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**STATEMENT OF
ANA M. STRELE
ACTING SENIOR DEPUTY CHAIRPERSON
NATIONAL ENDOWMENT FOR THE ARTS**

**Hearing before the
Subcommittee on Interior and Related Agencies
Committee on Appropriations
U.S. House of Representatives
on the Fiscal Year 1994 Budget Request**

May 5, 1993

Mr. Chairman, Members of the Subcommittee:

Thank you, Mr. Chairman, and members of the Subcommittee, for the opportunity today to present the President's Fiscal Year 1994 budget proposal for the National Endowment for the Arts. Our budget request of \$174.593 million for FY 1994 is comparable to the current fiscal year's appropriation; it represents a strong commitment to the Arts Endowment and its mission to foster excellence, diversity, and vitality in the arts and to broaden their availability to all Americans.

The FY 94 appropriation request represents a commitment of less than 70 cents per American towards an investment in America's culture, education, and economy. Recent public opinion surveys clearly demonstrate the support of a majority of Americans for a national commitment to and Federal leadership role in the arts. This budget request balances support for existing Endowment programs with limited funding for new initiatives. The agency's administrative budget is geared towards the President's proposed long-term administrative and staffing reductions in the Federal sector.

The Endowment's budget request assumes no changes in program structure, nor in the funding formulas affecting the state arts agencies (the State and Regional Program formula and the Underserved Communities Set-Aside formula). Although the "arts education override," which earmarks 50 percent of all funds in excess of \$175 million for arts education, does not apply at the proposed funding level, support for arts education activities through the Arts in Education Program and within the discipline programs remains a high priority of the Arts Endowment.

Fiscal Year 1994 is the second of a three year transition period involving the consolidation of Endowment-wide performing arts presenting categories into the Presenting and Commissioning Program. The Program consolidates support for presenting activities previously administered in Presenting and Commissioning as well as in Dance, Music, Opera-Musical Theater, and Theater. In the current year, presenting and touring categories were moved from Opera-Musical Theater and Theater into the Presenting and Commissioning Program. This year, support for Dance Presenters and Music Presenters will move from those Programs to the Presenting and Commissioning Program; therefore, in the FY 94 budget request, funds previously in the Music and Dance Programs are transferred to the Presenting and Commissioning Program.

Impact of the FY 1994 Budget

The impact of the proposed FY 94 budget is four-fold. It will sustain artistic and economic growth; it will foster employment opportunities, both directly, for artists and arts professionals, and indirectly, for local community businesses and organizations; it will promote the education and appreciation of children and adults in the arts; and it will encourage and expand public participation and access to the arts.

Artistic and Economic Growth

Most Endowment grants must be matched by nonfederal funds (at least 1:1 and as much as 4:1) and, as a result, attract significant additional support for the arts. Moreover, the arts generate both direct and secondary benefits in employment and revenue, and thereby contribute in real terms to the economic health of communities throughout the nation.

According to The American Arts Industry, the creative arts industry comprises 6 percent of GNP which equates to \$314.5 billion. This amount is sizable compared to other industries -- greater than the construction industry, for example, which comprises 4.8 percent of GNP, and almost equal to that for wholesale trade.

Over the past 27 years, in the interest of the American public, the National Endowment for the Arts has invested in the arts. The goals of this investment have been to preserve the nation's diverse rich cultural heritage; to help create new and permanent artistic assets; to stimulate support for arts organizations and to create employment opportunities for individual artists; to build the network required to present artists and their work to audiences of all ages and all segments of our society; and to sustain the nation's artistic leadership internationally.

Musical compositions, films, plays, novels, dance repertory, paintings, crafts, sculpture, public art and architecture, and folk art constitute tangible assets. The Arts Endowment and its public and private partners invest in the creation, preservation, and dissemination of these assets. Thus, each federal dollar invested potentially pays dividends not only to direct grantees but also to their audiences, their communities, the arts field in general, and to future generations of Americans. Endowment support serves as a major catalyst for leveraging non-federal support; in FY 92, for example, Endowment grants of \$123 million generated matching funds from the private sector estimated at \$1.4 billion, a ten-fold match.

Artistic projects are created by individual artists, non-profit cultural organizations, and for-profit entertainment, copyright, and recreational firms. Together, these producers constitute a

complex creative arts industry in which artists, artwork, arts activities, ideas, and processes move between the non-profit and for-profit sectors. Within the creative arts industry, the non-profit arts sector emphasizes artistic excellence and performs critical "research and development" functions involving creative innovation and experimentation as well as conservation and preservation efforts.

Employment Opportunities

Since the Endowment was established in 1965, there has been tremendous growth in arts organizations, stimulated by direct Federal grant support. These organizations and their activities contribute to the economies of their communities through jobs for artists, support personnel, restaurants, parking attendants, construction and repair workers, printing and advertising firms, maintenance workers, etcetera. The number of professional non-profit theaters, for example, has grown from 56 in 1965 to a network of over 400 today. Operating in every part of the country, these theater companies employ more artists and offer more weeks of employment (though these dropped sharply in 1992) than all forms of commercial theater. This network of non-profit theaters serves an audience that has grown from 5 million in 1965 to over 20 million currently.

Today there are 230 professional orchestras with budgets exceeding \$280,000; this is more than double the number with comparable budgets in 1965. The Nation's orchestras employ more than 40,000 musicians and administrative staff; and scores more individuals are working as stagehands, box office employees, etcetera. Attendance figures for symphony performances have risen from 17.5 million in 1971 to 26.7 million in 1991.

The number of professional dance companies has increased from 37 in 1965 to over 250 today. Nearly \$100 million is spent in employment of dancers and administrative staff alone; millions more is spent for employment of designers, stagehands, lighting technicians, costumers, truckers, etcetera. Annual audiences have grown from one million to over 16 million.

Opera is alive with new American works as nearly all major companies are producing or commissioning operas from American composers. There are over 100 professional companies, compared to only 27 in 1965. They pay over \$250 million annually to their more than 20,000 artistic and administrative personnel. Audiences for their work have grown to 7.6 million in 1991, compared to 5.5 million a decade earlier.

Presenting organizations nationwide pay artists' fees exceeding \$216 million annually; they compensate staff at more than \$158 million, and stagehands and direct production personnel at more than \$31 million.

The Arts Endowment has helped stimulate the development of many other types of arts organizations, such as: regional media arts centers and visual artists organizations; folk arts organizations; literary centers and small presses; and local arts agencies all over the country.

Arts Education

One of the Arts Endowment's highest priorities is arts education. Arts education is fundamental to American creativity and preservation of the cultural heritage of our diverse nation. Arts education is not confined to formal education settings, nor appropriate only to children; rather it is a life-long activity that occurs in community centers, performance halls, and museums as well as in schools.

The Endowment encourages and facilitates the work of national, state, regional and local arts agencies in the area of arts education and education reform. The Endowment also supports the growth of professional artists, and the increasing role that arts organizations play in arts education in their schools and communities.

By fostering cooperative programs with the Department of Education and others in the public and private sectors, the Endowment seeks to make the arts a basic component of a comprehensive education for all students, pre-kindergarten through 12th grade. Critical among these partnerships has been the support for establishment of voluntary, world-class standards in the arts, and the development of an educational assessment framework in dance, theater, music and visual arts as the initial phase of a planned national assessment in the arts in 1996.

Efforts to expand and encourage arts education are evident in every program within the Endowment. The Arts in Education Program focuses on children in grades pre-Kindergarten through 12. Programs in life-long learning, professional development, and student centered learning, can be found throughout the discipline program categories.

As a 1992 President's Committee on the Arts and the Humanities report describes, recent research correlates arts-based learning and enhanced student achievement.

. In a Seattle public school, for example, students using dance activities to increase their vocabulary showed a 13 percent increase in test scores.

. In the Key School in Indianapolis, students are randomly selected for a comprehensive array of arts classes and the arts are heavily infused throughout the

curriculum. A remarkable 98 percent of these students performed at or above grade level in achievement tests.

At the Guggenheim Elementary School, an inner-city school in Chicago, arts were integrated into the curriculum. Daily attendance zoomed to 94 percent; 83 percent of the students achieved at or above the national norms and teacher sick-days dropped 96 percent.

Supporting arts education is an investment in our children and therefore in our future economic growth and social well-being.

Enhancing Public Participation and Access

Increasing public participation and access to the arts is central to the Endowment's mission and is addressed in various programs and activities throughout the agency. For example, the State and Regional and the Local Arts Agencies Programs, and the Underserved Communities Set-Aside Initiative, have combined funding of \$44.1 million at the FY 94 request level. The regional, state, and local agencies constitute a national network which addresses the needs of states and localities, including rural, inner-city, and artistically underserved areas.

The Presenting and Commissioning Program supports presenting and touring activities with a total of \$5 million. Many other Endowment programs include presenting and touring components, such as Dance On Tour, Chamber Music Rural Residencies, and folk arts presentations, all of which are designed to make exceptional arts available to the broadest possible segment of our population. Museum special exhibitions, radio and television programming, small presses and literary magazines, and international activities also serve to bring quality arts to the American public. And, as noted earlier, the nation's dance, opera, and theater companies, its museums and orchestras, its chamber music and jazz groups, now extend throughout the country and serve millions of Americans each year.

Ethnically-specific arts organizations in the United States have grown to more than 1,700, according to a 1990 survey sponsored by the Arts Endowment. These organizations affirm the multi-cultural nature of American society. Conservative estimates indicate that in 1991 the Endowment awarded \$22 million to support arts activities by and for African-American, Asian-American, Latino-American, and Native American communities. This reflects an increase of \$7.1 million since FY 86 or a rise from 12 percent of direct grant-making to 17 percent in FY 91.

It would be difficult to overstate the importance of the ethnically-specific arts groups, aesthetically, educationally, and in terms of our Nation's future. The extraordinary range,

quality, and diversity of the work of these groups, the "coat of many colors," and its ability to open eyes and minds and hearts, require nurturing and great care to ensure that this democracy will survive and thrive.

Of long-term significance is the arts' ability to help promote both learning and tolerance. Through partnerships with education, business, labor, and community leaders, the Endowment emphasizes the arts' contribution in shaping an American culture, in building a competitive work force as well as an involved and educated citizenry, and in recognizing and valuing the diversity of expression in American society. Through cultivating the many cultural traditions that together comprise America, the Arts Endowment helps integrate and unify communities and our society as a whole.

These accomplishments are cause for optimism and the FY 94 budget request for the National Endowment for the Arts will enable them to be sustained and enhanced.

A Note of Caution

Many of the nation's arts organizations, large and small, today face extreme financial stress; some have closed their doors -- many more are carrying deficits, laying off staff, and cutting back services to their publics. The Endowment's -- and the private sector's -- support for these groups and individual artists is affected by the general state of the national economy and federal budget constraints. However, the enormous potential for this relatively small investment of federal government funds should not be underestimated.

A Review of the Programs of the National Endowment for the Arts

The broad range of grants awarded by the Arts Endowment in the past fiscal year clearly illustrates the beneficial impact of Endowment support on the cultural, educational, and economic opportunities for the American public.

In addition to the Dance Program's support for creative individuals and professional dance organizations, two FY 92 grants emphasized areas of particular concern for the dance field -- the preservation of America's dance heritage and the future of dance education in this country.

Funds to the Council for Positive Images supported the first phase of a documentary on the life and work of choreographer, master teacher, humanitarian, and anthropologist Katherine Dunham.

AAA 5 language from last year

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o NonProfit Arts Institutions

One of the Endowment's primary missions is to make the arts accessible to all Americans. By providing assistance to nonprofit arts institutions in the form of funding for specific outreach projects, the NEA allows art museums and performing companies, who act as caretakers of our nation's rich cultural heritage, to keep admission and ticket prices low, offer tickets free of charge to underserved groups, and provide special performances for the public free of charge. In addition, NEA funding allows arts institutions to offer a variety of services ranging from educational programs for at-risk students and low-income families to additional services for physically or mentally challenged individuals.

Nonprofit arts institutions are the infrastructure that allows the creation and delivery of our nation's culture to citizens around the globe. The NEA has been instrumental in developing this infrastructure, helping to dramatically increase the number of nonprofit arts institutions nationwide. These increases can be directly linked to the vision and influence of the NEA. Through touring, traveling exhibitions, and special outreach programs, nonprofit art institutions have made culture accessible to citizens in every American community. By investing in our nation's nonprofit art institutions, the NEA is contributing to the education of our citizenry in unique and important ways; promoting tolerance and understanding by creating awareness of diverse cultures; providing a catalyst for private sector funding in communities across the country; and boosting the nation's economy.