
<td>8.7</td>
<td>13.100</td>
</tr>
</tbody>
</table>

At any level of federal appropriations, the Endowment would have to strike a careful balance in allocating its resources among the very real needs within the arts community. Certain consistent considerations have guided our approach to funding in this budget request as in the past two years:

-- We have examined the history of program funding at the Endowment and arrived at percentages that reflect the balance ordinarily struck in allocating resources. These figures have served as our base line;

-- We have focused additional support in those program areas where private support is more difficult to obtain. Private funders tend to shy away from supporting avant-garde or experimental works, preservation, underwriting individual fellowships, or supporting what are perceived to be less well-developed discipline areas, such as the Folk and Expansion Arts areas.