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9-17-1975

## Arts, Humanities, Museums: Background (1973-1976): Report 01

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SUMMARY OF NANCY HANKS' REAUTHORIZATION TESTIMONY

9-17-75  
VB

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## INTRODUCTION

Ten years ago, the NFAH was created, as the first Federal Agency of its kind; it includes NEA and NEH. The legislation came about through a long process, with a number of initial pioneers: Senator Pell, Senator Javits, Congressman Brademas, Congressman Thompson, Congressman Moorhead, Congressman Quie. No expression of appreciation would be complete without mentioning the Senate and House staff members of both committees.

Ten years is a relatively short period, during which there has been a remarkable and continuing development of the arts. Today the arts are a national resource of increasing significance and we note the critical value of congressional and Presidential support.

Ten years ago the Congress "found and declared" in the Declaration of Purpose of our enabling legislation "that the encouragement and support of national progress in ... the arts, while primarily a matter for private and local initiative, is also a appropriate matter of concern to the Federal Government", ... "to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry but also the material conditions facilitating the release of this creative talent." In these ten years they have been brought into reality. The main thrust of my testimony will be to look to the future.

There has been a consistency in the guiding principles, philosophies and concepts of the Endowment. We are not suggesting any basic changes in the Act. There has been a consistency of purpose thanks to the panel and Council. Our goals would be for naught if we did not have an outstanding professional staff.  
(submit the staff biographies)

## THE ARTS TODAY

Where are we right now? The arts are flourishing in this country, and they have immense potential. Attendance and participation are up all over the country. People turn to the arts more in difficult periods, and they are doing it now. Any index shows a healthy market. But while the market is healthy, its cornerstones -- the nonprofit cultural institution and the creative artist -- require assistance from a variety of sources. Wealthy private patrons created most of our major institutions. Individuals, foundations and corporations continue to build the cultural resources of our Nation. Federal and state governments in the past ten years have taken a role in strengthening the institutions and making the arts more available. Unprecedented partnerships have been forged between all sources of support for cultural activity. Another achievement has been a major strengthening of

what might be called our "cultural base", both individual and institutional--in both numbers and quality.

There is a tremendous development of talented artists. There are still major concentrations in NY and on the West Coast and probably always will be. There has been expansion in the number of cultural institutions:

- 50 resident professional theatres now (15 ten yrs ago)
- 60 resident professional dance companies (10 ten yrs ago)
- 25 regional film centers (0 ten yrs ago)
- Orchestra and opera companies, museums, cultural centers have all expanded

The National Endowment for the Arts has acted as an essential catalyst in making this decade of growth and its potentials possible.

### THE FUTURE

Our thoughts for the future depend on strengthening cooperative efforts.

Our Cultural Institutions: There must be more cooperative effort to develop and maintain our cultural institutions. While our funds going to the institutions are small they are critical in their own right, & because they generate monies from other sources. (Tom Fichandler: "Arena Stage, 25 years old, internationally respected, would not have existed over these last four or five years without that support from the Endowment.")

There are troubling signs on the horizon. The financial problems of some cities have caused severe cutbacks in maintenance funds for museums. Production schedules are being cut, touring is being curtailed.

The Stephen Benedict Report 1975 (a comprehensive sampling of 77 cultural institutions around the country): "...For even the current level of activity to be maintained in 1976 and 1977, fresh sources of public and private support are unquestionably going to have to be generated."

The National Council on the Arts has urged the Endowment to develop a variety of alternative ways in which new monies can be generated for future strength of our cultural institutions. Detroit has been particularly hard hit by the recession. Five programs in the Endowment joined together to make challenge grants totaling \$250,000 to benefit Detroit cultural institutions. As a result, \$250,000 is being generated in funds from major corporate donors and an equal amount in funds and services from the city. An additional \$250,000 will be generated from a broad-based community campaign. What is learned from this and other similar activities will have important policy implications for the Arts Endowment in the future. In the program's development there was cooperation with

Mayor Coleman Young, community and civic leaders and the Michigan Council on the Arts. The projects supported are unanimous in their goal of strengthening the institutions to better meet the needs of the entire community:

- Detroit Institute of Arts
- Detroit Symphony Orchestra
- three stage productions employing more than 300 local performers
- neighborhood arts planning and development projects
- the Bicentennial Jazz Festival

The challenge grant concept also proved successful in the Metropolitan Opera Grant in 1974. The Met raised over \$1 million in new monies by appealing to its national radio audience.

#### The Individual:

We must be more imaginative about ways in which we can assist the individual. Both Committees of Congress in the last reauthorization reports spoke to the point of grants to individuals, noting that: One of the major reasons for the initial legislation was to give assistance to artists in all fields who may not be affiliated with a group or institution. The Endowment is very pleased with the development of its individual fellowships programs. (524 fellowships in 73/ 775 fellowships now in seven program areas) The spectrum of individuals who receive support is very broad. The basic purpose of the fellowships is to enable artists of exceptional talent to set aside time and/or purchase materials and, generally, to enable them to advance their careers as they see fit. There are many other Endowment grant programs in which the individual is the prime beneficiary. There are nearly 2,000 poets, painters, filmmakers, dancers, craftsmen, photographers, actors and designers currently working in the Artists-in-Schools program. Also there are commissioning programs; (16 composers, Works of Art in Public Places)

City, county, and state governments are increasingly calling on artists as resources. The Comprehensive Employment and Training Act (CETA) has provided opportunities for employment of writers, performers, craftsmen, visual artists and support staff for cultural institutions in tasks of civic value. (August: 1700 CETA positions in the Arts)

One of our main concerns in looking to the future of support for the individual is to develop more sources of funds of direct aid. The Tax Reform Act of 1969 has made it exceedingly difficult for foundations and corporations to continue or expand their vital programs in individual aid. "The cornerstone of any culture is the nurtured talent of its creative artists." The Endowment plans to work with states and cities, with corporations, and foundations, with unions and others.

\*\*A great deal needs to be done in various ways to strengthen the growing ranks of individuals who now serve cultural institutions and artists as managers, as lawyers, as administrators.

#### The Demands of People

The Endowment believes it essential to understand the implications

--philosophical as well as economic--of the demands of people for artistic experiences.

There are not nearly enough people who yet understand, the implications of the AIS program developed by the Endowment in cooperation with the State arts agencies and the US Office of Education. This year some 2000 artists will be working in approx. 7500 schools reaching some one million young people in all 50 states. More state appropriated funds are joining Federal money. (Fargo, ND: "The creative process may turn out to be the basic ingredient of public education in the future".)

Increasingly our educators and civic leaders are talking about improving education in the arts by using facilities and opportunities outside school walls. In many instances the "community arts center" already exists. It is a resource that the Federal Government in part has encouraged through the Endowment's Expansion Arts Program. We know that today there are a minimum of 200 of these centers. The problem is to build the alliance between the schools and these centers of learning outside their walls. The Endowment is constantly testing programs in these areas with pilot grants.

The National Council on the Arts has established a special committee on cultural accessibility for handicapped persons (10% of the nation's population). Senator Percy introduced concurrent resolution in Congress. Only recently, Phyllis Wyeth (assisted by Virginia Cassiano) completed a report on the "Arts and the Handicapped". Its message was clear: the handicapped want equal treatment--access, participation, nonsegregation. The report recommended: Endowment advisor; joint funding projects; information clearinghouse; artists' residency programs with institutions ; focus on handicapped children; activities pushing physical access to all cultural facilities.

The Council at its July 1975 meeting considered at length other implications of the demand of people for artistic experience.

Through the media--particularly radio and television. Efforts have substantially upgraded the techniques and ability needed to present properly the live arts on film and television. i.e. the series with the Ford Foundation and with Exxon; the State arts agencies films series; the Corporation for Public Broadcasting.

The Endowment over then years has been responsible directly for encouraging a tremendous outreach of programs. For FY 75 just under 50% of our monies went for these purposes. While pleased with our progress, we know that there are new and alternative methods to be tried: extending the concept of sponsor-oriented programming, examining the relationships between and among state, regional, and community arts agencies, closer relationships between the Endowment



and universitits, and park systems, and other institutions that serve as the centers of activity in many parts of our country.

The Need to Preserve -- And Train

We talk here of the importance, undenied, of preserving those parts of all American cultural heritage which in a special way took root and flowered here: folk arts, crafts, film, jazz, blues, photography, architecture, modern dance, new forms of "musical theatre." The preservation of these roots will take many forms, and much of the preservation work turns into a kind of training. Beginning steps have been and are being taken:

--The Endowment is working with the Smithsonian Institution and others in doing jazz oral histories

--The AFI is using Endowment funding to preserve as much as possible of America's film heritage

--The Endowment's Master Craftsmen Apprenticeships program is being expanded

--The Endowment's Folk Arts program is focusing on ways of bringing its "elders" into direct dialogue with their communities

--Masters of modern dance are receiving special focus beginning this year

--The Endowment's Architecture+Environmental Arts Program is providing major technical assistance and catalytic activity to help communities hold onto the buildings and walkways, riverfronts and railroad stations they treasure.

Resources for our Communities

The arts are very good business. (1) The arts have favorable economic impact. (2) They return dollars for the cash spent on their maintenance. (3) Building facilities for the arts is a good investment.

Tourism is not the only industry that is stimulated by the arts. Atlanta is proud of the Memorial Arts Center; Philadelphia serves more than 13 million people a year by some 50 cultural orgainzations; the City of New York makes available at least \$50 million annually toward the support of cultural resources, (this 'industry' contributes approximately \$102 million in tax revenues to New York City.) Cultural events are the mainstay for many other businesses. And consider the good investment of public funds in facilities to serve the community. (Last year 678,000 people went to events at the Robert F. Kennedy Stadium -- one million fewer than ther 1.6 million attracted to the Kennedy Center's stages.)

The arts are indeed labor intensive. Consider

the recent study in Rhode Island.

Many of our cities are beginning to use the art of architecture as a resource. There is increasing recognition in the country that the adaptive use of fine old buildings makes economic as well as esthetic sense. (Consider the examples in Boston: Century old City Hall was reclaimed, abandoned granite warehouses have become restaurants and shops, the Old Chickering Piano Factory now provides 174 studios for artists and craftsmen.) This practicality of adaptive use is clear in other cities.

Wolf Von Eckardt in the Washington Post, August 30, 1975, noted "We are now beginning to realize that this resource (a city), tens of thousands of acres of urban tissue --..is the only hope we have to provide every American family with that devent home in suitable living environment that Congress called for 26 years ago."

The Endowment, in seeking other ways to encourage a community to call upon its artists and cultural institutions intitated the program called CITY SPIRIT.

#### The States and the Endowment

I mention time and again the combined efforts of the Endowment and the states, and our continuing interest in working closely with the State arts agencies.

State arts agency representatives are invited to all Council meetings and in May 1975 made a presentation to the National Council.

The Council is hopeful that the Endowment and the State arts agencies will become more involved in cooperative programs with community councils and with municipal governments.

#### P. S. Not Included

As in the past, the Council and Endowment would basically not be able to concentrate greater emphasis on areas such as:

Constuction or major renovation of facilities, except to preserve works (museum renovation).

Arts education: the Council felt that the problem was "in large part traceable to our national educational system's abdication of any real responsibility for development in this area."

Professional training in the arts

Preservation programs

Direct Support for avocational or nonprofessional high quality activity

International cultural exchange

## Chapter IV

### A WORD ON THE BICENTENNIAL

The Senate and House Committees were particularly concerned in their reports in 1973 that the Endowment not change its basic purposes to support bicentennial activities that were unrelated to the major work of the Endowment. The members were also concerned about questions of quality.

The Council set up a special bicentennial committee, chaired by Robert Wise and Bill Taylor.

Bicentennial programming has been carried out through the various panels and divisions of the Endowment. Requests for funding have been judged by the same standards of excellence employed in all Endowment.

There is no single or major bicentennial project. We have supported small and large projects all over the country. The collective total -- more than 1,000 grants for FY 74 & 75 entailing an expenditure of over \$27.0 million.

\*\*\*\*\* (Five examples of bicentennial projects are described here in the testimony.)

On the Council Committee's recommendation, special bicentennial initiatives were undertaken, which without exception, were viewed as appropriate long-term Endowment efforts.

The many ideas for observance of the bicentennial through artistic and cultural activities which have risen from communities throughout the country exemplify once again the tremendous interest in the arts among our citizens.

## Chapter V

### THE PAST AND PRESENT

In its first fiscal year, the Endowment's funding level was \$2.5 million. Today, pending Congressional approval, our funding level is budgeted at \$82 million.

The Endowment directs its program toward the achievement of three basic goals:

- \*\*Availability of the Arts
- \*\*Cultural Resources Development
- \*\*Advancement of our Cultural Legacy

#### Availability of the Arts

Today's programs to respond to demands for access and participation reach out to all parts of our country. They involve almost half of the Endowment's budget for FY 76.

The touring program has provided the people of America with wholly new experience and access to dance. An Expansion Arts program has been undertaken to encourage creative expression among people in our neighborhoods and isolated rural and

and other communities. Award-winning films have been produced with Endowment help. Regional film centers have started to grow. Museum outreach has been greatly expanded. Works of art appear in more than 150 public places thanks to Endowment help matched by local funding. Artists-in-Schools has become one of the Endowment's most successful programs. Valid new directions in the Arts have been given support and emphasis. And the Federal-State Partnership Program, begun in FY 1967, has had an immense and increasing impact on the availability of the arts to our citizens. (See the testimony for details to each of these programs.)

#### Cultural Resources Development

Ten years ago the Endowment's funding level permitted no kind of concentrated effort to develop our great cultural institutional resources.

Today's emphasis on cultural resources development involves a budget of more than \$20 million, with programs to assist our Nation's museums, our orchestras, opera companies, theatres, dance companies and literary magazines and independent presses.

From assistance to three museums with a total of \$150,000 in Endowment funding in FY 67, the Endowment today has plans to support more than 500 museums with over \$10 million. 104 orchestras are receiving assistance, 42 opera companies. No less remarkable than the explosive growth in the field of dance has been the growth in theatre during this past decade. In '66, there were some 15 residence professional theatre companies in the U. S. Today, with the Endowment help a major factor, that number exceeds 50. And Endowment support in the field of literature is of crucial import, with the future of serious literature very much involved.

(for a more detailed report, see the testimony.)

#### Advancement of Our Cultural Legacy

America's cultural legacy is of immense variety. In 1966 the Endowment made initial efforts in accord with the advancement of this goal by beginning various programs to help individual artists, the source of creativity; by laying the foundations for the creation of the AFI including work in film preservation and by initiating help to national service organizations which help to enlarge the horizons of the major groups they serve.

Today's highlights include the dramatically expanded program to help individual artists mentioned earlier, a rapidly growing program to support the folk arts indigenous to our Nation, the enhancement of the AFI, new major programs in museum conservation and renovation and in the training of much-needed museum conservators, and important new initiatives in the area of architectural preservation. In addition, help to national service organizations has grown, and special attention is being given to innovative ways to help our cities, large and small, through the environmental arts -- those concerned with improved design for more humane living. In this area, especially, the Endowment is serving as a focal point for the development of new ideas.

(Please see testimony for a broader description of these programs.)

## Chapter VI CONCLUSION

### Needs in the Arts

We see them reflected in the numbers of applications we receive -- we estimate that applications will be close to 18,000 this year. That is a three-fold increase from the 5,913 applications received by the Endowment in FY 73. Between FY 73 and FY 75, the dollar amount requested grew from \$100 million to more than \$300 million. We estimate that at today's funding level we can support an average of one in four of these application.

We hear the needs in the arts from the various organizations which serve and service the various arts fields. The needs in the arts are reflected through the experience of our many private citizen panels, one of which meets almost every week. The needs are expressed to us through the individual and cumulative wisdom of the Council.

In this testimony we have endeavored to show how we are working to meet these needs and to make the Federal investment serve increasing purposes.

### A Unique Investment

Over the years the Federal dollars invested in the NEA have stimulated up to three additional dollars from nonfederal sources. In 1965 the Congress declared that support for the arts should remain "primarily a matter for private and local initiative." At present, the Endowment assistance is only

on the order of 5% to 8% of the total private contributions to the arts in America.

An Essential Catalyst

The Federal investment provides an essential and unique catalyst for progress.

In this context, let us look finally at the success of Section 10(a)(2) of the enabling legislation which involves the so-called Treasury Fund. Under this section, gifts made directly to the Endowment will be matched by the U. S. Treasury. This combined total must be matched when these funds are applied to nonprofit arts organization.

FY '66 -- \$34,308 was received in gifts applicable to the Treasury Fund. Ten years later the Endowment more than equaled its year's appropriation ceiling in gifts. That ceiling currently stands at \$7.5 million.

All this would have little meaning for the country were it not for the quality, the intrinsic value of the product supported. It has often been said that the arts and excellence in them deeply affect the quality of our lives.

Ever greater demands are being placed on our cultural organizations and on the National Endowment for the Arts. We ask from the Congress the opportunity to welcome tomorrow's challenge, with the means at hand to carry forward the work we have begun.

APPENDIX A

ADMINISTRATION AND MANAGEMENT

The results of a recently undertaken reorganization have been most gratifying. All of the following activities now report to the Office of the Assistant Chairman for Management--Budget, Planning, Research, Evaluation and Audit Liason, Program Information, Administration, and Secretary of the National Council on the Arts.

In FY 1975, the Endowment had 130 permanent positions and 70 part-time and temporary positions. For FY 1976 we received no increase in our personnel allotment. We are operating our expanded program to a larger constituency with the same staff ceilings. This has necessarily brought some pressures on the Endowment staff.