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THE HISTORY AND PROGRAMS OF THE NEW YORK STATE COUNCIL ON THE ARTS

by
Anthony Leonard Barresi

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy
(Music: Music Education)
in The University of Michigan
1973

Doctoral Committee:

Professor Emil A. Holz, Chairman
Professor Frederick L. Goodman
Associate Professor James A. Standifer
Associate Professor Thomas F. Taylor

DEDICATION

This study is dedicated to my wife, who sacrificed so much and worked so hard to achieve this goal; to my daughter, who always understood my preoccupation with "other things;" to my mother, who always offered encouragement; and to the "man in the sheepskin coat"--my father--who subsidized the education of two doctors.

ACKNOWLEDGEMENT

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CHAPTER I

GENERAL FINANCIAL STATUS OF THE PERFORMING ARTS IN AMERICA

Although much has been said and written concerning the financial plight of the performing arts in America, little systematic and extensive research has been done on the subject. Most of the statistics and facts quoted in the literature have come from two main sources, The Rockefeller Panel Report by the Rockefeller Brothers Foundation and the Performing Arts--The Economic Dilemma by William Baumol and William Bowen. Both of these works discuss conditions as they existed in the mid-1960's but the research and conclusions have a direct relation and meaning to the financial status of the arts as they exist today. Because they are still the best sources available, many of the facts and statistics quoted in this chapter have been drawn from these works.

Economic Dilemma of the Arts

American performing arts organizations are floundering in a morass of financial difficulties never before encountered in American history. This fact may seem paradoxical when one considers that, in the early 1970's, interest in the performing arts appears to be at an all-time

high. Since 1939 the number of symphony orchestras in the country has more than doubled, opera groups have increased two-fold over the last decade, and there are approximately 200 dance groups active at the present time. The increase in arts activity shows a growing interest in the performing arts. However, most of these increases are in amateur rather than professional performance. In fact, only a small portion of the American public has been exposed to live professional performance.[1]

Income Deficit

In recent years, the only segment of the "live" performing art world which has come close to showing a profit is the Broadway theater. All other arts groups have operated at a deficit, in that they have regularly earned less than they have spent. In the past, this deficit was made up by private and foundation contributions. Recently, the gap has been growing so rapidly and to such an amount that it is no longer possible for these sources of revenue alone to make up the difference. In 1965 the income gap amounted to about 20 per cent of the Metropolitan Opera expenditures; for ten other opera companies the gap averaged 45 per cent. An average 46 per cent deficit was experienced by the 25 major American orchestras, the five

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[1]Rockefeller Panel, The Performing Arts Problem and Prospects (New York: McGraw Hill Book Company, 1965), p. 12.

largest of these experiencing 30 per cent income gaps.[1]

Performing organizations, over the years, have had little success in closing these income gaps. At best they have been able to stabilize deficits by equalizing earned income and expenditures. The economic inflation of the 1960's has caused expenditures to increase somewhat faster than income, and deficits have widened accordingly. Using statistics obtained from studies in 1965, economists Baumol and Bowen projected possible high and low estimates of the 1975 performing arts deficit.

> The lower estimate indicates that the income gap will grow at an annual rate of six per cent. At that rate the gap will increase from $19.7 million in 1964 to $37.8 million in 1975--nearly doubling over an eleven year period. The higher estimate foresees an 8.3 per cent annual growth in the income gap of existing organizations--an increase to $47.4 million by 1975.[2]

Assumptions concerning the deficits of new performing organizations formed between 1964 and 1975 can only be educated guesses. Based on their information about past arts organization growth and deficit increase, Baumol and Bowen estimated that deficits experienced by these groups would be between 10.6 and 13.3 million dollars by 1975. These projections imply an annual average growth in the deficit of 8.5 to 10.8 per cent.[3]

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[1]William Baumol and William Bowen, Performing Arts--The Economic Dilemma (New York: The Twentieth Century Fund, 1966), p. 387.

[2]Ibid., p. 388.

[3]Ibid., p. 389.

Gideon Chagy in Business in the Arts '70 mentions a later survey conducted by the Business Committee for the Arts and the National Industrial Conference Board:

> A quick survey, done in October, 1969, shows that for four performing arts activities alone the difference between earned income and expenditures is already $44 million--and rising rapidly. If that trend continues at the same rate for the next five years (and from present evidence it would appear that the next five years will show an even greater increase), the gross deficit of the nonprofit performing arts in 1975 will be nearly $100 million, two hundred and fifty per cent more than Baumol and Bowen estimated it would be.[1]

To stabilize or reduce future deficits, arts organizations must garner all of the financial resources at their disposal. Financial ruin may be averted if private contributions are increased, if endowments are tapped, if money is borrowed, and if the local, state and national governments will provide subsidies.

Public Interest in the Performing Arts

Since 1960 journalists and speakers have implied that the United States is experiencing a "cultural boom," pointing to increased arts activity, record sales, attendance at "live" performances, and arts center construction as evidence of expanded interest in the arts.

Unfortunately, the "cultural boom" assertion has been exaggerated. The Rockefeller Panel reported that much of the increase in arts activity was due to growth in population and amateur production. Although so-called

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[1]Gideon Chagy (ed.), Business in the Arts '70 (New York: Paul S. Eriksson, Inc., 1970), p. 48.

cultural centers have been built at an impressive rate, many of these are multi-purpose buildings and are often unsuitable for the performing arts.[1]

Baumol and Bowen substantiated the findings of the Rockefeller Panel. The economists found that increased consumer expenditures for admissions to performing arts activities were due to population growth and increases in prices and real income.

> Of each $100 of disposable personal income, the identical share (11¢) was spent on admissions to live performances in 1963 and in 1946. By way of contrast, consumer expenditures on education and research per $100 of disposable income went from 72¢ in 1946 to $1.41 in 1963.[2]

Although population increases have swelled the size of audiences, concert halls are not filled to capacity. Audience analysis surveys conducted by the Twentieth Century Fund revealed that in 1963 a fair number of empty seats was the rule rather than the exception at a sample number of opera, theater, and orchestra performances. With the exception of the Metropolitan Opera Company, which was usually sold out, about 20 to 30 per cent of the seats were empty. When questioned about the number of empty seats, managers replied that the audiences were average in size.[3]

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[1]Rockefeller Panel, p. 14.

[2]Baumol and Bowen, p. 394.

[3]Ibid.

Box Office Considerations

Income from box office sales varies among arts organizations. In 1964, among the nation's twenty-five major orchestras, admissions receipts covered an average of 52 per cent of total expenses. Individual orchestras varied from 29 to 75 per cent in the amounts realized from ticket sales. For opera companies, the box office paid an average of 70 per cent of the costs. The touring Goldovsky Opera Theater met 80 per cent of its total expenses from admissions, while the experimental Santa Fe Opera received only 33 per cent of its cost from the box office sales.[1]

For earned income to cover the same proportion of the costs in 1975 that it did in 1964, the ticket income for a typical major orchestra would have to rise 5.5 per cent a year, doubling every thirteen years, a 70 per cent rise in ticket prices. An estimate of this sort assumes that increased ticket prices would have no adverse effect on audience attendance. If attendance dropped, most organizations would have to raise ticket prices at an appreciably higher rate in order to allow for the decline.[2]

The Rockefeller Panel Report, Baumol and Bowen, and other sources insist that box office receipts should pay only for a portion of the performance costs of nonprofit arts organizations. Increased revenues could be gained from raising ticket prices, but certain economic

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[1]Rockefeller Panel, pp. 57-59.

[2]Baumol and Bowen, p. 396.

and physical considerations limit the possibility of full cost coverage from admission income. A brief examination of these limiting factors reveals that:

1. The season for most performing arts organizations is so limited that even with capacity attendance, the rise in ticket prices would have to be more than doubled to cover all of the operating expenses.

2. Throughout the country, halls of high quality in terms of acoustics and desired intimacy with the audience are few and are usually limited in seating capacity.

3. In order to attract patrons, there is often a necessity to incur additional costs for expanded casts or ensembles, for artists with sufficient reputations, and for qualified technical staff.[1]

4. It is difficult to anticipate the constantly changing and varied demands of the audience. There is an unwillingness on the part of many to attend performances of new or experimental works. Total reliance upon admissions for complete cost coverage could result in conservative programming by arts organizations.[2]

Two final reasons remain concerning the reluctance of arts organizations to rapidly raise ticket prices. The first involves the fear that attendance at performances will be drastically reduced when ticket prices are raised.

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[1]Ibid., p. 395.

[2]Howard Taubman, "Report on Orchestra Operations Abroad Under Government Subsidy," Newsletter of the American Symphony Orchestra League, XX (June-November 1969), 6.

However, the Twentieth Century Fund study found that, though ticket price increases seem to dampen audience demand to some extent, the decreases are not nearly proportionate with the increases in prices. Arts organizations could increase their revenues by raising ticket prices more rapidly.[1]

The second reason is related to audience composition and the arts organization's obligation to the community. Many managers feel that they "have an obligation to serve the community and would not want to risk limiting further either the number of people who attend or the composition of the audience."[2] This objection is based upon the supposition that an arts audience represents a cross-section of the general public. The Baumol and Bowen audience survey indicated that there is a difference between the people who occupy the higher and lower priced seats, but that the difference is not as great as one might expect. In general, "the occupants of the lower priced seats are younger, more apt to be students, more likely to be employed in the professions and less likely to be employed as managers, and have lower family incomes." "Blue collar" workers with incomes under $4,999 made up only three per cent of each audience surveyed.[3]

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[1]Baumol and Bowen, p. 395.

[2]Ibid.

[3]Ibid., p. 396.

This audience survey revealed that 87 per cent of these audiences had at least one to three years of college and that 68.75 per cent were college graduates.[1] An extrapolation from these figures leads one to believe that American performing art audiences do not really represent a cross-section of the general public. Further, other surveys conducted by the Baltimore Symphony, the UCLA Theater Group, Playbill magazine, and the Guthrie Theater show a plurality of persons with college degrees.[2]

It would seem that ticket prices could be raised to provide additional revenue for arts organizations. However, it must be remembered that gradual price increases will not completely cover future expenditures of performing arts groups.

Arts Organization Expenditures

The mounting costs of professional arts production have been discussed at some length without identifying either the specific expenditures or the reasons for the rising costs. Baumol and Bowen maintain that a lack of technology in the arts is a major contributing cause for cost inflation.

> The technology of live performance leaves little room for labor-saving innovations, since the end product is the labor of the performer. While increases in money wages in an industry such as auto manufacturing are

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[1] Ibid., p. 82.

[2] Ibid., p. 82-83, footnote.

> off-set, either partly or in full, by increases in productivity, the corresponding increases in salaries in the arts are directly translated into higher costs. The more successful such industries are in keeping up the rate of increase in their productive efficiency, the more will the cost of the living arts rise relative to costs in general.[1]

The conclusion is clear. A symphonic performance requires the same amount of labor to produce today as it did in the time of the composer. The end product of the performing arts is labor, and labor costs are rising. Therefore, the costs of arts production will rise accordingly.

The rapid rise of overhead costs is difficult to assess. Its acceleration depends upon the amount of price inflation, the extent to which performers' salaries keep pace with wages and salaries in general, and the extent to which increases in the number of performances lead to savings in cost per performance. Since the Baumol and Bowen research, inflation has continued to run rampant, performers' salaries have increased commensurately with other wages, and many performing arts organizations have expanded their seasons by the addition of summer performances.

The salaries of performers are the single largest component in any arts organization budget. On the average they constitute about 40 per cent of an opera budget and 64 per cent of a major orchestra's expenses. Consequently, even a small variation in performers' salaries has a

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[1] Ibid., p. 390.

pronounced effect on the cost per performance.[1]

Salaries other than those paid to performers also influence operating expenses. Lighting technicians, audio engineers, stage hands and others indirectly concerned with performance are being paid increasingly higher wages. In addition, the wages of the people who supply supplementary services to arts organizations must be included in the cost per performance. When these additional cost outlays are added to increases in performers' salaries, production costs mount rapidly.

Some performance organizations have sought to relieve this economic dilemma by increasing the length of their seasons. This procedure offers some relief when the repertoire is repeated. Performance of new works in these additional performances necessitates added rehearsals and results in additional overhead expenses. The Baumol and Bowen studies state further that "as more companies operate on full-year schedules, opportunities to spread overhead costs over an increasing number of performances will diminish."[2] Howard Taubman in an article for the Newsletter of the American Symphony Orchestra League presents evidence to support the Baumol and Bowen assumption. He states that the Israel Philharmonic, in 1969, earned 90 per cent of its budget through ticket sales. In Tel Aviv each concert had to be repeated twelve times just to take care

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[1]Baumol and Bowen, p. 392.

[2]Ibid.

of the regular subscribers. After several concerts the financial advantages gained from the repetition of repertoire became stabilized and overhead costs became constant.[1]

Outlook for Private Contributions From Individuals, Business, and Foundations

American performing arts groups have never known a time when they were not plagued by deficits. In the past these income gaps were small enough to allow "guardian angels" from the private sector of American society to provide subsidies. But how long will it be possible for philanthropic individuals or organizations to bridge the gap, when deficits are expected to double in a brief period of time? Authorities on the subject agree that increased combined efforts of individuals, foundations, and business may alleviate, though not completely solve, the financial problems of the arts.

Individual Giving

Roughly 90 per cent of all private donations come from individuals as tax-deductible gifts. Though these gifts are often small, they are the most important single source of contributions. A 1969 report by the American Symphony Orchestra League stated that "88 per cent of the total number of donations made to symphony orchestras'

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[1]Taubman, p. 6.

annual maintenance funds are in amounts of less than $100 and averaging $37." These small donations account for approximately 40 per cent of the total annual contributed dollars received by symphony orchestras.[1]

During the 1964-1965 season individuals donated between 50 and 75 million dollars to support the performing arts. Private contributions to all of the arts in 1968 amounted to between 240 and 350 million dollars, approximately one-third of these sums going to the performing arts. No way has yet been devised to obtain accurate figures for the individual as a source of support because a large percentage of Americans take an automatic ten per cent philanthropic deduction on their income tax return.[2]

The second largest source of individual donations is the bequest. Normally, gifts bequeathed to nonprofit arts organizations are exempt from federal estate tax and are donated by persons who were interested in the performing arts during their lifetimes. In order for the performing arts to obtain more support from this source, they must attract more "alive" devotees. A notable example of an arts bequest was cited in the minutes of the New York State Council on the Arts. In her will, Martha Baird Rockefeller bequeathed $20 million to three performing

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[1]"Summary of League Testimony for Senate Finance Committee on Tax Reform Act of 1969, H. R. 13270," Newsletter of the American Symphony Orchestra League, XX (June-November 1969), 3.

[2]Chagy, p. 51.

arts organizations:

Lincoln Center for the Performing Arts . . $10 million

Metropolitan Opera Association . . . . . $ 5 million

Philharmonic Symphony Society of New York. $ 5 million[1]

Donations of this magnitude are unusual but not uncommon. The Boston, Philadelphia, and Pittsburgh orchestras have all experienced sizable bequests from philanthropic individuals.

Although donations to the performing arts over the years have become more numerous, the amounts given have become smaller. The classic example of the patron who paid the annual deficit with a single check is a thing of the past. In a comment to the Rockefeller Panel, Rudolph Bing, General Manager of the Metropolitan Opera Association, stated that individuals who have been principal supporters of the arts cannot increase their support substantially.[2] Since individual donors cannot alone provide the kind of support necessary in the coming years, arts organizations will have to broaden the base of financial support. This can only be accomplished if the arts groups are imaginative and effective in developing programs to serve the artistic needs of the community, and if the public is made fully aware of the significance of the work done.

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[1]Council Minutes of the New York State Council on the Arts (July 8, 1971), attached page.

[2]Rockefeller Panel, p. 74.

Foundation Contributions

The foundation has become an important source of philanthropic aid to the arts. Ever sensitive to community needs and the significant works done for communities, foundations have begun to add the arts to their primary concerns in education, scientific research, and public welfare. This trend becomes obvious when one considers that the Ford Foundation in 1964 gave more to American arts organizations than the British Arts Council, a government agency, gave to English arts organizations.[1]

Unfortunately, many arts groups "have not adequately made their case for foundation support and, in comparison with other claimants on foundation resources, suffer all too often from poor management and inadequate planning." Foundation directors claim that:

1. Arts organizations frequently ignore the financial facts of life by their apparent lack of sophistication in money matters.

2. Arts organizations are often careless in their managerial procedures.

3. Arts groups often expect to be supported without providing a plausible projection of future expenditures.[2]

The disorganized pattern of management exhibited by many groups has led foundations to prefer projects

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[1]Baumol and Bowen, p. 401.

[2]Rockefeller Panel, p. 95.

emanating from established institutions where administrative personnel are competent and where continuity increases the prospects for constructive use of funds.[1] The Rockefeller Panel warns arts organizations that foundation funds are not limitless and that they cannot be viewed as a "cure all" by arts groups. On the other hand, foundations are cautioned to accept artists as they do scientists and educators.[2] Foundations are further urged to "increase their interest in the arts and in doing so to recognize the necessarily speculative element in the development of the performing arts."[3]

There is evidence that large and small foundations are increasing in number as providers of performing arts support. Baumol and Bowen estimated that contributions to the performing arts in 1964 amounted to between 20 and 25 million dollars. The National Foundation Center reported that total foundation philanthropy in 1968 was $1.5 billion. Of this, $30.3 million was contributed to the performing arts. At this rate of growth and barring any crippling Congressional legislation, foundation support for the performing arts should be between 65 and 102 million dollars by 1975.[4]

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[1] Ibid., p. 96.

[2] Ibid., p. 107.

[3] Ibid.

[4] Chagy, p. 52.

Recognizing that not all foundations are interested in funding the performing arts, the New York State Council on the Arts in conjunction with a New York-based foundation has embarked upon a project designed to identify those foundations which fund the arts. The Council feels that this identification will aid arts organizations in their quest for funds. There are sufficient funds to finance the research but not enough to publish the results. Any questions concerning arts-inclined foundations must, for the present, be directed to the New York State Council.[1]

Corporate Contributions

Corporations are aware that the success of a business enterprise is partially measured by its contributions to a better life in the community. In recent years the importance of corporate support to the arts has begun to be recognized by business executives.

With the formation of the Business Committee for the Arts (BCA), a group of business leaders who were concerned with the arts in America, corporate support of the arts came of age. Formed in 1967 and fully functional since 1968, this group:

1. Conducts on a national basis research which provides statistical analysis of the voluntary support generated by business on behalf of the arts.

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[1]Interview with Ruth Carsch, director of NYSCA Information Center, New York, N.Y., May 18, 1972.

2. Provides expert counseling for business firms seeking to initiate or expand programs of arts support.

3. Carries on nationwide information programs to keep corporations and the public informed about the opportunities which exist for arts support. It also informs the artistic community about available corporation funds for particular art fields.

4. Works to increase the effectiveness of cultural organizations in obtaining voluntary support from business and industry and encourages the involvement of businessmen as trustees of cultural groups.[1]

By the implementation of these programs the BCA is attempting to bridge the gap which has traditionally existed between business and the arts--between corporate donors and arts organizations.

Although BCA programs and projects have done a great deal to improve the situation, the business world still finds itself divided on the question of corporate support for the performing arts. A survey of large and small industries conducted by the Business Committee for the Arts and the National Industrial Conference Board (NICB) revealed some interesting ideas and data concerning the benefits to business from arts support. The following benefits were stated and tested in the survey:

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[1]Arnold Gingrich, Business and the Arts (New York: Paul S. Eriksson, Inc., 1969), pp. 24-25.

1. Improvement of the corporate image. Business realizes that the consumer is frequently faced with products similar in quality or service. In such cases the quality of the corporation can be a determining factor in the consumer's decision to purchase the product. There was a general consensus among the surveyed corporations that some arts support can improve the corporate image.[1]

2. Direct effect of arts support on sales and services. Some companies integrate assistance to the arts with their advertising, design, and public relations programs. Certain smaller companies limit their support to the graphic arts. The effects on sales and services from the performing arts are difficult to evaluate.[2]

3. The arts aid in employee recruitment. Corporate sentiments are divided in this issue. Generally, smaller companies feel that few prospective employees are interested in cultural activities offered by a community. Three of the largest American corporations, on the other hand, find that the presence of arts facilities does help in employee recruitment, especially at the executive level.[3]

4. The arts attract industry to an area. Utility companies, in particular, feel that the availability of

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[1]Chagy, p. 37.

[2]Ibid., p. 38.

[3]Ibid., p. 39.

arts centers and activities helps to attract industry, which in turn increases the sale of their product. Certainly arts centers attract surrounding business such as restaurants, department stores, taxi services, ticket brokers, etc.[1] During its first summer of operation the Saratoga Performing Arts Center brought $2 million in increased business to the surrounding community. One of the established businessmen reported sales 21 per cent above normal for that period.[2]

Some of the corporations surveyed held opinions opposed to arts support. Their reasons varied from a lack of concern for the welfare of the arts to a disbelief that the arts could offer benefits to business. Each of the dissenting corporations viewed the arts as a non-essential part of man's existence.[3]

Although corporate contributions of all kinds may be taken on a tax-deductible basis up to a total five per cent of income, the NICB has noted that corporate contributions of all kinds have been rising. This increase is simply a reflection of rising corporate income, not an increased percentage of income. Corporate giving has remained at approximately one per cent, despite a 50 per cent

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[1]Chagy, p. 38.

[2]Gingrich, p. 39.

[3]Chagy, p. 43. Some of these dissenting companies claim the full tax deduction for philanthropic contributions. Their donations, however, are directed toward projects in health, education, and welfare rather than the arts.

rise in the amount of giving. In 1962 business contributions to philanthropic causes were $530 million; three years later business contributed $800 million.[1]

The BAC/NICB survey showed that corporate donations to cultural and civic causes rose from three cents of the total contribution dollar in 1959 to twelve cents in 1968. Naturally, amounts donated to traditional causes decreased accordingly. The actual dollar amounts given to those two causes increased in that period from an estimated $14 million in 1959 to an estimated $112 million in 1968. Corporate contributions to the arts alone were nearly three cents of the corporate dollar in 1965 and five cents in 1968.[2]

In 1963, the Rockefeller Panel reported that slightly over half of all companies in the United States made donations to the arts. Of the total contributions approximately three to four per cent, or some 16 to 21 million dollars went to the performing arts.[3] NICB triennial surveys revealed that in 1965, the 540 sampled corporations gave less than $6 million to the arts. In 1969, the 401 businesses sampled gave 4.95 per cent or $13 million of their philanthropic money and gifts in kind to cultural causes. In four years donations had risen $7 million in a similar sample group.[4]

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[1]Gingrich, p. 9.

[2]Chagy, pp. 18-19.

[3]Rockefeller Panel, p. 84.

[4]Chagy, p. 19.

A survey of the total corporate philanthropy during 1968 by the American Association of Fund-Raising Counsel estimated that $925 million was donated by business. Projecting from the NICB sample, which showed that 4.95 per cent of that money probably went to the arts, approximately $45 million was given to the arts during that year. It must be remembered that this figure represents those donations which are tax deductible and which appear on surveys.[1]

In addition to dollar donations and gifts in kind, there are corporate activities which benefit the arts but are seldom reported by surveys of philanthropic contributions. Sums of money donated to arts organizations for special events, advertising campaigns, or printed program space are not claimed as philanthropic deductions but rather as advertising expenses.[2]

Recognizing the importance of these business expense contributions, the BAC/NICB included questions pertaining to this area in their 1968 survey. The survey revealed that these previously unrecognized contributions were nearly as much as the amount in dollars and gifts in kind. The 345 companies surveyed gave $9,133,000 in dollars and gifts in kind to all of the arts. Arts donations reported as business expenses were $8,092,000. The latter

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[1] Ibid.

[2] Ibid., p. 21.

figure amounts to 88.6 per cent of the contributions for which tax deductions were claimed. Gideon Chagy in his book Business in the Arts '70 states:

> To extrapolate again, this time from the $45 million estimated as corporate support in dollars and gifts in kind in 1968, if corporations gave an additional 88 per cent of support in business expenses, the business expense contribution amounted to a value of approximately $40 million. The nation's corporations contributed $45 million in dollars and gifts in kind, and $40 million in business expense items, for a total of $85 million to the arts in 1968.[1]

It must be remembered that these statistics refer to all of the arts, both visual and performing.

As impressive as the above statistics may seem, the fact remains that, to date, not all companies are using the full five per cent federal tax exemption on contributions to philanthropic enterprises. John Hightower, former Executive Director of the New York State Council on the Arts, concluded:

> The corporate dollar is a particularly difficult one for an arts institution to obtain. Most of the time, such contributions are made specifically for presentations or events that provide advertising exposure for the corporation spending the money. Despite the formation of groups like the Business Committee for the Arts, they receive less than four cents of the corporate philanthropic dollar--and that dollar itself is only one-fifth of what it could be were corporations to take full advantage of charitable contributions under current tax provisions.[2]

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[1] Ibid.

[2] Annual Report (New York: NYSCA, 1970), p. 114.

Government Support to the Arts

If earned income rises at between 3.5 and 5.5 per cent per year and the deficit increases at between 8.5 and 10.8 per cent, it is possible that the income gap of the nation's performing arts organizations will grow to $100 million by 1975. Private contributions, as we know, can help to remedy this situation. However, it is not possible for box office income and private contributions to make arts organizations completely self-supporting, especially in light of the rising costs of arts production. Some other form of support will have to be found or many professional performing groups will be forced to curtail their activities or completely close their doors in the near future.

The years 1960-1970 have seen government agencies at all levels fulfilling this function with increasing regularity. A realization of the importance of the arts in daily life has prompted governments to fund the arts from public tax coffers. One should not believe, however, that governmental arts support is a new phenomenon in American history. There have been other instances, though the reasons for support were quite different from those offered within the last decade.

History of Government Support

Throughout the centuries the governments of great nations, states, and cities have participated in promoting the arts for the enrichment of the lives of their citizens.

These governments believed, as did John F. Kennedy, that societies are ultimately judged by the quality of their cultural lives, and that "after the dust of centuries has passed over our cities, we too, will be remembered not for our victories or defeats in battle or politics, but for our contributions to the human spirit."[1]

Early American statesmen were aware that the arts were of importance if the young republic was to play its full role in world affairs. Unfortunately, the Puritan tradition afoot in Colonial America cast the arts in a rather suspicious role. Only aristocratic men of vision such as Washington, Jefferson, and John Adams foresaw the importance of American arts participation, though their attention was often drawn to more pressing matters of public welfare.[2]

The national government's first involvement with arts subsidies came with the establishment of the Library of Congress in 1800. From the beginning, the library maintained art and music collections. Today its music division has custody of over three million items. The establishment of the library was especially notable because it occurred at a time when the nation's interest was centered on the development of material wealth and westward expansion.[3]

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[1]Gingrich, p. 111.

[2]John Brademas, "Government, the Arts, and Public Happiness," MEJ, LII (April 1966), 42.

[3]Ibid.

With the founding of the Smithsonian Institute, the federal government became more involved with the arts. This institution broadened its scope through the years by its sponsorship of publications, museums, and art galleries. Until the later establishment of the National Art Gallery, the Smithsonian Institute was the keeper of the federal art treasures.[1]

In the early 1860's Abraham Lincoln stated the general rule which was to determine the philosophy of the national government towards arts subsidies. He said:

> The legitimate object of government is to do for a community of people whatever they need to have done, but cannot do at all, or cannot so well do, for themselves, in their separate and individual capacities. If all the people can individually do as well for themselves, government ought not to interfere.[2]

With this statement the stage was set for government arts support, but because of the young nation's material concerns the play did not begin on the national level until the Great Depression of the 1930's.[3]

In the course of the late nineteenth and the early twentieth centuries, the educated classes were cultivating the European modes of art in the United States. By the early part of the twentieth century some of the major

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[1] Ibid.

[2] Rockefeller Panel, p. 112.

[3] Brademas, p. 43. A bill to establish a national arts council was proposed in 1877. The attempt was unsuccessful and, aside from President Theodore Roosevelt's entertainment of artists at the White House, the idea was dropped.

symphony orchestras had been formed and were being regularly subsidized by wealthy patrons. Government aid to the performing arts was limited to the federal support of a few army bands and orchestras and some municipal support of orchestras, bands, and opera companies.[1] In general, this aid was limited and sporadic.

An awakening interest in art music encouraged interest in music appreciation and performance instruction. To achieve these goals, music education was instituted in the school systems of America. This instruction, which at first involved the private teacher and private student, had by the middle of the nineteenth century gained entrance into the curriculum of the public school. "At first accepted for its disciplinary value, music education and appreciation eventually came to be regarded as an important aesthetic and cultural experience of the school age child."[2]

The establishment of music education in the public school provides an early example of municipal support to the arts. Later, as state aid and departments of education achieved importance, the state became a partner in the support of public school music and, indirectly, the arts in general. Despite the absence of government's

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[1]William F. McDonald, Federal Relief Administration and the Arts (Columbus, Ohio: Ohio University Press, 1969), p. 585.

[2]Ibid., p. 585.

direct support of artists, tax-supported education prompted interest and participation in the fine and performing arts. It remained the duty of private wealth to support and control the presentation of cultural programming.[1]

Government's support of the performing arts on a massive basis came into being with the Great Depression of the 1930's. The prolonged economic paralysis of the Depression swelled the number of unemployed artists to great proportions. During the years 1929-1934 approximately 70 per cent of the nation's musicians were out of work, and the remainder were earning a sub-standard living from the profession.[2]

Because unemployment was at an all-time high, many people had a considerable amount of leisure time. Years of public school music instruction had whetted the interests of a public which desired, but could not afford, music instruction. Abiding by the Abraham Lincoln rule, the government intervened with programs designed to ease the unemployment situation among musicians and to encourage music study by the general public. Massive programs in performance, music appreciation, and instrumental and vocal instruction were sponsored by various local, state, and federal government agencies using unemployed musicians as teachers.

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[1] Ibid.

[2] Ibid., p. 586.

The inauguration of the Civil Works Administration (CWA), in November 1933, replaced the public dole with work relief. This program contained a music project, administered by state and local government agencies and directed by an office in Washington, D.C. Needy musicians were employed to teach music and to perform in free concerts. Festivals of music and folk dance were organized as well as symphony orchestras, concert bands, dance bands, and chamber music ensembles.[1]

With the termination of the CWA in March of 1934, its music programs were transferred to the Emergency Work Program of the Federal Emergency Relief Administration (FERA). Under FERA almost every state inaugurated music projects which ranged in size from a single individual teaching music in Mississippi to 1,246 persons in New York City engaged in music teaching and concert performances.[2]

Perhaps the most effective and well-publicized Depression arts program was the Federal Music Project of the Works Project Administration (WPA). Established in 1935 with Nikolai Sokoloff, a well-respected musician and conductor as director, this program was the most comprehensive of all the Depression music programs. In 1939 Sokoloff was succeeded as director by Dr. Earl Moore, a well-known educator and musician.

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[1] Ibid., pp. 592-594.

[2] Ibid., p. 600.

The Federal Music Project was divided into three major divisions:

1. The Administrative Branch was responsible for communications with other WPA project offices in Washington and for the administrative supervision of the various programs through the country.

2. The Concert Branch offered the services of the performing units for the presentation of public performances in communities and outlying areas.

3. The Educational Branch rehabilitated music teachers on the relief rolls. Included within the organization of the educational branch were various research activities, experiments in music therapy, the teaching and training of persons unable to pay for music study, a broad program of social music, a program for the integration of music with other school studies, institute and normal courses for project teachers, and leadership training for community music directors.[1]

At its peak, this program, which has been described as a nation-wide "conservation" program, employed 16,000 persons. An estimated three million persons attended 5,000 performances by WPA musicians each month and 132,000 children in 26 states were taught music by WPA teachers. The scope of activities of this program had profound effects upon the American cultural scene during the Depression and

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[1] Ibid., pp. 604-608.

for many years after.[1]

Though the government's motives in arts sponsorship were economic rather than artistic, the results of the WPA music projects were artistically worthwhile and beneficial to musicians and to the public. They produced a vast amount of research on American music which might not have been done without government assistance. The successes of WPA projects led to an attempt by Senator Claude Pepper to establish a permanent Bureau of Fine Arts in 1938.[2] Senator Pepper recognized the value of art for art's sake, but the senator spoke for an idea whose time had not yet come.

With the advent of World War II and the subsequent amelioration of unemployment, the need for WPA projects was reduced. In 1943 the funds for the project were withdrawn and diverted to war uses. Thus ended the first period of massive government support to the arts.

The question of governmental arts subsidies did not recur until the early 1950's. During these years bills and resolutions for arts legislation were introduced very timidly and were frequently negated by laughter. Governor Nelson Rockefeller recounts one of these attempts in his book dealing with man's environment.

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[1] Ibid., p. 409.

[2] Brademas, p. 43.

> When I was Undersecretary of Health, Education and Welfare during the early 1950's, Mrs. Oveta Culp Hobby, the Secretary of H. E. W., and I persuaded President Eisenhower to sponsor legislation to create a National Council on the Arts. Unfortunately, our senatorial sponsor could not resist an opportunity to be witty about the measure. He called it the "free piano-lesson bill"--and so our show closed out of town.[1]

When Nelson Rockefeller was elected governor of New York State in 1958 he brought his ideas of governmental arts support to state government. On the state level he was more successful than on the national, for the New York Legislature in 1961 enacted the establishment of the New York State Council on the Arts. This agency, which subsidizes both visual and performing arts as well as museums, "was the first organization of its kind to be created on the state or federal level." Eventually all of the other 49 states and the federal government would follow the lead of New York State.[2]

Taking some of its inspiration from the successes of the WPA arts projects and the newly formed New York State Council, the federal government embarked upon its "art frontier" during the 1,000 day administration of President John F. Kennedy. Three events precede later government involvement in the arts.

1. The Secretary of Labor intervened in the Metropolitan Opera Company strike of 1961. Secretary Arthur

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[1]Nelson Rockefeller, Our Environment Can Be Saved (Garden City, N.J.: Doubleday and Co., 1970), p. 122.

[2]Ibid.

Goldburg's arbitration award stated that the nation "must come to accept the arts as a new community responsibility and part of this new responsibility must fall to the federal government."[1]

2. August Heckscher, former director of the Twentieth Century Fund and a member of the New York State Council on the Arts, was appointed Special Consultant on the Arts to the President.[2] President Kennedy asked Heckscher to prepare a special report on the relationship between the arts and the national government. One of Heckscher's recommendations was that a national arts foundation similar to the existing foundations in science and health be set up to administer grants-in-aid, generally on a matching basis, to states and arts institutions.[3]

3. By an executive order, the President established an Advisory Council on the Arts in 1963. Though this council was not officially authorized by Congress, it was the first national governmental body to be concerned exclusively with arts, artists, and arts institutions.[4] The assassination of John Kennedy cut short his ambitions for the arts. However, his ideas were brought to tangible

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[1]Brademas, p. 43.

[2]Ibid., p. 43.

[3]Mel Scott, The States and the Arts, the California Arts and the Emerging Federal-State Parnership (Berkeley, California: Institute of Governmental Studies, 1971), p. 4.

[4]Brademas, p. 43.

fruition by the administration of Lyndon B. Johnson.

The first concrete evidence of federal arts support since WPA days occurred in 1963. Matching grants of $15.5 million were allocated for the JFK Center for the Performing Arts in Washington, D.C. Legislation in 1964 provided the second case of arts support when Congress gave the Advisory Council on the Arts statutory sanction, establishing by law a National Council on the Arts. Their efforts in federal arts subsidization reached a climax when Congress passed by voice vote in both Houses the National Foundation on the Arts and the Humanities Act of 1965.[1]

Prior to the enactment of this legislation, governmental arts support, with the exception of the WPA projects, was sporadic and indirect. After World War II and during the subsequent cold war, the State Department sponsored foreign tours of American performance ensembles primarily for propaganda purposes. Indirect support, in the form of income tax deductions and supplementary services, has provided aid to arts organizations for many years. However, with the institution of the National Foundation on the Arts and Humanities, the government, for the first time, became involved in direct support to the arts for art's sake.

In its organization, the National Foundation on the Arts and Humanities (NFAH) consists of two distinct

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[1]McDonald, p. 830.

independent agencies known as the National Endowment for the Arts and the National Endowment for the Humanities. Serving as an advisory board of directors for these agencies are two 26-member bodies, the National Council on the Arts and the National Council on the Humanities. In both cases, the chairman of the Endowment serves as chairman of the Council. Both chairmen are members of the Federal Council on the Arts and Humanities, a nine-member body that serves to coordinate the two Endowments.[1]

The general purpose of the Foundation "is to encourage and support national progress in the humanities and the arts." It hopes to develop and promote a broadly conceived national policy of arts and humanities support in the United States.[2]

To implement these purposes, the act created a National Endowment Agency for the arts and authorized it to spend $10 million a year over three years in grants-in-aid to assist institutions and individuals in the arts.

The President, the Congress, and the National Council on the Arts concluded that the Federal Government is not alone in its concern for arts funding. The National Foundation in its declaration of purpose reflects

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[1]Roger Stevens, "National Council on the Arts Defined," Music Journal, XXIV (March 1966), 41.

[2]United States Government Organization Manual 1968-69, (Washington, D.C.: Office of the Federal Register, National Archives and Records Service, General Services Administration, 1968), p. 498.

this position by stating that the arts are primarily a matter for private and local initiative. Provisions of the law give substance to the declaration by requiring arts groups to provide at least 50 per cent of the total costs of any project, by making available federal funds which are equal to gifts from private resources, and by proposing a partnership between states and the federal government for the development of the arts.[1]

Since its establishment, the Foundation has encouraged the organization of state arts support agencies, arts organizations, and audience associations. It has also worked to strengthen existing arts organizations and audience associations. The desire for federal funds has influenced the establishment of many state arts councils patterned after the organization of the New York State Council on the Arts--by 1970 all fifty states had established state arts councils. Federal funds are combined with state funds and are then distributed to local arts councils, artists or arts organizations.[2]

Although accurate figures are not available, the number of local arts councils (audience associations) increased due to monetary incentives offered by state arts councils. Between 1944 and 1959, only sixty organizations existed in the United States and Canada. Since 1965 and

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[1]Stevens, p. 109.

[2]Scott, p. 30.

the subsequent formation of the National Foundation on the Arts, most major population areas have arts councils or commissions which are dedicated to the propagation of the arts.

A 1959 survey of arts councils conducted by the American Symphony Orchestra League discussed the factors leading to the establishment of arts councils. It stated, first, that a coordination of cultural activities was necessary in many communities. The arts council could act as a clearing house for dates of cultural events so that conflicts could be avoided. Secondly, responsible leaders recognized that there were serious inadequacies in the cultural lives of some communities and that an active arts council could vitalize the cultural life of the community. Thirdly, community leaders wished to extend cooperative efforts into new artistic fields. Fourthly, because new sources of revenue for the arts were needed, leaders believed that new sources of finance might be more effectively tapped by joint fund-raising activities. Finally, there was a belief that an arts council could seek support for the building of community arts centers.[1]

Three general types of arts councils were cited as a result of the survey. The first, a federated council, is made up of member arts organizations; the second is a

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[1] Leslie C. White and Helen M. Thompson, editors, Survey of Arts Councils (Charleston, W. Va.: American Symphony Orchestra League, 1959), pp. 14-15.

council of individuals interested in the arts; and the third, a combined council, is composed of arts organizations and interested individuals.[1] A community selects the type of arts council it desires according to its resources, needs, and interests.

Though community arts councils are not government funding agencies, they are a significant factor in the quest for additional governmental arts subsidization. Through their national organization, the Associated Councils on the Arts, these art-minded institutions have promoted national, state, and local governments to consider continual and increased arts support.

When the National Foundation was established, two major questions were raised concerning governmental arts support. First, can the government afford arts subsidies? Secondly, what are the effects of possible bureaucratic controls on the freedom of artists and art institutions? Congressman James Brademas, an advocate of arts legislation, provided answers to both questions in a 1968 Music Journal article.

Concerning the first, the Congressman pointed out that in 1967 federal expenditures amounted to $113 billion.

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[1] Ibid., pp. 16-17. In 1968, while conductor of the Erie Symphonic Singers, a community choral ensemble, the author had occasion to discuss the entrance of that ensemble into the Erie (Pennsylvania) Arts Council. The Council representative mentioned that this organization was organized in accordance with the ideas cited in the Survey of Arts Councils published by the ASOL. He also mentioned that the Erie Council was given some financial support by the state.

Of that amount, $70 billion was spent for national defense and war needs, while the minuscule amount of $10 million was spent for arts support. By comparison, the government of Great Britain appropriated approximately the same amount for arts support, but this sum represented a per capita expenditure which was three times that of the United States.[1] The question should not consider whether the United States can afford arts subsidies, but whether it will support them. With such huge expenditures on such things as defense and space exploration, it seems obvious that the government can financially afford arts support.

The second question presents more serious considerations which relate to the impact of government subsidies on the arts. Brademas reports that the Arts and Humanities Act avoids any mention of censorship and is explicit in directing that no government agency or employee can control or supervise programs or individuals assisted under the bill. Moreover, the text defines the purpose of the Act as helping "to create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry, but also of the material conditions facilitating the release of creative talents."[2]

From a business standpoint, the government could not hope to control the arts with the amount of money

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[1]Brademas, p. 43.

[2]Ibid., p. 43-44.

which it contributes. For the year 1964, the Rockefeller Panel reported an arts deficit of $100 million. The government's contribution of $10 million towards this income gap would represent a one-tenth share in the arts--hardly a controlling interest. Federal support is, rather, part of a network of subsidies composed of contributions from state and local governments, private individuals, and corporations and foundations. In conjunction with this financial philosophy, government funds distributed as matching grants become "seed money," which is sown to produce what economists refer to as a multiplier effect--the stimulation of greater income from a greater number of sources. Congressman Brademas described some of the effects of matching grants and seed money in a 1969 speech before a meeting of the Federal-State Conference on the Arts.

> This year nearly seven and one half million dollars in state funds will be earmarked for the Arts Councils. This means, essentially, that the $2 million contained in the appropriations bill passed by the House this summer will be matched three and one half times in state revenues alone!
>
> If we add to this amount the matching program funds or services from local communities and organizations, we can see that the federal government is receiving an approximate return of 450 per cent on its direct investment in the arts through State Arts Councils.
>
> I know no other Federal seed money programs with so effective a record in generating greater support from outside sources.[1]

Each year since the formation of the National Endowment for the Arts the Federal government has allocated

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[1]John Brademas, "Keynote Address 1969 Federal-State Conference on the Arts," Music Journal (November 1969), 52.

approximately $50,000 in matching grants to established state arts councils. The following chart shows the increase in number of arts councils and federal funds.[1]

INCREASE IN STATE ARTS COUNCILS AND FEDERAL FUNDS SINCE THE ESTABLISHMENT OF THE NFAH[2]

Years	No. Arts Councils	Federal Funds
1966	22	$3 million
1967	35	$5 million
1968	42	$5 million
1969	42	$7.5 million
1970	44	$7.5 million
1971	50	----------

In 1969, President Nixon appointed Nancy Hanks Chairman of the National Council on the Arts. As the former Executive Secretary of the Special Studies Project of the Rockefeller Brothers Foundation and later as President of the Associated Councils of the Arts, Hanks was well-acquainted with the problems of the arts in America. Since she assumed the chairmanship, she has worked diligently to increase federal arts support. In 1971 she was influential in obtaining the president's support of a three-year plan of appropriations to the arts and humanities. The plan called for an increase of $20 million a

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[1]"National Council on the Arts," Music Journal (June 1969), 53.

[2]Brademas, "Keynote," p. 52. Brademas stated that he wished to see the Congress raise the state allotment of funds from $50,000 to $100,000 annually.

year for three years.[1]

1971	$40 million
1972	$60 million
1973	$80 million

Approximately half of the grants would be allocated to the arts. When compared with the original $10 million allocation, it is evident that the United States government has become active in arts subsidies. Combined with state and local government funds and private, corporate, and foundation donations, federal subsidies should be a great help in improving the financial future of the arts in America.

Justification for Government Arts Subsidies

The justification for governmental arts support presents a difficult problem. For those initiated in the arts the justifications seem obvious. For those who regard the arts as peripheral adjuncts to life, strong arguments, free from aesthetic platitudes, are necessary. In the following paragraphs, the more popular objections and their refutations will be presented.

The first objection concerns the place of arts subsidies in the scheme of government funding. Skeptics feel that these funds are better spent on social welfare problems. Numerous presidents of the United States have stated that large sums of money have been expended on these problems. Further, they have stated, that these

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[1]"The Federal Arts Dollar," Central Opera Service Bulletin, XIV (Winter 1972), 11.

problems will always be with us. The federal government can only hope to alleviate these problems, not eliminate them.

Arts support advocates argue that the question of governmental arts support is one of emphasis. The fights on poverty, crime, disease, and ignorance should be maintained while arts subsidies should be increased. They further argue that through the ages social welfare problems have been prevalent, but that man has frequently sought pleasure and release in the arts.[1]

Another objection has been raised concerning the displacement of private support by government subsidies. This argument implies that a great deal of government money would have to be spent to bring about a small increase in the total resources necessary for performing arts solvency. In rebuttal, it has been shown that private, corporate, and foundation donations have steadily increased since the commencement of government funding in 1965. Though the percentage of private contributions has remained the same, the actual amount in dollars has increased. Moreover, the principle of government seed money has proved successful on the state and national levels.

The fear of government arts control prompts the next objection. Baumol and Bowen state that nowhere in their research did they encounter any cases of interference in government-supported arts activities. They quote

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[1]Brademas, "Keynote," p. 53.

a specific example:

> An official concerned with the Library of Congress concert series, one of the oldest government supervised programs in the country, told us that he could recall no instance where his decisions had been questioned or where any attempt was made to influence his program aside perhaps from an occasional call by a Congressman hesitantly suggesting that he would appreciate a hearing for a performer from his constituency.
>
> It is quite probable that private patrons would exert more influence upon arts organization than a government agency. Personal taste of private patrons might well be a deciding factor in the selection of performance repertoire.[1]

Authorities on the subject agree that projects funded by American governmental agencies have, on the whole, been more experimental than those of Europe, where government funding is more extensive.

Because the federal and state governments are in partnership with private donors in arts support, they are not in a position to control arts production. Even in free Western European countries attempts at arts control are practically non-existent.[2]

Perhaps the strongest argument is most obvious. Skeptics ask: "If the arts do provide so much to their audiences, why are the audiences not willing to bear their cost?" They further maintain that if the arts cannot support themselves, the fault is with the arts. These persons are applying what economists call the market test to the arts--"goods and services should be produced if they

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[1]Baumol and Bowen, p. 371.

[2]Emmet Sarig, "Subsidy and the Arts," Music Journal, XXI (September 1963), 38.

are worth their keep to the consumer."[1] The answer to this argument is to be sought in the nature of activities which, by general consent, are exempted from the market test. Economists recognize three basic grounds for market test exemption which can be used to defend government subsidy of unprofitable activities.

The first ground for government intervention in the economy is inequality of opportunity. It is generally considered desirable for a person to be allowed to achieve all that he can with the abilities he possesses. Therefore, no market test need support the flow of public funds for the opening of opportunities to the impecunious. Restricted opportunities rather than an absence of interest may be the reason why performing arts audiences are limited. The lack of funds for tickets, lack of performance facilities, and lack of opportunities to see performances represent inequality of opportunities which can be equalized by government support.[2]

Secondly, it is maintained that, even in a democracy, some classes of people lack sophistication necessary for mature judgment. In particular, minors are not permitted to purchase alcoholic beverages, drive automobiles, or decide for themselves whether funds will be devoted to their schooling.

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[1] Baumol and Bowen, p. 366.

[2] Ibid., pp. 378-379.

> The application to the arts is immediate and is not unrelated to our accepted policies on education. It is felt that if children and adolescents are not exposed to artistic performances during their minority, by the time they become adults it will be too late. The arts must be made available early, while tastes are still being formed and behavior patterns developed.[1]

It must be recognized that the logic of this argument rests upon the allegation that taste for the arts is developed by early experience.

The third ground involves the recognition of the arts as a class of commodities and services which economists call "public goods." Public goods are items or services which, when provided to one person, automatically and unavoidably become available to other members of the community as well. For example, the reduction of air pollution for one person reduces it for his neighbors.

The provision of public goods cannot be entrusted to market forces alone. Profit motive and free enterprise, which work so well in the practice of commercial supply and demand, are subject to fatal limitations as regulators of the supply of public goods. Public goods lack the basic requisite of the market--saleability. One cannot hope to sell the rights to unpolluted air, nor can one sell the rights to arts enjoyment.

While public goods cannot pass the market test, they may be desired by the public. Although consumers cannot pay for them, they may regard them as well worth

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[1] Ibid., p. 379.

their costs. Thus, it is the normal commercial mechanism and not the consumer demand which has failed to function. Perhaps a government decision to supply a public good is the only means by which the wishes of a body of consumers can be put into effect.[1]

Finally, one must remember that many of the tax-supported services provided by the government are exempt from the market test. Most people would consider it ridiculous to expect non-profit institutions such as schools, libraries, national parks, etc., to be self-supporting. Yet, though they are available to all, not everyone avails himself of their services. The arts, too, are non-profit and are available to all. Not every citizen participates in artistic activities, yet they should be allowed the choice of acceptance or rejection.[2]

Because government support to the arts is a recent phenomenon in America, it might be helpful to compare American efforts with those of European countries which have a history of government arts support.

Government Arts Support in Other Countries

In continental European countries, arts patronage has been accepted as a way of life for many years. Never was there a period (since the Middle Ages) when the arts

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[1] Ibid., pp. 380-381.

[2] Frederick Dorian, Commitment to Culture (Pittsburgh: University of Pittsburgh Press, 1964), p. 469.

were not subsidized by one or another patron. Today the governments of Western Europe devote a larger share of their expenditures to the arts than does the United States. Accurate statistics on this subject are difficult to obtain. Such data as do exist are unreliable and vary from source to source for the following reasons:

1. Data are unavailable for all levels of government in each country.

2. Budgets of countries often include both educational and cultural expenditures.

3. Government outlays often take the form of indirect support, such as the free use of facilities, which is difficult to quantify.

4. It is difficult to translate expenditures into different currencies with different price levels into a single, readily comparable unit.[1] The statistics which will be quoted are very general in nature and are included to enable the reader to form some idea of the order of magnitude involved.

In 1961 the Minister of Education of Austria allocated $6.6 million to the arts and an additional $5.5 million was given to the five national theaters. The nine provinces and states together contribute an additional $27.3 million to the arts, bringing the total to $39.4 million. This amounts to about $.50 per citizen per year.

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[1]Baumol and Bowen, pp. 360-361, footnote.

These figures undoubtedly include some outlays for museums and educational institutions in the arts areas; even so, the expenditures were large.[1]

West Germany's local governments provided about $112.3 million to 135 theaters and operas in 1964, a sum which amounts to about $2.00 per person. This expenditure was larger than the complete American arts deficit in 1964.[2]

In 1963 the French government provided $7.4 million to the five national theaters, ballets, orchestras, etc. totaling approximately $10 million (a little over $.20 per inhabitant). These figures do not include municipal contributions.[3]

The relatively large magnitude of continental government grants in comparison with those of the United States is underscored by the fact that the Austrian Gross National Product (GNP) is less than two per cent of America's, and Italy, France, and West Germany have GNP's which are six, twelve, and fourteen per cent of the American figure.[4]

In its January-February 1971 issue, the Central Opera Bulletin announced the following per capita expend-

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[1]Baumol and Bowen, p. 363.

[2]Ibid., p. 363.

[3]Ibid., p. 362.

[4]Ibid.

itures for six foreign countries and the United States.[1]

Austria	$2.00
West Germany	$2.42
Sweden	$2.00
Canada	$1.40
Israel	$1.34
Great Britain	$1.23
United States	$ .075

In all of the countries mentioned, government subsidies are provided only to cover deficits incurred by professional arts organizations. Emmet Sarig, while studying arts support in eight Western European countries, found that these central governments only provide funds to cover performing arts deficits. The major responsibility for arts support must be met by the local communities.[2] In this respect, American ideas of arts support are similar. As with the Europeans, private patronage is encouraged, indeed necessary for the maintenance of arts organizations. The difference appears in the willingness of European governments to make up the large deficits incurred. Governments in free Europe would find it inconceivable to allow a major arts organization to flounder for lack of funds.

Why are the majority of the people of these countries willing to support their arts organizations?

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[1]"Partnership for the Arts," Central Opera Bulletin, XIII (January-February 1971), 4. The United States would have to raise its arts spending to $200 million to raise per capita spending to $1.00. This statistic should underscore the population differences between the United States and the other countries quoted.

[2]Dorian, p. 463.

Frederick Dorian, author of a comprehensive book on foreign arts support, maintains that these populations are educated to an appreciation of the arts whether or not they participate in them. From early childhood and throughout their lives the citizens are constantly exposed to the arts. They feel a nationalistic pride in their arts production and artists, which Americans have yet to achieve.

In all of the countries discussed by Dorian, art and education are closely allied and, in most, arts support is dispensed through the office of the Minister of Education. This organization springs from the conviction that art is the property of education. Dorian states that "the task of imparting this artistic heritage to the people is interpreted by Europeans as a responsibility of education, as is the teaching of the various other branches of human learning."[1]

Many Americans claim that art should exist exclusively for entertainment. The gigantic entertainment industry has convinced audiences that art serves merely to relax, to divert, to amuse. This is an easy, readily accepted formula which spells effortless pleasure. In short, many Americans want instant delight; they do not want to work to understand and enjoy art.

The American public must learn to distinguish between the surface delight offered by the entertainment

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[1] Ibid.

industry and that which is derived from a true understanding and appreciation of an art form. The Puritanical specter of education as a strict, bleak experience must be dispelled. Education must, rather, be viewed as a light-communicating experience which creates aesthetic pleasure and enhancement. When the distasteful idea of education is purged, the fear of its alliance with art will be lessened. Arts education can then be accepted as an on-going process to be enjoyed rather than feared or ignored. In Europe, art education is not limited to the schools but pervades the daily life of the people. It naturally culminated in the task of creating the proper climate and congenial environment for the performing arts.

Each child in the United States is exposed to music education throughout his school years--but what happens outside the school walls? In Europe, the art learnings of the schools are constantly reinforced by live performance, radio, and television. America, on the other hand, does not provide enough of this reinforcement--American children must be able to reinforce their knowledge in a similar manner.[1]

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[1]Dorian, pp. 466-467. Most of the government-supported European radio and television stations are engaged in "balance programming." A certain portion of the day's programming is set aside for art music, drama, news and current issue broadcasts, popular music, etc. This kind of programming provides opportunities for constant artistic reinforcement.

Dorian concludes:

> The European governments do not think of art as a luxury, as an entertaining adjunct to life. They interpret it as a necessity, as an indispensible segment in the living organism of a civilized society. And so they are willing to pay for art--not only as educated in the schools, but also as performance in the theaters, concert halls, on radio and television networks. In short, the basic concept of art education is extended to a nation-wide task--in and out of the schools. This assignment is motivated by the conviction that every child and adult should benefit from the experience of art in its enriching aspects.[1]

America is advancing to the realization of these facts. In conjunction with music education, national and state governments are creating more opportunities for live performance experiences. Educational radio and television are beginning to provide reinforcing experiences which will aid in the creation of an interested and aware audience for the arts. When the American public achieves this state of artistic awareness, it, too, will freely encourage its government to subsidize the arts.

Summary

American performing arts organizations are faced with tremendous financial problems. Each year, because of escalating inflation and rising production costs, these groups spend more than their budgets allow. Economic experts predict that these income gaps will continue to widen and that the economic plight of the performing arts will worsen.

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[1]Dorian, p. 465.

Private patrons, who formerly subsidized these deficits, are no longer able to provide enough funds to close these income gaps. Additional revenues must be sought from corporations, foundations, and local municipalities. To date, these sources of revenue have not contributed sufficient funds to completely alleviate performing arts financial problems.

In order to insure the continuation of the performing arts in the United States, public funds from federal and state governments are being provided. This government funding philosophy combines the resources of private, corporate, foundation, and municipal patrons with government resources. The combined patronage should ameliorate the economic problems experienced by performing arts organizations.

Government funding of the arts for art's sake is a relatively new phenomenon in the United States. When compared with the governments of Western European countries, American efforts in this area are minimal. Increased arts subsidies by federal and state governments are not only possible but essential to the existence of the performing arts.

In Western European countries, arts education permeates the lives of the citizens. In the United States, arts education is limited to educational institutions. Little is done to reinforce these learnings outside the educational systems. Rather, many Americans tend to rele-

gate the performing arts to the realm of pure entertainment.

By repeated exposure, the citizens of the United States may come to understand and value the performing arts. Understanding in depth may encourage them to willingly support these art forms and thereby insure the future economic solvency of the performing arts.

CHAPTER II

THE PROGRAMS AND STRUCTURES OF THE ARTS COUNCIL OF GREAT BRITAIN AND THE NEW YORK STATE COUNCIL ON THE ARTS

Central government arts support is a recent phenomenon in Great Britain. Prior to World War II, the British parliament viewed financial assistance to the arts as the duty of the private sector of the population. Government-backed arts projects were so rare that the tradition of government arts patronage was never firmly established in England.

With the advent of World War II and the subsequent assumption by government of activities formerly performed by the private sector, the British government became involved with arts maintenance and production. The continuance of combined government and private arts patronage after the war seemed quite natural. The Arts Council of Great Britain (ACGB) was established as a direct agency of the British government to oversee this patronage.

The first American government agency dedicated to general arts patronage was the New York State Council on the Arts (NYSCA). Recognizing the similarities between

British and American attitudes towards arts patronage, this agency selected the ACGB as its model. At the first NYSCA meeting in December of 1960, Laurance P. Roberts, Executive Director, read a letter from Governor Nelson Rockefeller which directed the Council to "operate in a manner similar to that of the Arts Council of Great Britain. The governor further emphasized that, like its English progenitor, NYSCA should not replace but rather supplement private support to the arts."[1] To understand better the programs and organization of the New York State Council on the Arts, it may be helpful to examine briefly the history and programs of the Arts Council of Great Britain.

History and Organization of the ACGB

"God help the government that meddles with art," warned Lord Melbourne, Liberal Prime Minister of the 1830's. This pessimistic advice was heeded by successive English governments until the late 1930's. The government maintained a laissez faire attitude toward the arts, since private patronage by the expanding upper class was sufficient to meet the needs of artists and arts organizations. Toward the middle of the twentieth century, prices of arts productions had risen and private patronage had diminished to such an extent that arts enthusiasts were beginning to

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[1] NYSCA Minutes, December 19, 1960, p. 2.

advocate subsidies by the central British government.[1] Government arts support was not realized until the outbreak of World War II.

Formation of the Committee for the Encouragement of Music and Art

Late in 1939, fearing an almost complete artistic blackout and consequent cultural deprivation on the home front, the President of the Board of Education and the Pilgrim Trust, a private philanthropic foundation, appointed a Committee for the Encouragement of Music and Art (CEMA). The British government, impressed by the CEMA's initial success, decided to match the Trust's grant pound for pound up to 50,000 pounds. By this action, the British government, for the first time, assumed some responsibility for the performing arts.[2]

Throughout Great Britain, CEMA sponsored musical performances, dance recitals, theatrical presentations, and art exhibits. Tours of arts organizations to outlying areas were sponsored to provide quality entertainment and to boost the morale of the people of England. Performances in such unlikely places as defense plants and air raid shelters were common during this period of intense German bombing.[3]

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[1]John Maynard Keynes, "Art and the State," The Listener, XXVI (August 1936), 371-374.

[2]Dorian, p. 380.

[3]Ibid.

The public's enthusiastic acceptance of CEMA was due in part to the relief it provided during the devastating air attacks on England. At first, the war-time artistic presentations were characterized by critics as frivolous. As the attacks increased, the number of musicians engaged in this work rose sharply; by October 1940, sixty parties per week, each giving two or three concerts a night, toured the areas where suffering was the greatest.

> Urgent requests for music poured in from rest centers for the homeless. Air raid wardens reported excellent audience response. Many of the nation's finest musicians took part in the scheme, even though at times it meant playing on imperfect schoolroom instruments and in crude surroundings.[1]

These "blitz concerts" brought happiness and relaxation to tens of thousands of war-strained people and helped many to discover a new and worthwhile interest. An expanded audience for music was thus created, a development that had important implications for the future.

Formation of the ACGB

On June 12, 1945, Sir John Anderson, Chancellor of the Exchequer, declared in the House of Commons that CEMA would be incorporated into "an officially sponsored organization known as the Arts Council of Great Britain." This organization, like its predecessor, would report to the Exchequer rather than to the Minister of Education as in

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[1]John S. Harris, Government Patronage of the Arts in Great Britain (Chicago: The University of Chicago Press, 1970), pp. 28-29.

other European countries. He further stressed that the new agency should maintain an aloofness from any kind of government control except in the area of finance.[1]

The royal charter, issued on August 9, 1946, stated that the Council should maintain quality performance as its major aim, make the arts accessible throughout the country, and provide adequate housing for the performing arts. The Council was also urged to advise and cooperate with other agencies, local authorities, and arts organizations on matters concerning the arts.[2]

In line with these stated purposes, ACGB established touring programs for arts organizations, building subsidies for new arts centers, and technical assistance programs for arts organization improvement. In later years it established programs which allowed for subsidies to individual creative artists.

Since its establishment, ACGB has had two organizational structures, the second based upon the first. Until 1964, this agency consisted of approximately eleven members selected for their interest and participation in arts activities, a chairman chosen from among their ranks by the Chancellor of the Exchequer, advisory panels which made recommendations in artistic matters, and the Council staff which administered the four general programs. The

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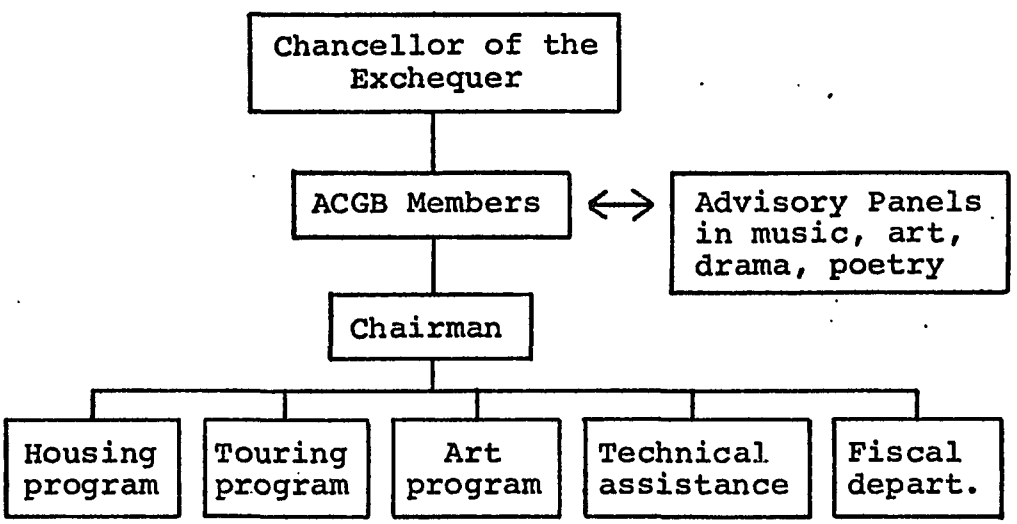
[1]Dorian, p. 381.

[2]Ibid.

Council Chairman served a dual function. He presided at all official meetings and supervised the administration of Council activities. The artistic direction for the agency was determined by the individual advisory panels for music, drama, poetry, and the visual arts.[1]

ACGB ORGANIZATIONAL CHART
PRIOR TO 1967



From 1945 to 1967, sixty-eight persons served on the Arts Council. The available family background data indicate a preponderance of members from middle-class and upper-class families and almost none from the working class. Professional background information reveals that a large proportion of past ACGB members participated on a part-time voluntary basis in the affairs of other artistic

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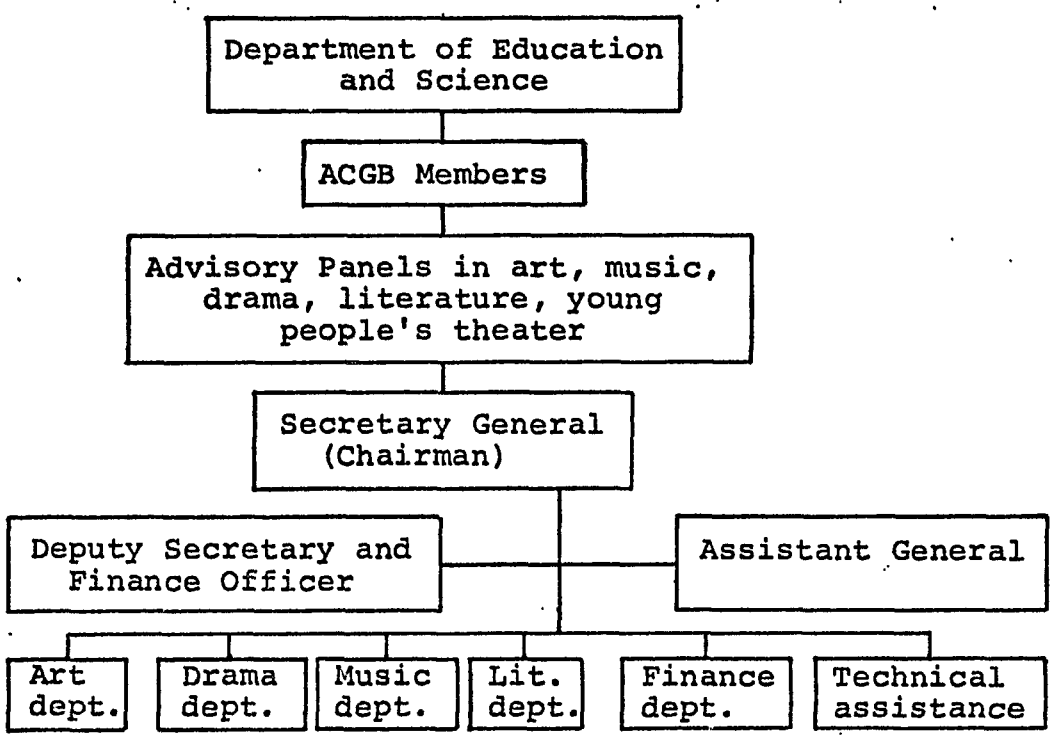
[1]Harris, pp. 43-60.

organizations--as trustees of art galleries, directors of art societies, officials in festival organizations, members of theatrical and orchestral bodies, and appointees to government committees and commissions.[1]

In 1967 Parliament issued a new charter for ACGB which removed the general directorship for Council activities from the office of the Chancellor of the Exchequer and placed it in the Department of Education and Science. An administrative reorganization was also devised in which programs in operation were assigned to more general departments.[2]

ACGB ORGANIZATIONAL CHART
AFTER 1967



[1] Ibid., pp. 52-55.

[2] Ibid., p. 71.

As a result of the reorganization Council membership increased from eleven to twenty members with each member assigned to a sub-committee. The advisory panel membership increased from seventy members to one hundred and nineteen. Harris maintained that these increases reflected a growth in Council activities. He further implied that the new organization, though more efficient, was less sensitive to artistic needs because it took on the organization of a government bureau.[1]

Funds for ACGB are allocated by the national treasury--before 1967 through the office of the Chancellor of the Exchequer and later from the Department of Education and Science. In 1944-1945, ACGB spent 157,801 pounds on arts activities. Twenty-four years later, in 1967-1968, the agency expended 7,150,313 pounds.[2] The rise in ACGB expenditures indicates, first, an increase in activities sponsored and subsidized by the Council, and, second, a reaction to the financial problems plaguing arts organizations throughout the free world.

Generally, Council funds are dispensed in the forms of subventions and grants-in-aid. Many established arts organizations such as Covent Garden, Sadlers Wells, and the London Philharmonic receive annual subsidies. These subsidies may be used to supplement general revenues,

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[1] Ibid., p. 70.

[2] Ibid., p. 86.

to underwrite touring expenses, or to encourage the presentation of new works. Direct grants-in-aid may be distributed to individuals for the commission of new works, royalties, training of theater administrators, sabbatical awards for artists, and literature prizes.[1]

In the early 1960's, ACGB established a Housing of the Arts Committee to aid in the repair or construction of opera houses, concert halls, theaters, arts centers, and art galleries. The Council stressed that these housing grants were allocated to aid in construction and renovation, but not to cover the complete costs. With funds provided through this program, the Council hoped to adequately house performing arts organizations which it supported in well-equipped, acoustically effective theaters and concert halls.[2]

In all cases of support, a member of the Council is in close contact with the plans, needs, finances, and general operation of the funded organization. This liaison person is an ex-officio member of the funded organization's board of directors so that he may inspect closely all phases of support utilization.[3]

The English, like the Americans, view arts support as a combined effort of private and government bodies.

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[1]Sarig, p. 74.

[2]Harris, p. 80.

[3]Sarig, p. 74.

Government funds should be used to encourage, as much as possible, the expenditure of private resources on the arts.

A perusal of the grants allocated by ACGB reveals that those organizations which have been funded have been well established and rather conservative in nature. Grants to experimental arts projects have been few in number, though they have increased since 1968. In this respect ACGB differs from American arts councils which "have gone out of their way to help experimental efforts and have tended to avoid unrestricted grants to established organizations."[1]

New York State Council on the Arts Programs and Organization

The programs of the Arts Council of Great Britain were in operation for about fifteen years before the institution of the New York State Council on the Arts (NYSCA). During that time American advocates of government arts support were observing the progress of ACGB for three reasons. First, American attitudes toward government subsidies were similar to those of Great Britain. Secondly, the history of government arts support in America was similar to that of England. Thirdly, similar arts climates in England and the United States seemed to call for corresponding methods of government arts subsidies.

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[1]Baumol and Bowen, p. 365.

Operating Procedures of NYSCA

At the first meeting of the New York State Council on the Arts the following operating policies were devised by the members.[1]

1. NYSCA should operate in a manner similar to that of ACGB.

2. The Council should act as a contracting agency, establishing no institutions of its own, by working with existing institutions.

3. The Council should make no capital outlay grants.

4. Any aid or support given by the Council to an institution or agency which receives municipal or private support should be given to supplement, not replace, such support.

5. The Council should limit itself to working through professional institutions or agencies.

6. If the artistic quality of any agency or institution supported by the Council should fall off, Council support should be immediately withdrawn. Quality considerations should be foremost.

7. The Council should set up advisory panels. All projects submitted to the Council for its consideration should first be referred to such advisory panels for their opinion as to the merits of the project. The advisory panel should then make their recommendations to the Council.

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[1] NYSCA Minutes, December 19, 1960, p. 2.

8. One member of the Council should be assigned as an ex-officio member to each advisory panel to carry out liaison work between the advisory panel and the Council.

9. The Council should reserve the right to have a Council member attend meetings of boards of institutions to whom the Council is to give grants when such grants are to be discussed by the board.

Except for a few minor alterations to fit the particular arts needs of New York State, these operating procedures are exactly the same as those followed by ACGB. An examination of NYSCA programs for the first ten years (1960-1970) will reveal additional similarities.

Program Development

Before the establishment of NYSCA, Katrina Thomas, in 1958, conducted a survey of the artistic resources in New York State. She carefully enumerated the social and financial problems of the state's arts organizations and educational institutions. Thomas further explained the necessity for arts participation by all of the people of New York State. As a specific proposal she recommended the "establishment of a unit within the state government to study and emphasize the importance of cultural activity in the life of the state (as it relates to the economic life, social life, education institutions, and programs of human welfare), and to develop ways and means for increased creative activity and widespread participation in

the arts."[1]

Shortly after the formation of NYSCA, Seymour Knox, Chairman of the Council, conducted another survey of New York State art institutions which he submitted to Governor Nelson Rockefeller. Knox encouraged the Governor and state legislature to provide $450,000 in funds to subsidize performing arts activities for New York State citizens "prevented from enjoying them by distance and high admission costs."[2]

Based upon the information yielded by these surveys NYSCA established their principal areas of endeavor: the Performing Arts Touring Program; the Visual Arts Program, including traveling exhibitions and aid to museums; the Technical Assistance Program for institutions and organizations in both the performing and visual arts; the Special Projects Program for arts activities which did not come under the other programs; and the Education Program for projects dealing with arts instruction in communities, public schools, and colleges and universities. As the Council became aware of additional cultural needs, each of these programs tended to subdivide or to suggest related efforts such as a wide range of conferences, workshops,

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[1]Katrina Thomas, Cultural Resources Activity in New York State, an unpublished background paper prepared for Governor Rockefeller, October, 1958.

[2]Seymour Knox, Report to the Governor and the Legislature of the State of New York by the Council on the Arts, an unpublished report, January 27, 1961, p. 9.

research projects, and publications.[1]

Because the Council has sponsored a wide variety of arts projects, only those programs pertaining to the musical performing arts will be discussed.

Touring Program

The first director of the Touring Program, Omar K. Lerman, stated in 1962 that many of the nation's finest performing ensembles are based in New York City. The Touring Program made it possible for "residents of New York State to have the rare opportunity to see artists who perform in New York City in their local communities." Any community in the state--at least in theory--could avail itself of live entertainment of high professional caliber. The Council Touring Program put this theory into practice and made the finest professional performing arts attractions available to New York State residents.[2]

The Touring Program gave support to professional performances by contributing to performance costs. Local sponsors chose and made tentative arrangements with artists selected from a list of Council approved performers or ensembles. The sponsor then applied to the Council to make up the difference between expenses and estimated income from ticket sales, contributions, and other sources.

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[1]Scott, p. 31.

[2]NYSCA Annual Report 1969-1970, p. 21.

In awarding funds, the Council took into consideration the geographical location of the sponsor (a broad regional spread was desired), the sponsor's ability to meet part of its expenses from local sources, increased attendance in past seasons, realistic programming and scaling of prices, and the desire to initiate a lasting performing arts program. Until 1970 Council funds were considered as "seed money" that helped local sponsors establish themselves. These funds were usually given in decreasing amounts over a period of three years.[1] After 1970 funds were awarded directly to the artists rather than to the sponsoring organization, though the rest of the funding procedure remained the same.

When the bulk of Council funds switched from state-purposes monies to local-assistance monies in 1970, the Touring Program was deemphasized. At that time the economic dilemma of the state's performing arts organizations was so acute that the Council began awarding direct aid to performing arts organizations.

In a personal conversation with Carla Schaefer, Director of the Touring Arts Department, the following facts concerning the status of this program in 1972 were explained.

1. The priorities for Council funds after 1970 shifted from the funding of sponsors to the direct funding of artists.

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[1] Ibid.

2. The emphasis of the Touring Program is changing from the sponsorship of larger ensembles to small ensembles or soloists. The funding of larger ensembles is now under different Council programs.

3. About one-third of a performer's fees are met by NYSCA. The remainder must be provided by the local sponsor.

4. The Touring Program is now understaffed, needs revision, and has generally decreased in scope since 1970. Schaefer further stated that though the Touring Program is not defunct, it has evolved to a point where it is being absorbed into other Council programs.[1]

Technical Assistance Program

The Technical Assistance Program was one of the earliest projects instituted by NYSCA. This program provides expert professional advice to arts organizations which need assistance. Since 1961 more than 200 consultants served 174 organizations in connection with a wide variety of problems. In most instances the organization making the assistance request asked for advice relating to a chronic problem and consultants provided by the Council were able to suggest practical solutions.[2]

Technical assistance procedures are simple--using

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[1]Interview with Carla Schaefer, director of NYSCA Touring Program, New York, N.Y., May 18, 1972.

[2]NYSCA Annual Report 1970-1971, p. 113.

a brief request form, an organization brings its problem to the attention of the Council, which in turn locates an appropriate consultant who arranges to visit the organization for three days or less. Occasionally a longer consultancy is arranged, but the philosophy behind the program is that the consultant should help the arts group to help itself. He should not resolve a problem alone, but should prepare members of the organization to resolve it.

Performing arts consultants advise on problems as varied as how to program for arts centers, how to install orchestra pits, how to train record producers, how to set up proper systems of accounting, and how to raise funds.[1] Most of the consultants are associated with theaters, universities, museums, or other arts organizations. The only essential requirement for a consultant is knowledge that will help an arts organization in its long-range

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[1]Modesto Argentio, "$. 0. $. for the Arts and Small Businessmen," Buffalo Courier-Express Sunday Supplement (May 7, 1972), pp. 8-10. For years NYSCA has urged the State University of New York to establish a program for the training of arts organization managers. Unfortunately, for a variety of reasons, such a program has only reached the planning stages or, in one particular case, the experimental level. Some students in the School of Management at the State University at Buffalo, N.Y., have undertaken projects in management assistance to the Buffalo Philharmonic Orchestra and the Studio Arena Theater of Buffalo. This project, however, is extra-curricular and considered experimental by the university.

Several years ago a similar program was proposed at the State University College at Fredonia, N.Y., by Dr. Robert Marvel, Dean of Fine and Performing Arts. A shortage of funds prevented the enactment of this graduate program.

planning.[1]

Special Projects Program

During the 1962-1963 arts season NYSCA instituted its special Projects Program "to assist in training performers, produce new works, and help in the organization of performing groups that will address themselves to new audiences." Although most of the projects in this program are initiated by the performing artists, some are funded and administered by educational or community arts organizations. Special project funds are provided in the form of direct grants to individual projects rather than as income subsidies.[2]

Since its establishment, the performing arts have benefited from this program. In 1969-1970 the Special Projects Program funded seven activities applicable to music performance. Five additional grants went to groups involved in long-range programs of audience development.[3]

A description of some of the musical performing arts activities sponsored by Special Projects will help the reader to better understand the scope of this program.

1. In 1967-1968 a grant was made to the Buffalo Philharmonic Orchestra to subsidize a program of contemporary

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[1] NYSCA Annual Report 1968-1969, p. 32.

[2] NYSCA Annual Report 1969-1970, p. 37.

[3] Ibid.

American music. The orchestra performed this program on various campuses of the State University of New York. At least two of the composers and the conductor were in residence for two days at each campus.

2. The Jazz Interaction program was organized in 1967 to develop and maintain an understanding between the jazz musician and his audience. The participating musicians presented fifty concerts and lecture-demonstrations in elementary schools in and around the New York City area.

3. Grants for musicians performing in various summer festivals were first awarded during the 1967-1968 season. These grants were awarded to sponsor educational programs, supplement musicians salaries, and sponsor auditions and special concerts for talented students.

4. Tour performances and lecture-demonstrations by dance groups and the Metropolitan Opera Theater to various schools in New York State were sponsored in 1966 by the Special Projects funds.

5. During 1966-1967 the Young Audiences project gave school children in all parts of the state their first taste of serious live music by presenting live chamber music performances in the schools. The local sponsor paid for half of each school concert and the Council paid the remaining portion of the expenses.[1]

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[1]Projects 1-5 are discussed in the NYSCA Annual Report 1967-1968, pp. 23-28.

6. In 1967-1968 the Council awarded two grants to the Dance Theater Workshop of New York City for educational performances and workshops. In addition, Council funds subsidized the salaries of the company's executive director and secretary.

7. In 1966 the Special Projects Program and the National Endowment for the Arts and Humanities jointly sponsored the Suzuki Talent Education Project. Lecture-demonstrations by Suzuki were presented at the Eastman School of Music, Rochester, New York.

8. The Rochester Civic Music Association received a grant for the Rochester Philharmonic Orchestra to subsidize about ten per cent of the orchestra's expenses for the fiscal year 1968-1969. These funds made possible such activities as school concerts, youth concerts, a youth orchestra, and young artist awards.[1]

9. In 1967-1968 the National Council on the Arts and Humanities awarded the state arts council a grant of $39,383. Matched with funds from NYSCA, this grant was used to develop a major educational program in conjunction with the Office of University-Wide Affairs of the State University of New York. This program involved performances of resident artists at public and private colleges and universities throughout the state and incorporated an unusual music plan for training the young. The plan re-

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[1]Projects 6-8 are discussed in the NYSCA Annual Report 1969-1970, pp. 37-44.

quired the cooperation of performers, education institutions, and community cultural groups, and enabled the participating artists to produce new works before new audiences.[1]

From 1967 to 1971 the Special Projects Program placed increasing emphasis on arts activities for audiences in depressed areas. Funds were granted to the Harlem School of the Arts, Theater in the Streets, The Paperbag Players, New York Free Theater, and Summer on Wheels. All of these projects were concerned with the teaching and presentation of the arts in the Black and Puerto Rican ghettos of large New York State cities.

Ghetto Arts Program

During the year 1967, a new service, Program Development was established. "It was prompted by an awareness of the changing nature of the arts and a wish to identify groups within the population who were not usually regarded as appreciators or creators of the arts." Program Development initiated the Ghetto Arts Program.[2]

> The program (Ghetto Arts) has offered black and Puerto Rican artists the opportunity to practice and exhibit their art and experience the training and experimentation necessary for its growth. At the same time the program has sponsored efforts to develop cultural resources of ghetto communities and encourage activities that relate art to everyday ghetto life.[3]

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[1] University-Wide Arts Program 1970-1971, a yearly report of arts activities sponsored by the University-Wide Committee on the Arts, published by the State University of New York, 1971.

[2] Scott, p. 31.

[3] NYSCA Annual Report 1970-1971, p. 75.

In 1971 the Special Projects Program became entirely concerned with the problems of the ghetto. While changing its name to Special Programs, it assumed the Ghetto Arts Project and other programs which were formerly funded by the Special Projects Program. The new Special Programs department represents an effort by the Council to increase its relevance to the Black and Puerto Rican communities.

Young Artists Program

The Young Artists Program was instituted during the 1963-1964 concert season. New York State symphony orchestras received financial assistance to present as soloists any one of the performers included in the Council's Young Artists Program. By providing partial support of the soloist's fee, the Council sought to increase engagements and experiences for these promising performers.[1]

During the financial crisis of 1970 this program was discontinued as a separate project. Much of it has been assumed by the Performing Arts Program.[2]

Professionals Teach the Performing Arts

Since its establishment in 1965 under the leadership of Robert E. Armstrong, this program has attempted to interest elementary and secondary school students in the performing arts by providing in-school instruction by

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[1] NYSCA Annual Report 1967-1968, p. 67.

[2] Schaefer interview.

professional performers in opera, theater, dance, and music. It has been the Council's conviction that "the professional artist is the best instructor of his art form both because of the excitement he communicates when he is involved with his art and his ability to explain the standards relevant to it." While the presence of the performer improves the educational experience, the program offers the secondary benefit of increased work opportunities for artists.[1]

In 1971 the Professionals Teach the Performing Arts Program (PTPA) was transferred to the State Education Department's Division of the Arts and Humanities. This kind of program transfer exemplifies the Council's intention to act as a testing laboratory. Tested programs can then be shifted to the aegis of state agencies which are better equipped to handle them. During the 1969-1970 fiscal year the State Education Department informally administered this program, acting as liaison between the Council and the state's four thousand elementary and secondary schools.

Prior to its transfer this program was very active. From 1965 to 1970, PTPA reached approximately 75,000 students through the efforts of 275 sponsors, with unprecedented exposure in northern and western portions of the state.[2]

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[1] NYSCA Annual Report 1969-1970, p. 33.

[2] Ibid.

The Composer in Performance

Observing the success of its Poetry Program, the Council planned a similar program for the encouragement of contemporary music. The resulting Composer in Performance Program (CIP), launched in 1968, enabled New York State high schools, colleges, and community groups "to sponsor concerts of contemporary music performed or directed by many of America's most distinguished composers." It provided audiences with an opportunity to hear authentic interpretations of musical works and to discuss with the composer their own views of their art.[1] The Composer in Performance, Inc., now administers the program for the Council, acting as an informal booking agency to help sponsors select and contact composers. NYSCA provides partial support of the composer's and assisting performer's fees.[2]

John Hightower, the Executive Director of NYSCA during the formation of CIP, described the aims of the program.

> The more innovative the form of artistic expression the more difficulty the artist has in seeing and hearing his works performed. The Composer in Performance program attempts to alter this imbalanced situation by giving composers a chance to perform their own compositions with special equipment or professional musicians. It also aims at expanding the literature of music and, simultaneously, the listening patterns of

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[1] Ibid., p. 31.

[2] The Composer in Performance, a brochure published by NYSCA which describes the program, 1969.

audiences at a time when musical forms are being dramatically rearranged by the orchestrations of an electronic age.[1]

Depending on the nature of the program and the number of assisting artists, fees for a single concert ranged between $750 and $1,500. The financial support by the Council accounted for 20 to 50 per cent of the total cost depending on the size of the audience, extent of support from local sources, and amount charged for admission. Each request was considered individually, and support was not guaranteed every applicant. A check made payable to the composer was mailed to the sponsor in time for presentation after each concert.[2] The NYSCA Annual Report 1970-1971 revealed statistics which show the growth and expansion of the program from 1969-1971. This report also enumerates the locations, sponsors, and composers involved in the program. These data demonstrate that the program provided a wide geographic distribution of presentations in the state and that a variety of musical types and styles was represented.[3]

New York State Awards Program

The New York State Award was established in 1965 to recognize significant contributions to material beauty

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[1]Ibid. Hightower states further that it is ironic that most composers "can make more money by talking about what they do rather than doing it."

[2]Ibid.

[3]NYSCA Annual Report 1970-1971, pp. 66-68.

and artistic life in the State of New York. Governor Rockefeller describes the rationale for this program in this way:

> It has become increasingly apparent to more and more of us that traditional art forms are only part of the activities contributing to the material beauty and quality of life in New York. The Award has helped us realize that the forces influencing the look and sound--the texture and tone--of our world can come from all sorts of unexpected directions. We have come to see the arts as part of a general environmental issue in which they can help prevent our man-made landscape from turning into wasteland. And we have learned that the arts must be sponsored and sustained from many different quarters.[1]

The award, given to and for outstanding corporate contributions to the arts, striking pieces of architecture, outstanding individuals working in the arts, and arts organizations conspicuous for the contributions to the arts environment, is an art work (painting, banner, or sculpture) commissioned by the Council and created by a prominent New York State artist. Past award winners connected with the musical performing arts are:[2]

1966

The Buffalo Festival of the Arts Today, Buffalo, N.Y.
St. James Community Center, New York City

1967

Kleinhans Music Hall, Buffalo, N.Y.
Lake George Opera Festival, Lake George, N.Y.
The New York City Department of Parks, New York City
Saratoga Performing Arts Center, Saratoga, N.Y.

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[1]New York State Award 1971, a booklet published by NYSCA which publicizes the awards recipients.

[2]Ibid.

1968

The Ford Foundation, New York City
Hudson Valley Philharmonic Society, Poughkeepsie, N.Y.

1969

Brooklyn Academy of Music, Brooklyn, N.Y.
Lincoln Center for the Performing Arts, New York City

1970

Alice Tully Hall, New York City
The City Center of Music and Drama, New York City

1971

Center of the Creative and Performing Arts in the State University of New York at Buffalo

By granting this award to foremost contributors to the state's arts environment, NYSCA hopes to induce others to make similar contributions.[1]

Any discussion of the programs of NYSCA would be incomplete without the reminder that no program is instituted as a permanent feature of the Council. As the need arises for a new program, it is established; when there is no longer any need for a program, it is discontinued. Whenever possible, after a successful program has passed through the experimental stages, it is "farmed out" to an independent arts organization and is from then on administered solely by that group. The Council is flexible and its programs are designed to meet immediate and future needs of the New York State arts community.[2]

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[1]Carsch interview.

[2]Ibid.

Operation and Organization of NYSCA

Through its brief history the New York State Council on the Arts has undergone operational and organizational changes which correspond with the growth and uses of the agency. Any discussion of these areas must, therefore, be very general and non-conclusive. What is true today may change tomorrow.

Funding Procedures

Council funds have always come from the state legislature through the Office of the Comptroller. Historically, these funds have taken two forms. For the first ten years (1960-1970), the allocated funds were "state purposes monies" which were dispensed by the legislature for the operation of agencies connected with the State Executive Department. After 1970, when large sums were granted for the relief of the state's art organizations, the funds allocated to the Council took the form of "local assistance monies." These kinds of funds are allocated to the funding agency for use in specific parts of the state and are derived directly from state revenues from that part of the state.[1]

Each year the Council prepares a projected budget which is submitted to the Comptroller's office. The budget is then scrutinized, revised, and returned to the Council for further revision. After the final revision

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[1] Ibid.

the Council returns the budget to the Comptroller's office, which then forwards it to the legislature for its action. While the legislature is deliberating the budget, the Council accepts applications for funds. A cover letter accompanying the 1972 applications states:

> We would like to caution you, however, funds for the 1972-73 year have yet to be voted by the Legislature. We are sending out the forms now in the expectation of the program being funded again and in the effort to speed up the processing of applications.[1]

Application Procedures

NYSCA is very specific about who may apply for grants. To be eligible for support an organization must be a non-profit, professional, cultural organization which offers arts services to the New York State public. The applying organization must also provide information concerning its fiscal status, organization history and audience records, operating procedures, and the utilization of the proposed grant money.[2]

During 1971 the Legislature of New York decided that no state institution would be eligible for funds from the Council. Therefore, state university units, public schools and other state agencies could no longer receive Council assistance. In addition, Council funds could no longer be used for major capital expenses such as purchase

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[1]Seymour Knox and Eric Larrabee, cover letter with 1972-73 applications for funds to NYSCA, Feb. 28, 1972.

[2]Instructions to applicants accompany each application for funds, Feb. 28, 1972.

payments, down payments, mortgage payments for buildings or real estate, or renovation of buildings or equipment.

Evaluation Process

After an application is received the Council evaluates it, using specified criteria.

> No formula is used when funding decisions are made, but it may be useful for you to know that the Council and its advisors, under guidelines set forth by the Legislature and approved by the Budget Division, take into account:
>
> --quality of the program;
> --service to the public;
> --capacity of an organization to carry out the program and the managerial competence to administer it;
> --the number of people serviced by a particular program;
> --the scarcity or availability of comparable services in the same geographical area;
> --the nature and significance of the service, if others in an area are providing similar services;
> --the impact and replicability of the program;
> --the nature and extent of public and private support, whether in the form of money, services, membership, or other means;
> --the degree to which the amount requested by the organization for a given purpose is both justified and adequate.[1]

Application evaluations are made by the staff of the program to which the application is submitted and by an evaluation panel of experts. For example, the professional merit and performance competence of an applying symphony orchestra would be evaluated by a panel of experts in symphonic music while the ability to meet the remaining criteria is evaluated by the staff of the Performing Arts Program. The results of these evaluations are

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[1]Ibid.

then submitted to the Council for their discussion and final decision.

Evaluation Panel

So that the criterion of quality may be maintained, evaluation panel members are selected for their individual artistic expertise. The first Council (1960) selected the following people for evaluation panels in dance and opera.[1]

Ballet Panel

George Balanchine
Martha Graham
Agnes De Mille
José Limon
Jerome Robbins
Lucia Chase

Opera Panel

Douglas Moore, composer
John Gutman, Metropolitan Opera
Julius Rudell, City Center Opera
Frank Forest, Empire State Festival
Gian Carlo Menotti, composer

Evaluation panel members receive a *per diem* remuneration. Their periodic meetings are concerned with auditions of applying organizations and discussions pertaining to the merits of the services provided by the applicants.[2]

Whenever possible, the Council tries to protect the anonymity of evaluation panel members so that they can

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[1] *NYSCA Minutes*, Dec. 19, 1960.

[2] Interview with Dr. Robert Marvel, a member of a music evaluation panel for four years, Fredonia, N.Y., March 24, 1972. Dr. Marvel further stated that the tenure for each panel member is left to the discretion of the Council.

function more freely and honestly.[1] Though the names of all panel members are published in the annual reports as advisors and consultants, the panels on which they serve are not listed.

Council Members

In 1965 the Legislature established the New York State Council on the Arts as a permanent agency of the State of New York. The following quotation from the legislation describes the selection process and the term of office for each Council member.

> The Council shall consist of fifteen members, broadly representative of all fields of the performing and fine arts, to be appointed by the governor, with the advice and consent of the senate, from among private citizens who are widely known for their professional competence and experience in connection with the fine and performing arts. In making such appointments, due consideration shall be given to the recommendations made by representative civic, educational and professional associations and groups, concerned with or engaged in the production or presentation of the performing and fine arts generally.
>
> The term of office of each member of the council shall be five years. Vacancies in the council occurring otherwise than by expiration of term, shall be filled for the unexpired term in the same manner as original appointments. The governor shall designate a chairman from the members of the council, to serve as such at the pleasure of the governor. The chairman shall be the chief executive officer of the council.[2]

Lists of NYSCA members reveal the names of persons who are or have been very active in the arts climate of

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[1] NYSCA Minutes, March 13, 1963.

[2] Laws of New York--By Authority, Chapter 181, May 13, 1965, published in the NYSCA Annual Report 1969-1970, pp. 116-119.

New York State.[1]

Council Members 1971

Seymour Knox, Chairman
Henry Allen Moe, Vice-chairman
Max L. Arons
Hy Faine
John B. Hightower, former Executive Director of NYSCA
Thomas P. F. Hoving
William R. Hudgins
Louise Clark Jones
Mrs. David Levene
Arthur Levitt, Jr.
Alwin Nikolais
Frederick W. Richmond
Mrs. Richard Rogers
Andrew D. Wolfe

Past Council Members

Reginald Allen
Mrs. Harman Brereton
Cass Canfield
Angus Duncan
Thomas Hancock
Mrs. W. Averell Harriman
Wallace K. Harrison
Helen Hayes
August Heckscher
David M. Keiser
Eric Larrabee, appointed Executive-Director of NYSCA in 1970
Alfred J. Manuti
Richard B. K. McLanathan
Richard Rogers
Aline Saarinen
Frank Stanton
Lewis A. Swyer
Hale Woodruff

One may wonder if the political persuasions of candidates for Council membership are taken into consideration as new members are appointed, ostensibly, by the governor. This has not been the case. The Council, after consultation with various arts organizations in the state,

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[1]This list was provided by the NYSCA Information Center.

presents to the governor the names of possible candidates for membership.[1] This process reduces the chances for politically motivated appointments.

Council Administration and Staff

The Executive Director and the Associate Director act as ex-officio members of the Council and its administration and staff. It is the Executive Director's responsibility to attend all Council meetings and to supervise administrative and staff operations. Minutes of all NYSCA meetings show that his ideas are most influential upon the decisions of the Council.

Since the agency's formation in 1960, five men have served as Executive Director. During the formative years (1960-1964) Laurance Roberts and John MacFadyn guided the agency through important policy decisions and experimental projects. After the Council's permanent institution, John Hightower, an ardent exponent of government arts support, assumed the directorship. In 1970 Eric Larrabee, a former Council member, became the NYSCA Executive Director. He was responsible for the administrative and staff reorganization which enabled the agency to effi-

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[1]As further evidence of the Council's non-political makeup, the backgrounds of three members may be cited. Arthur Levitt, Jr. for years has been the only Democrat in the executive branch of the Republican state government. Mrs. Averell Harriman is the wife of a former Democratic governor who was a political foe of Governor Rockefeller. August Heckscher was the special advisor on the arts to a Democratic president, John F. Kennedy.

ciently distribute the large sums allocated by the legislature. Larrabee was succeeded in 1972 by Arthur Kerr. All of these men have played different but equally important roles in the development and operation of NYSCA.[1]

The organizational development of NYSCA has been effected, to a great degree, by the proliferation of its various programs. During the formative years emphasis was placed on programs dealing with professional performing arts touring organizations, visual arts exhibitions, technical assistance to art institutions and organizations, special projects proposed by artists and arts groups, and educational projects concerned with arts presentations in the state's education institutions.[2] Each of these programs operated independently and had its own budget, administrators, and staff. This autonomy often led to duplication of efforts.[3]

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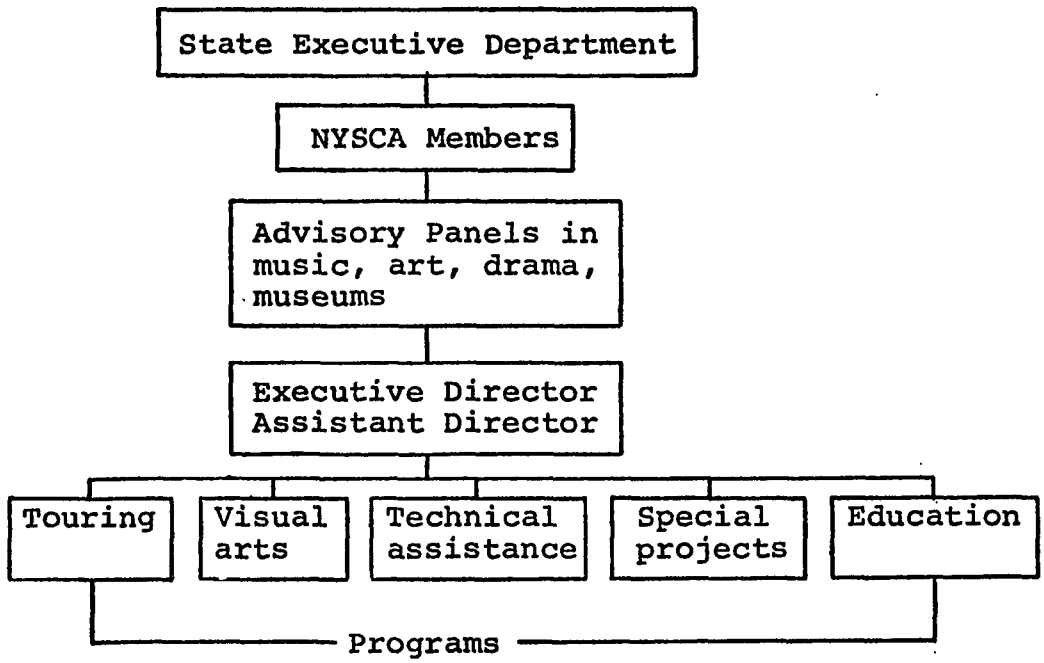
[1] NYSCA Annual Report 1969-1970, pp. 18-19.

[2] Scott, pp. 30-31.

[3] Carsch interview.

NYSCA ORGANIZATIONAL CHART
1960-1964



As the Council became increasingly aware of additional cultural needs, each of the programs tended to subdivide or to suggest related efforts. Projects dealing with program development, museum aid, performer instruction, publications, and drama were initiated. Increased attention was paid to conferences and festivals, workshops, and research projects. As each of these projects became a program, additional directors and staff were appointed until by 1970 the Council administration and staff consisted of 41 people, including technical assistance consultants.[1]

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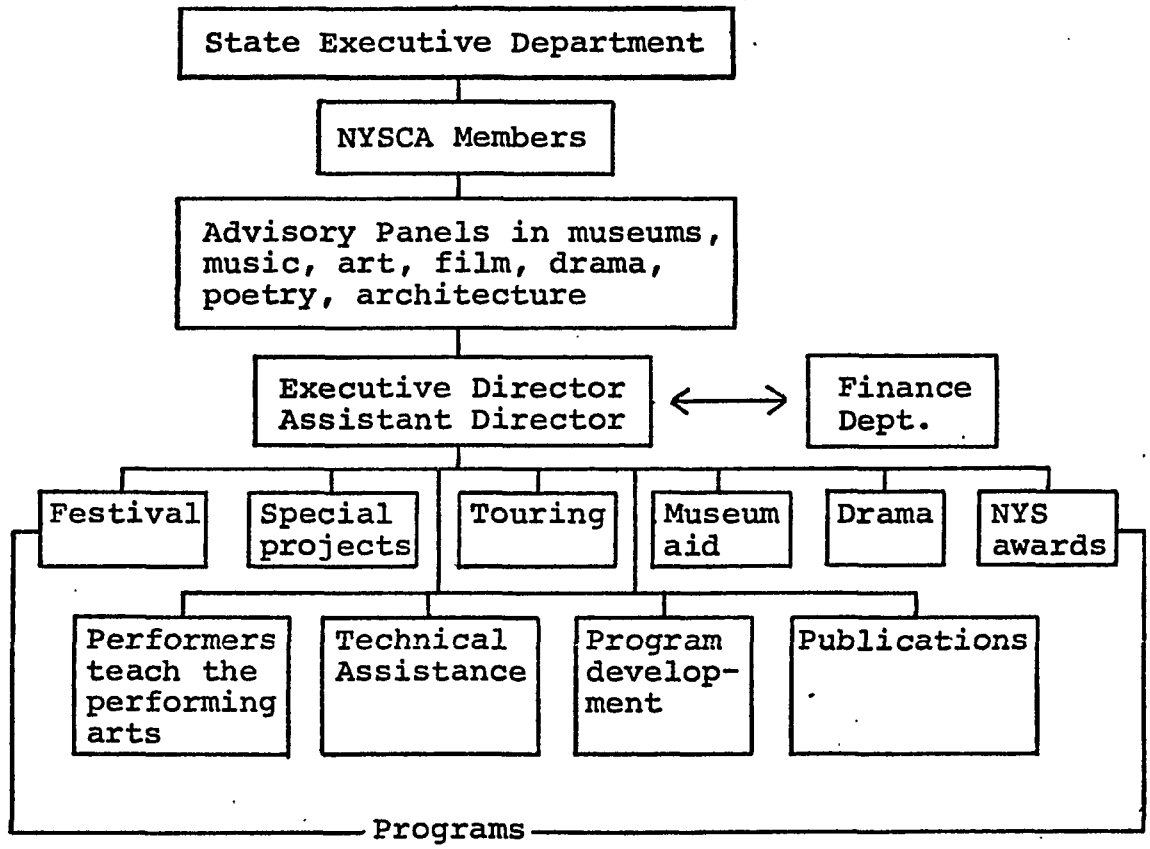
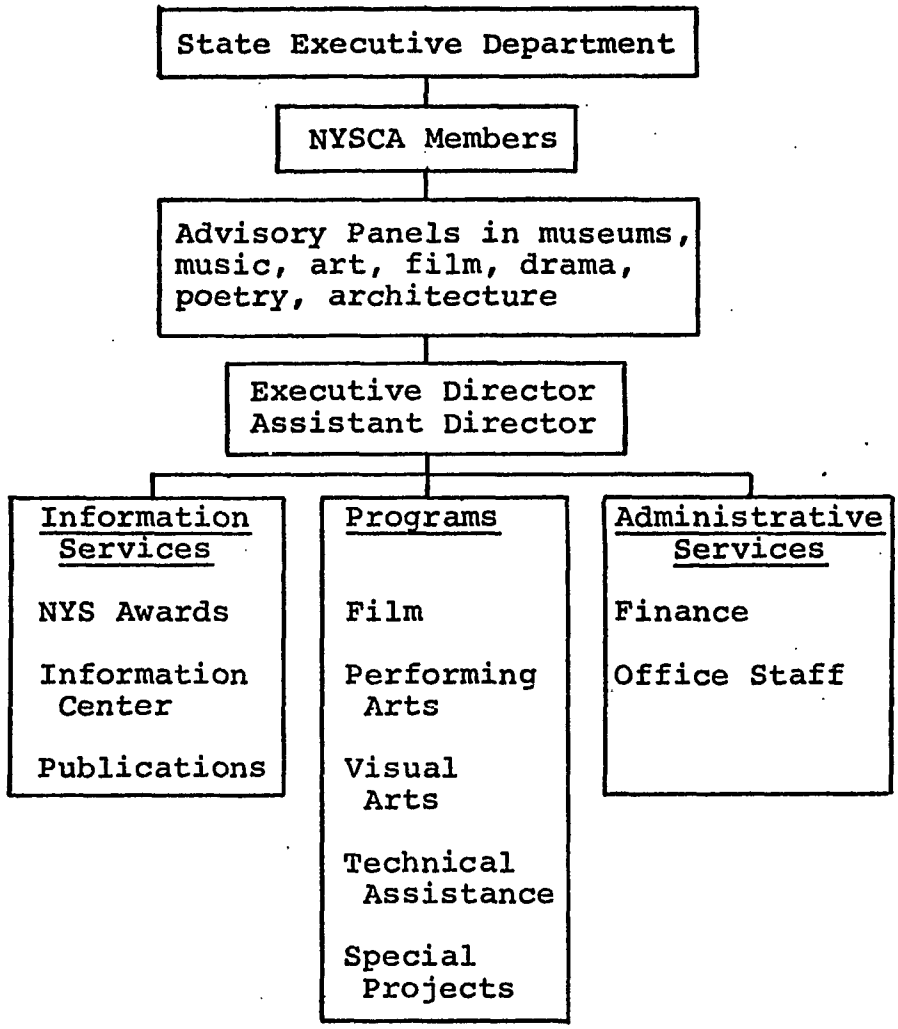
[1] NYSCA Annual Report 1969-1970, p. 129.

NYSCA ORGANIZATIONAL CHART
1965-1970



The problems caused by proliferation of programs, program autonomy, and the increased flow of funds from the 1970 legislature prompted a restructuring of NYSCA's administration and staff in 1971. Numerous independent programs were grouped under fewer more general programs and emphasis was placed on new administrative departments dealing with information services and administrative services.

NYSCA ORGANIZATION CHART
1971-1972



As was stated earlier, the Council consolidated formerly independent programs under fewer and more general programs. The Film Program (FP) included such activities as film making, television production, media experiments, and literature. Dance, music, theater, children's theater, and the touring program were assigned to the Performing Arts Program (PAP). The Visual Arts Program (VAP) included

activities pertaining to community arts projects, museum aid, and exhibitions. Under the new structure, the former programs dealing with technical assistance (TA) and special projects (SP) remained intact as separate entities.[1]

Two administrative areas received increased importance in the structural reorganization: Administrative Services and Information Services. The eighteen million dollar allocation of the 1970 legislature placed increased demands upon the administrative operations of the Council. Never before had so many applications been received and processed and so much money dispensed. From this experience Council officials concluded that former administrative procedures were inefficient in dealing with increased demands upon the agency.[2]

To effect future dispersion of arts support, the Council increased the importance of the financial area of the Administrative Services Department. It was made responsible for the fiscal planning and financial operation, dispensing all monies formerly dispersed by individual programs. To effect more efficient office operations, more staff was hired and application procedures were

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[1]In reply to a letter requesting Council organizational charts, Ruth Carsch, director of the NYSCA Information Center, replied that the internal staffing of the Council was in flux and that the author could "derive charts by extrapolating from the annual reports," August 22, 1972. The charts were, therefore, derived from NYSCA annual reports from 1963 to 1971.

[2]Interview with Ellen Thurston, assistant director of NYSCA Information Services, New York, N.Y., March 18, 1972.

standardized. During this 1970-1971 period, the Council administration and staff more than doubled in number.[1]

To more widely publicize the activities of the agency, the Council established the Information Services Department. The services provided by this department are concerned with the Information Center, the New York State Awards, public relations, and program publications.

Bureaucratic Danger

Throughout its history, NYSCA has maintained that it must remain sensitive to the needs of the complete arts community. Indeed, the proliferation of programs designed to meet these needs lends credence to this assertion. However, the recent structural reorganization has imposed a certain degree of bureaucratic rigidity upon the agency's operations. This fact caused one staff member to comment that the new structure made Council operations very impersonal and somewhat insensitive to the needs of the individual artist. In fact, the Council's impersonal bureaucratic mechanisms have discouraged some very deserving artists from making applications for grants.[2]

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[1] Ibid.

[2] This comment was made to the author in confidence. The staff member requested that his name be unreported.

Summary

The governmental structure and judicial system of Great Britain served as models for those of the United States. So too have the methods of English governmental arts patronage provided examples for the government of one of the United States, New York State. Similar attitudes toward financial aid to the arts have caused these governments to establish like agencies concerned with arts patronage. Because their arts climates and population needs were similar, these arts agencies set up objectives and programs which resemble each other. The successes achieved by both arts councils, the British on the national level and the Americans on the state level, have led their respective governing bodies to establish them as permanent institutions charged with arts patronage supervision.

As the New York State Council on the Arts evolved, it reacted to the particular needs of the state's population and arts community by instituting programs designed to promote quality arts expression, production, and experience. These programs eventually became so numerous that duplication of arts services became prevalent.

In 1970, when the New York State Legislature allocated a massive sum of money for financial aid to the state's arts organizations, the Council administration found that its funding procedures, application procedures, and organizational structure were antiquated. To remedy these inadequacies, the Council developed a new organizational structure which combined formerly autonomous pro-

grams under more general program categories, revised funding and application procedures, and established enlarged finance and publicity departments. Thus, an agency which began as a small experimental commission with simple application and funding procedures evolved into a full-fledged government bureau subject to all of the advantages and problems inherent in an agency of this type.

CHAPTER III

TWO MAJOR INFLUENCES UPON THE DEVELOPMENT OF NYSCA

> The arts are not for the few--they are for the many, for the people as a whole. This is the central fact and the essence of the strength of the arts in a democratic society. The values of the arts are universal. Everyone can feel the impact of cultural experiences once his eyes and ears have been opened and his mind sensitized. There is no reason why anyone in our society should be denied the opportunity for the same experiences, the spiritual exhilaration that the arts can offer.[1]

The above statement expresses the arts funding philosophy of the Legislature of the State of New York and its government agency, the New York State Council on the Arts. This agency's growth and development as a dispenser of arts experiences and subsidies were influenced by actual or proposed legislation emanating from the state lawmakers and by the Council's desire to distribute equitably arts opportunities and funds to the state's arts institutions and the various segments of the state's residents.

Legislation established the original Council as a temporary fact-finding commission and further legislation

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[1]Rockefeller, Environment, p. 123.

gave the agency permanent status. Throughout its history, legislation, generated by the legislature and by the Council itself, influenced the growth and development of NYSCA organization, programs, and activities. In one instance, ideas proposed by NYSCA even influenced the passage of national arts legislation.

The Council's abiding interest in the equitable distribtuion of arts opportunities, experiences, and funds was another influencing factor which manifested itself in Council programs designed to encourage interest in various types of arts production and performance. The Council traditionally considered every community in the state a potential arts center.

To trace the historical progression of these influences upon the Council's growth and development, materials have been selected from the minutes of the NYSCA meetings, letters obtained from NYSCA files, comments by Council administrators and other state officials, remarks by art organization administrators, position papers prepared by the agency's staff, and the report of the New York State Commission on Cultural Resources.

Legislation Affecting the Establishment, Growth, and Development of NYSCA

In 1960, Governor Nelson Rockefeller encouraged the State Legislature to commit the state to the promotion of the availability of the arts to every citizen. In response, the lawmakers created the New York State Council on the Arts as a temporary commission to "make a comprehen-

sive survey of the state's cultural resources and to make recommendations concerning appropriate methods to encourage participation in and appreciation of the arts." This commission was allocated $50,000 to carry out its work.[1]

After two years NYSCA was given temporary agency status by the legislature. As it turned out, this temporary basis gave the agency an advantage because it was permitted to conduct imaginative explorations without establishing irrevocable policies. It further allowed the Council to gain practical experience through trial and error.[2]

Early Legislation

When the state legislature formed NYSCA in 1960, they selected arts entrepreneur Seymour H. Knox of Buffalo as chairman and Laurance Roberts, the former director of the American Academy in Rome, as the Executive-Director. These men supervised the survey which listed and evaluated the state's arts resources. From this study they concluded that the professional performing arts, which tended to be concentrated in a few metropolitan areas, were unavailable to many of the state's citizens and were not assuming their role as "arts standard-raisers." Moreover, the survey revealed that artistic and managerial staffs were

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[1]NYS Commission on Cultural Resources, State Financial Assistance to Cultural Resources, a report to the Governor and Legislature of New York State, May 1971, p. 18.

[2]Rockefeller, Environment, p. 125.

rarely compensated in any way equivalent to their efforts and talents.[1] Using these findings as the basis for Council sponsored programs, the Governor and NYSCA persuaded the 1961 legislature to approve a $450,000 appropriation for the Council.

In the ensuing years the state's lawmakers appropriated the following funds for the programs and activities of the Council.[2]

Year	Allocated Funds
1960	$ 50,000
1961	$450,000
1962	$560,000
1963-64	$534,000
1964-65	$562,000

By 1964 the Council was beginning to be recognized as a major artistic force by the state's legislators, who sought and generally accepted the agency's counsel and advice. In 1963 a bill for museum aid was proposed by a state senator in the name of the State Education Department. The bill failed twice because of the Governor's tacit disapproval of having the provisions of the legislation administered by the education department.[3]

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[1] Ibid., pp. 125-126.

[2] NYSCCR Report, p. 20.

[3] Governor Rockefeller consistently discouraged the administration of any arts legislation by the State Education Department. On numerous occasions he stated that the educational aspect of the arts represents only a small portion of the total arts scene.

Museum Aid Bill

At the November 1964 meeting of NYSCA, its members voted to give the museum aid bill their unenthusiastic blessing as long as it was presented to the legislature by the State Education Department and as long as the Council remained a temporary agency. The executive director mentioned that some members of the state government preferred that the Council administer the bill. In response to this comment, the Council members determined that before considering such a move the Council should investigate:

1. Its capacity and desire to handle the administration of it.
2. Its possible alteration of the Council's basic purpose.
3. Specific elements of the bill as it now appears, e.g., as one which is essentially educational.[1]

The minutes of the January 1965 meeting show that, in fact, the Governor had approached NYSCA concerning the possibility of administering the Museum Resources Bill. He indicated that permanent agency status would be more feasible if NYSCA were involved in this activity.[2]

In the resulting discussion it was determined that the administration of the bill in its existing form would not be desirable for the following reasons:

1. The provisions of the bill did not satisfy many of the needs of museums.

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[1] NYSCA Minutes, November 28, 1964, p. 4.

[2] NYSCA Minutes, January 28, 1965, p. 3.

2. The bill was geared to administration by the State Education Department and as such would require fairly extensive revision in order for the Council to become responsible for its provisions.

3. The administration of the existing bill might seriously impair other of the agency's activities, particularly the Touring Performing Arts Program. Without a substantial increase in staff and budget the administration of the proposed bill would be too large a task.

The members recommended a more modest program of museum aid to be administered by the Council. Such a program could be administered without damaging the Council's other programs and activities.[1] This proposed program later came into existence as the Museum Aid Program of NYSCA.

Permanent Agency Status

On May 13, 1965, Governor Rockefeller signed the bill establishing the New York State Council on the Arts as a permanent agency of the State of New York. This bill's prose is unique and its concept is unprecedented in the country.

> It is hereby declared to be the policy of the state to join with private patrons and with institutions and professional organizations concerned with the arts to insure that the role of the arts in the life of our communities will continue to grow and will play an ever more significant part in the welfare and educational experience of our citizens and in maintaining

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[1] Ibid.

> the paramount position of this state in the nation and in the world as a cultural center.
>
> It is further declared that all activities undertaken by the state in carrying out this policy shall be directed toward encouraging and assisting rather than in any way limiting the freedom of artistic expression that is essential for the well-being of the arts.[1]

Other states observed the early development of NYSCA with curiosity and interest. Some were prompted to establish similar agencies using the Council as a model. The March 1963 Council minutes mention a request from the Connecticut Legislature for information concerning the formation and organization of NYSCA.[2] When questioned about this entry, NYSCA staff members commented that many similar requests have been received from other states.

National Foundation on the Arts and Humanities Act

The national government also recognized the leadership of New York State in the area of government arts patronage. In October 1963, John MacFadyn, Executive Director of NYSCA, was called before the Senate Special Sub-Committee on Art and Humanities to testify about government arts patronage in New York State. John Hightower, his successor, was requested to speak before the same com-

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[1]Laws of New York-By Authority, Chapter 181. Article 19-1 Council on the Arts. The remainder of this bill described the makeup and duties of the Council and prescribed the policies which would change or continue after the status of the agency became permanent.

[2]NYSCA Minutes, March 13, 1963, p. 4.

mittee in March 1965 concerning the pending National Foundation for the Arts and Humanities legislation.

Hightower's testimony was preceded, on February 27, 1965, by a NYSCA meeting. During that meeting the Council members reviewed the national legislation and suggested recommendations concerning the bill. Hightower incorporated these suggestions into his testimony.[1]

At the beginning of his testimony before the senate sub-committee, Hightower stated that he was pleased to announce the "collective endorsement" of NYSCA for the pending legislation. He pointed out that the New York Council had for four years been engaged in the work of arts subsidies and that the agency's primary concern during that time "had been directed toward the audience for the arts: expanding it, increasing its awareness of the enjoyment and benefit of the arts, and supplementing its opportunities to see good art performed and exhibited." The financial condition of the arts was an indirect concern of the Council's programs, although artists and arts organizations had been materially affected by the increased number of performances resulting from NYSCA participation.[2]

Hightower then quoted some statistics selected

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[1] NYSCA Minutes, February 27, 1965, p. 2.

[2] Statement of John B. Hightower, Executive Director of NYSCA before the Senate Special Sub-Committee on Arts and Humanities, Washington, D.C., March 5, 1965, p. 2. This statement is filed with the NYSCA minutes for 1965 in the Information Center.

from the NYSCA Annual Report of 1965 which revealed that arts organizations, acting with partial Council support, had expanded the Council's effect well beyond the agency's own capacity for support. Using a four-year comparison of appropriations, communities, performances, and touring companies from the Performing Arts Touring Program, he demonstrated that the "seed money" concept of funding had been effective in this program.[1] He explained that as the number of arts opportunities increased, the Council appropriations decreased because the interest generated caused community arts patrons to provide willingly a greater portion of the necessary support.

The NYSCA director then quoted the New York agency's funding philosophy, stating that the Council found it advisable to "begin an active arts program locally in a modest and careful manner." A survey of what was already available with an eye toward a planned direction for strengthening and increasing the arts activities of a particular area provided a sensible beginning. Hightower suggested that similar considerations should be allowed at the state level before any federal funds were committed. The federal government should consider supplementing state arts programs rather than providing a set grant for each state.[2]

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[1] Ibid., p. 3.

[2] Ibid., pp. 3-4. In response to this suggestion, the Federal government provided matching-grants, but only to states with established state's arts councils with carefully planned arts objectives and programs.

Hightower terminated his testimony by stressing the importance of considering the arts as a separate concern of government. In the name of NYSCA, he urged the passage of the complete legislation--the National Foundation for the Arts (S.310 and S.315) and the National Foundation for the Humanities (S.311 and S.316). He pointed out that the passage of the National Foundation for the Humanities portion alone would not properly fulfill government's obligation to the arts because its educational orientation related to only one aspect of the nation's needs in terms of the arts.[1]

Later in 1965, the Congress of the United States passed the National Foundation for the Arts and Humanities legislation. NYSCA recommendations concerning the passage of the complete act, seed money and matching-grant funding, and arts direction on the state level were considered and, for the most part, incorporated into the bill.

Attempt at Executive Control

Since its establishment, NYSCA has been a part of the Executive Department of the state government. It would seem probable that this department would attempt to exert periodic control over the arts activities of the Council. However, there is only one instance found in the records of NYSCA where blatant control was attempted.

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[1] Ibid., p. 4.

At the April 1966 Council meeting, Hightower announced that a special proposal, calling for NYSCA support of 20 free public concerts, had been submitted by the Seuffert Band. The Executive Director's comments led the Council members to believe that legislators and members of the executive department were interested in securing aid for this organization regardless of the organization's worthiness.

> Hightower told the Council that the Lt. Governor had called him the day before and told him that a favorable decision on the proposal might seriously affect appointments to the Council, and that he and the Governor would be pleased to receive credit for an affirmative decision.[1]

The sentiments of the Council were divided on this issue. Some members favored awarding a small grant to the organization as a favor to the Governor. Others stated that "they would rather resign than have the Council become a political tool and accede to such a request." Hightower then stated that an evaluation had been made and that the organization had been found unworthy of support for a number of reasons. As a compromise solution he suggested that technical assistance be offered rather than a grant. The Council voted to accept Hightower's solution.[2]

In a letter to Lt. Governor Wilson, Hightower explained that a Council evaluation panel "as well as sev-

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[1] NYSCA Minutes, April 21, 1966, p. 7.

[2] Ibid., p. 8.

eral other extremely qualified sources" had submitted negative reports regarding the performance standards of the Seuffert Band. Moreover, since the Seuffert organization did not charge admission, the Council would be required to alter its funding policies in order to support totally rather than subsidize this arts group. "For these reasons the Council did not approve the Seuffert Band Proposal."[1]

The firm resolution of the Council to uphold and protect operational freedom and quality criteria was notable and commendable. If similar instances of attempted operational and artistic control occurred, this research failed to discover them. It may be that the resolution of this request was enough to convince would-be controllers of the Council's firm resolve to remain free from political control.

Proposed Festival Legislation

At the monthly meeting of NYSCA in January 1967, it was announced that the State Senate Majority Leader, Earl Brydges, was interested in introducing legislation which would provide financial support to summer arts festivals. Before introducing the bill, he contacted Hightower seeking counsel and advice. Hightower, in turn, consulted the Council, which expressed fears that the additional administration of a new program might cause the

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[1]Letter to Lt. Governor Malcolm Wilson from John B. Hightower, April 22, 1966.

agency added difficulty.[1]

The preamble to the proposed act authorized and directed the Chairman of the Council on the Arts to establish a program for the development and improvement of summer festivals of the arts and to make a $500,000 appropriation for such events. Moreover, the Council would be required to provide technical assistance in the form of professional management personnel, establish an advisory task force to assist in festival operations, and provide professional artists, exhibits and arts groups to strengthen the artistic appeal of the festivals.[2]

At the April 12, 1967 meeting, Hightower announced that upon his advice, Senator Brydges had "pulled" the festival bill before it was voted upon. He also stated that there was a "good chance" that the legislation would be passed in the next legislative session.[3]

In September of 1967, the bill was revised and its changes were announced at the October meeting of the Council. The Executive Director reported that most of the festival directors consulted by the Council staff favored passage of the revised legislation. On the basis of this

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[1]NYSCA Minutes, January 18, 1967, p. 5.

[2]Festival Legislation Bill, introduced into the State Senate by Messrs. Brydges, Zaretzki, Gioffre, Laverne, Seymour, Speno and Stafford, in the Assembly by Messrs. Pisani, Corbett, Castigan, Eve, Lis, and Maresca, Feb. 21, 1967.

[3]NYSCA Minutes, October 11, 1967, p. 4.

survey and his personal study of the bill, Hightower encouraged the Council members to endorse the bill and to "work with legislators to mold and secure passage of a bill that would give the Council the greatest flexibility." It was moved and seconded that the Council approve the establishment of a Festival Program to administer the new legislation. The motion was carried with one dissenting vote.[1]

This incident demonstrates the Council's concern that arts legislation be favorable to the agency. It further shows that the arts in New York State had become "politically palatable" and that legislators interested in sponsoring arts legislation sought the advice and endorsement of NYSCA.

Creation of a Committee for Legislative Review

In February 1967, Seymour Knox, chairman of the Council, recommended the formation of a new committee to study and to keep the agency informed about pending arts legislation. Knox stated that he was concerned about the "rigidity and control inherent in some of the pending legislation which could have direct or indirect application to Council activities." Six members were appointed to the committee with Dr. Moe, NYSCA Vice-Chairman, acting as

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[1]Ibid.

[2]NYSCA Minutes, February 27, 1967, p. 5.

committee chairman.[1]

Later in the year, an attorney was hired to work with the legislative committee on a study of the laws which "unwittingly affected the arts." The results of this investigation of the laws which the Council sought to amend were presented to the Governor's counsel, Robert Douglas. It is assumed that Governor Rockefeller, who was always interested in the welfare of the Council, requested this direct communication between his office and NYSCA, and that he acted upon the Council's recommendations.[2]

The Council and State Constitutional Considerations

In April of 1967 delegates from all over the state met to review and revise the Constitution of the State of New York. Prior to the Constitutional Convention, each agency of the state government was required to prepare and submit to the Governor's office a statement defining its activities and placement within the governmental structure. Because NYSCA was a recently formed agency, a new statement of purposes and placement was necessary. In addition, the Council included a statement concerning freedom of the arts to be considered for the Bill of Rights section of the Constitution.

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[1] NYSCA Minutes, February 27, 1967, p. 5.

[2] NYSCA Minutes, August 30, 1967, p. 4. Since 1967, NYSCA has retained legal counsel to perform similar duties.

Concerning its placement within the governmental structure, the Council recommended that the agency remain within the Executive Department and separate from the State Education Department or the State Board of Regents.[1] When the Governor was later granted the right to organize the Executive Department as he saw fit, he granted the Council's requests.

A memorandum, dated May 18, 1967, from Executive Director John Hightower, contained suggestions for the rewording of the Bill of Rights to include free exercise of artistic expression as well as freedom of worship. Hightower furnished two examples for consideration by the Council. The first stated:

> The free exercise and enjoyment of the arts shall forever be allowed in this state to all mankind; and no person shall be rendered incompetent to be a witness on account of his opinions on matters of artistic integrity; but the liberty of conscience hereby secured shall not be so construed as to excuse acts of licentiousness, or justify practices inconsistent with the peace and safety of this state.[2]

The second suggested rewording was more inclusive and covered academic, artistic, religious, and scientific freedom.

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[1] NYSCA Minutes, August 30, 1967, p. 4. A NYS Regent stated that, though subordination to the Board of Regents would give the Council a certain amount of political invulnerability, the effects of any budget cut would be felt in cultural activities, as they would be the first things curtailed.

[2] John B. Hightower, Memorandum to Council Members, May 18, 1967, pp. 1-2.

> The free exercise and expression of the religious, artistic, scientific and educational professions shall be allowed in this state so long as the liberty of conscience hereby secured shall not be so construed as to justify practices inconsistent with the peace, safety, or dignity of others and of this state.[1]

At the Constitutional Convention which commenced in Albany on April 4, 1967 and concluded on September 26, 1967, the "freedom of artistic expression" statement was deliberated. The delegates to the Convention, however, did not accept any part of the proposed statement. Instead, they included a very general statement in the Preamble concerning the state's obligation "to provide for the fullest development of the individual."[2]

The omission of a strong arts statement in the Bill of Rights section should not be viewed as a Council failure since the general nature and prevailing conservative tenor of this document did not lend themselves to such a specific and liberal statement. More important is the fact that NYSCA had brought its message of artistic freedom and opportunity before the New York State Constitutional Convention.

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[1] Ibid.

[2] New York State Constitutional Convention (1967), Your Proposed New Constitution: Text, Abstracts and Highlights, a booklet containing the proposed constitution prepared for the electors of the state, September 1967, p. 1.

Legislative Pressures Applied by the Council

On November 22, 1968, NYSCA held its annual policy meeting in Tarrytown, New York. At this gathering a position paper concerned with the funding of arts organizations was read.[1] In it, Mrs. David Levene, a Council member, expressed fears that the agency would soon experience budget cuts and urged individual Council members to use their "not inconsiderable" influence for the good of the agency.[2]

Mrs. Levene's plea did not go unheeded. Members of the Council began to influence and activate forces within the state which were favorably disposed towards the arts. The newly formed New York State Performing Arts Association stimulated a considerable amount of legislative pressure by urging its members to contact members of the State Legislature's Ways and Means Committee concerning arts funds for NYSCA. In addition, editorials supporting the activities and programs of NYSCA appeared in some of the state's newspapers.[3]

Though considerable pressure from outside sources was generated on behalf of the Council, the agency's campaign was not completely successful. Some major arts or-

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[1]NYSCA Minutes, November 22, 1968, p. 5.

[2]Mrs. David Levene, Some Ideas on the Funding of Arts Organizations, a position paper prepared for the NYSCA policy meeting, November 20, 1968, pp. 2-3.

[3]NYSCA Minutes, April 8, 1969, p. 2.

ganizations were reluctant to press legislators for arts funds. Even when faced with a fifteen per cent cut in funds available for arts groups, some refused to "complain, appeal, or whatever to their legislators."[1] The May 1969 Council minutes tersely describe this situation:

> Hightower said articles on our behalf had appeared in several papers. The Buffalo and Rochester orchestras are virtually bankrupt but they refuse to acknowledge the seriousness of their situations to the press. He asked Rochester to time their plea for funds with the Council's budget request but they wouldn't do it. Arts organizations generally play their cards too close and the public doesn't understand why they (arts organizations) are losing money. Until the general public is aware of the situation they won't pressure the Legislature for help.[2]

Despite the Council's efforts, the 1969-1970 budget was cut by about fifteen per cent. This was the first time that this had happened in the ten year period of the agency's existence.

Year	NYSCA Budget[3]
1965-66	$ 771,895
1966-67	$1,554,477
1967-68	$1,936,968
1968-69	$2,522,770
1969-70	$2,292,837

The Council's campaign to alert the legislature to the needs of the state's arts organizations did not come to full fruition until later in the year when arts groups,

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[1] Ibid., p. 3.

[2] NYSCA Minutes, May 8, 1969, p. 2.

[3] NYSCA Annual Report 1969-70, pp. 16-19.

faced with impending bankruptcy, appealed to that governing body for financial aid and assistance.

Arts Crisis: Council Concerns for the Financial Problems of the State's Arts Organizations

By the end of 1969 it was apparent to those concerned with arts production that the performing arts were in serious financial difficulty. The most dire predictions of the Rockefeller Panel and the Baumol and Bowen reports were being realized.

At the December 4, 1969 policy meeting of the New York State Council on the Arts, many of the causes of the financial problems plaguing the arts were discussed. The Council members agreed that performing arts organizations had reached a turning point. Whether or not they could shift from private support to other sources of support was a crucial issue in their discussion.[1]

Council members were informed that the agency's methods of operation had evolved along foundation lines. Its use of the "seed money" concept presupposed the existence of "other money" to complete and maintain projects which were seeded. Since it was questionable whether that source of revenue actually existed on a scale sufficient to meet the rapidly growing demands on it, the director suggested that the Council consider altering its operations "to develop a more substantial pattern of public

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[1] NYSCA Minutes, December 4, 1969, p. 2.

support."[1] In short, previous methods of support were really only temporary stays against the possible financial crisis of the near future.[2]

In the ensuing discussion attempts were made by the Council members to analyze the economic problems faced by the performing arts. It is interesting to note that many of the problems were the same as those discussed in the Rockefeller Panel Report and the Baumol and Bowen book. The following is a summary of the points discussed.

1. The problems of the arts were caused by a lack of philosophical accord with our system of capitalism.

2. Performing artists were no longer satisfied with the low standard of living afforded by the practice of their art.

3. Because private patronage was insufficient to cover the rising costs of arts production, the arts were forced to seek public support. In education, the American people had accepted the idea of public support, but this principle was not yet totally accepted in the arts.

4. A redefinition of the "cultural constituency" was necessary. None existed because people interested in the arts were mutually unaware of each other. The public still conceived of arts support in the nineteenth-century terms of aristocratic private patronage. An organized

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[1]Memorandum distributed to all Council members before the December 4, 1969 meeting of NYSCA.

[2]NYSCA Minutes, December 4, 1969, p. 3.

constituency could make the public aware of the problems facing arts organizations throughout the state.

5. Politicians were not convinced that arts organizations should be funded with public money. It was recommended that politicians be asked to become involved in arts activities as members of boards of directors and that every effort be made to acquaint the public with the problems facing arts organizations.

6. In order to salvage the arts, new financial resources had to be tapped. The Council members recognized that corporate contributions to the arts had, traditionally, been low and that an increase in these donations could represent a valuable source of revenue for the state's floundering arts organizations. In order for this to happen, corporations would have to become familiar with the function of arts activities in the community and these same business people would have to be convinced that the arts were of value to their public image.[1]

As a result of the foregoing discussion, the members then turned their thoughts to methods which could be employed by the Council and government to alleviate the financial situations faced by the state's arts groups. First, the Council concluded that the foundation principle of funding was adequate for dealing with small financial problems but ineffective in dealing with the larger over-

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[1] Ibid., pp. 3-5.

all problems of arts support. Massive, direct arts support by government through the Council seemed to be one solution. Secondly, it was concluded that public hearings should be conducted in many of the state's communities to determine existing techniques of arts management, financing, and support. The findings from such hearings could then be incorporated into a report for the governor which would serve as a preliminary report to the governor's proposed conference for the arts.[1]

There is no record that such hearings were held. Perhaps the immediate financial crises of the state's arts organizations precipitated action by the state legislature before the Council's survey plan could be put into operation.

Aid to Cultural Institutions Bill

By 1970 art institutions in the state had incurred about 60 million dollars in deficits. Some major performing organizations, such as the Buffalo and Rochester orchestras, were facing impending bankruptcy. Governor Rockefeller expressed his concern for the future of the arts in his 1970 Budget Message to the Legislature.

> The cultural institutions and organizations located in New York State represent a resource of incalculable value to its citizens. For many decades, these resources have attracted families, businesses, and revenue to New York State. It would be most unwise to allow these conveyors of our heritage to be lost for our future generations.

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[1] Ibid.

> In order to preserve the services of cultural institutions and organizations operating in New York State, it is recommended that $18 million be appropriated for a new program of aid to existing cultural organizations.[1]

The Governor further explained that, if the major arts institutions of the state which had been supported entirely or in part by private sources were permitted to disappear, a pressing need would develop for new organizations under government sponsorship and financing, at a much greater cost to the taxpayer. Accordingly, "modest financial aid to worthy organizations meeting strict criteria of merit and need" was a wiser course to follow.[2]

Shortly after the Governor's message, the Council met to discuss their proposed 1970 budget. The minutes of that January meeting reveal that the agency had requested an allocation of $6 million in state purposes money to run their existing programs and for fourteen new positions to administer the provisions of the Aid to Cultural Organizations Act. The Governor, however, requested only $2.317 million in state purposes money--an amount only slightly higher than that of the previous year. The Council regarded this sum as a cut in their operating allocation since it would be necessary to divert funds from existing

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[1]Governor Nelson Rockefeller, Budget Message to the New York State Legislature, January 1970. A copy of this address was obtained from the NYSCA Information Center.

[2]Ibid.

programs to administer the new act.[1]

Some NYSCA members raised questions concerning the reasons for the local assistance allocation. The Executive Director stated that the Governor considered local assistance funds of high importance, since these funds had more political protection. "Legislators would be less inclined to cut funds which directly affected their own constituents."[2]

The Council then discussed the proposed legislation. Eric Larrabee stated that the Governor, through his secretary, Alton Marshall, had stipulated several things which the Council was to avoid in its administration of the new bill.

1. Money was not to be distributed on a formula basis.

2. The Council was "to avoid the trap of legislative designation of funds spent upstate."

3. A percentage split of the money should not be made between the performing and visual arts.

The Governor felt that these stipulations would allow greater flexibility for applying organizations and for the Council in its funding judgments.[3]

Several criteria for fund distributions were also discussed. Hightower, now a Council member, related a

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[1] NYSCA Minutes, January 22, 1972, p. 2.

[2] Ibid.

[3] Ibid.

conversation which he had had with Marshall in which they both agreed that the most crucial criterion for funding should be quality. Other considerations should include competent administrative and managerial practices and evidence of "non-state" support.[1] It should be noted that these criteria had always been used in the evaluation of the applications. If anything, the new bill reinforced the agency's policies in these areas by insisting on strict adherence to these criteria.

Because the Aid to Cultural Organizations Act was proposed to alleviate the deficits of arts groups, Council members raised questions concerning the various types of income gaps. Arthur Kerr, of the Council staff, explained the three major types.

1. The operating deficit represented the difference between the total amount of money spent and the total earned income of an organization.

2. The net deficit remained after endowment monies and contributions have been applied to the operating deficit.

3. The curtailed deficit represented the income gap remaining after the arts services of an organization had been reduced.

Members of the Council expressed confusion about which type or types of deficits should be considered for

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[1]Ibid.

funding.[1]

In March of 1970, the New York State Legislature passed the Aid to Cultural Organizations Act, which provided funds for the financial assistance of non-profit organizations with an operating deficit. This type of assistance was without precedent in the state or nation.

The passage of the new act was officially announced to the Council members at the April 1970 meeting. At that time it was decided that in order to dispense the money efficiently a change in the agency's organizational structure was necessary. New staff positions for the proposed information, programming, and finance departments were needed. The legislature had previously approved six new positions for the Council's finance department section. The Council decided to use some of the previous year's contract money to purchase the services of additional staff for the other two department sections.[2]

The passage of the "big chunk of aid," as it is often referred to by arts directors, caused NYSCA to emerge from the form of a small government agency interested in foundation-type funding, into that of a major arts funding bureau, dedicated to the sustenance of ailing arts organizations.

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[1] Ibid., p. 3.

[2] NYSCA Minutes, April 9, 1970.

Aid to Individual Artists

Though the Aid to Cultural Organizations Act provided aid to arts organizations, it contained no provisions for financial aid to individual artists. The legislature assumed that the Council could provide this kind of assistance from the $2.317 million state purpose allocation. However, the Council felt that additional assistance should be provided for the individual artist.[1]

This situation was discussed by the Council members at the May 14, 1970 meeting. After considering a variety of strategies for circumventing the Act's stipulation, the Council decided to "deliberately seek out conduit institutions" and arrange local assistance grants for individual artists through them. The New York Cultural Foundation and several museums had expressed willingness to act in this capacity.[2] Several months later the Council granted money to the New York Cultural Foundation to be used for the financial assistance to individual artists.[3]

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[1]A large portion of this allocation was used for the administration of the new legislation.

[2]NYSCA Minutes, May 14, 1970, p. 2.

[3]Ruth Carsch informed the author that the Council presently uses the New York Foundation for the Arts, Inc., for the purposes of funding individual artists.

Council Clarification of
Grant Stipulations

During the first year of operation (1970) under the Aid to Cultural Organization Act, NYSCA allocated money to quality arts groups burdened with operating deficits. The funding provisions of the act were generally stated so that the agency would have greater flexibility to allocate funds where they were most needed. As the second year approached, the Council determined that it must devise more workable funding procedures so that financial support could be more systematically dispensed.

On October 8, 1970, NYSCA reviewed and passed the following resolutions prepared by their legal department:

> Resolved: . . . Grants shall cover a program year ending no later than June 30, 1971 and wherever possible shall end March 31, 1971. In those instances where adjustments are possible in the grant year proposed by the grant applicant, the Council staff shall be empowered to negotiate such adjustments.
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> Resolved: It is policy of the Council in regard to the payment of grants. . . that insofar as possible payments shall be made during that fiscal year. In implementing this policy full consideration shall be given by the Council staff to the audit requirements, to the nature of the organization and of the programs covered by the Council grant, and to the protection of the interests of the State of New York and of the Council itself.
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> Resolved: It is policy of the Council in regard to the question of non-state support . . . that a "maintainance of effort" test shall be utilized in both evaluating eligibility of an applicant for a grant and in determining its compliance with the terms and conditions of the legislation relating to such grants and the Council contract governing it. "Maintainance of effort" shall mean that the level of operating income

of the cultural organization shall not be materially reduced.[1]

Included with these resolutions was a set of operating definitions for various terms used in grant contracts. The program year was defined as that period of time in which the program or programs covered by the Council grant were performed. A cultural organization was defined as any non-profit organization which was primarily devoted to presenting, sponsoring, or encouraging cultural services. A deficit was defined as "that amount equal to the difference between the expenditures of an arts organization and its income, whether earned or unearned." A non-profit organization was defined as a group which gained no financial benefit from its income, aside from salaries accrued to any administration or staff member.[2]

The Council has employed these definitions and resolutions in the funding of arts groups throughout the state. In order to comply with these application requirements, arts organizations have found that it is necessary to fill out detailed and lengthy application forms.[3]

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[1] Resolutions for the New York State Council on the Arts, October 8, 1970, a memorandum to the NYSCA members and staff prepared by the agency's legal department.

[2] Ibid.

[3] Various arts organizations gave the author the opportunity to study copies of grant applications filed with NYSCA. They are indeed detailed and all-inclusive.

Policies and Procedures Relating to Contract Enforcement

The new contract requirements adopted by the Council in late 1970 necessitated enforcement stipulations to insure contractual fidelity. Early in 1971, when the Council dealt with this matter, its members determined that contract breaches would most likely occur in the areas of publicity, matching grants, and non-state support requirements.

The Council had always required funded organizations to publicize the name of the Council at performances supported by the agency. In many cases, however, arts organizations had not complied with this request. The new enforcement stipulation directed arts groups to comply or face "appropriate action" by the Council staff.[1]

To deal with contract breaches concerned with the inability of arts organizations to raise the complement to a matching grant, NYSCA decided to authorize its staff to permit an extension of time so that the funded organization could raise the money. If the arts group was unable to raise the money and the Council's final payment had not been made, the Council recommended that no further grants be awarded to that organization until evidence of good will, in the form of pledges or contributions for the complementing money, was provided by the offending arts or-

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[1] NYSCA Minutes, January 28, 1971, p. 2.

ganization.[1]

In the area of non-state support, the agency reasserted its philosophy of combined private-government arts patronage. Maintenance of non-state support required that the grantee organization receive, during the program year of the grant, the same amount of support from non-state sources as the organization received in the previous year. If a grantee organization failed to maintain non-state support and the final Council payment had not been made, that payment was reduced proportionately. If the final payment had been made, the organization was informed that no future grants would be approved until the necessary non-state support was raised.[2]

The Council realized that, by itself, it could not hope to maintain the financially ailing arts organizations of the state. The non-state requirement was instituted to encourage arts groups to seek new sources of revenue and to discourage the withdrawal of existing private patronage.

New York Sate Commission on Cultural Resources

On April 16, 1970, the legislature created a temporary commission "to make a study of the fiscal need of the state's cultural institutions and to make recommenda-

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[1] Ibid.

[2] Ibid.

tions for solutions to these financial problems."[1] This legislative commission traveled around the state visiting various arts institutions and conducting interviews pertaining to the problems experienced by these groups.

In March of 1971, the Commission published their findings in a report entitled State Financial Assistance to Cultural Resources. Many of the statistics quoted in that report were obtained from the records of the New York State Council on the Arts.[2] Moreover, many of the commissions recommendations were suggested by NYSCA.[3]

The Commission recommended the continuation of the Cultural Assistance Act beyond the 1970 fiscal year. It stated that although the professional performing arts were "most critically in need of dramatic assistance, other cultural organizations faced similar 'life gaps' between escalating expenses and less rapidly increasing income and contributions." An allocation of $30 million was suggested for the 1971-72 fiscal year. However, the legislature only appropriated $13 million.[4]

A new "resource concept" was recommended by the Commission to replace the previously used deficit mecha-

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[1]The seriousness of the state's art crisis is shown by the fact that NYSCCR was not appointed until one month after the passage of the Aid to Cultural Organizations Act.

[2]NYSCCR Report, p. iii.

[3]Thurston interview.

[4]NYSCCR Report, pp. 45-46.

nism of funding. Because an organization which showed a deficit for the previous year was eligible for funding the next year, the Commission felt that the deficit concept was an incentive for bad management.[1] NYSCA, following the same line of reasoning, was already instituting the resource concept for funding.

Another recommendation concerned the creation of five grant categories as guidelines to appropriation of public funds to cultural institutions and individuals. These were operating grants, for direct assistance in deficit situations; program grants, for the support of specific programs already in operation; development grants, for the development of proposed programs; fellowships, for individual artists and arts organizations interested in studying specific arts areas; and technical grants, for assistance in arts management areas.[2] These categories were adopted by the Council in the 1971-72 fiscal year.

The Commission felt that grants under all five categories should be awarded on the basis of merit and financial need. Additional consideration should be given to the nature and significance of the cultural service offered, the number of people in the geographical area served, the number and nature of other cultural resources available to the same people, the nature and extent of

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[1] Ibid., p. 46.

[2] Ibid., p. 51.

both public and private local support, and other factors deemed necessary to provide maximum encouragement and assistance for the maintenance and development of the public availability of the arts.[1] These same criteria had been discussed in Council meetings and were operational before the presentation and publication of this report.

Concerning existing sources of non-state support, NYSCCR suggested that maintenance of fiscal effort by an applicant and its patrons should be assured before the issuance of a grant by the State Council on the Arts.[2] This is a curious recommendation because the original Cultural Assistance Act of 1970 specifically called for fiscal maintenance of effort as a funding criteria. Perhaps the Commission was concerned about the lack of enforcement mechanism for this criterion.

NYSCCR believed that the Council should continue to exercise its "expert judgment of the financial health, artistic quality, and public purpose of the organizations which apply for funds under an extended program." It also found that the state, cultural institutions, and the public have been well served by the Council on the Arts.[3] These statements, in effect, absolved the Council of any blame for the state's arts crisis. In addition, the re-

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[1] Ibid., p. 54.

[2] Ibid., p. 55.

[3] Ibid., pp. 56-58.

port cited the accomplishments of NYSCA as evidence of the agency's excellent service.

The Commission supported NYSCA in its request for increased staff to process the more than 1,000 grants anticipated under a permanent program.[1] Further, it recommended that the Council expand its regional offices to include more representatives in Western New York State, the Capitol District, and Long Island.[2] There is no evidence of such expansion to date.

The Commission favored the establishment of a central reporting center which would receive the financial reports of non-profit arts organizations. This center could provide any arts funding group interested in subsidizing a specific organization with financial information about the organization. Arts groups applying for grants would also be saved the additional labor of preparing financial reports for all of their applications.[3] To date, such a center has not been formed.

While conducting their art organization interviews, the Commission discovered that many arts groups had not received payment of grants announced in September and October of 1970 until after the end of the state fiscal year, March 31, 1971. Because they were facing financial

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[1] Ibid., p. 56.

[2] Ibid., p. 58.

[3] Ibid., p. 61.

collapse, many of these organizations borrowed money from commercial banks at six to eight per cent interest against the arrival of the state's check. In effect, the grant was reduced by the amount that the arts organization had to pay in interest costs. In light of these facts, NYSCCR recommended prompt payment to organizations once a grant has been announced.[1]

NYSCCR's final recommendation concerned the appointment of a Presidential Commission on Cultural Resources to identify the federal government's role in the nation's cultural life. Many of New York State's cultural organizations and resources possessed a duality; they were, at once, state resources and national monuments of American culture. Specifically, NYSCCR wanted the Presidential Commission to identify and bring to public attention the need for the preservation and development of New York State based cultural organizations.[2] Probably the Commission made this recommendation in hope that NYSCA would receive a larger share of federal arts funds.

Council-Legislature Cooperation

When one considers the effects of legislation upon the Council or the Council's effect upon arts legislation, one is reminded of the "chicken-egg" conundrum. It really does not matter that one or the other body is more effec-

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[1] Ibid.

[2] Ibid., p. 61.

tive. What does matter is the fact that the combination of Council-Legislature cooperation has provided arts opportunities, assistance, and experiences for arts organizations and the population of New York State.

Equitable Geographic Distribution of Arts Opportunities and Funds

Throughout America, artists and arts organizations acknowledge New York City as the center of the performing arts because this city houses many of the nation's finest performers and arts groups. In 1961, the New York State Council on the Arts organized and proceeded to conduct surveys pertaining to the state's cultural resources and the population's art consumption.

Based upon the findings of this survey, NYSCA determined to provide quality arts experiences for the entire population of the Empire State.[1] However, because so many of the state's residents and arts organizations are located around the New York City area, there were some in the state who feared that arts experiences and funds would not be equitably distributed throughout the state. These fears were compounded by a traditional distrust of state projects designed to benefit both up-state and down-state residents. Similarly designed projects often resulted in the "lion's share" of funds and benefits being diverted to

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[1] Ibid., p. 18. The geographic location of New York City was, in part, responsible for the lack of arts opportunities up-state. New York City is located in the extreme south-eastern corner of the state.

down-state communities.

Interest and Population Factors in the Distribution of Arts Opportunities

From its inception, the Council has been interested in generating arts interest at the local level. This agency realized that merely to provide arts opportunities was not enough. A community interest was prerequisite. Consequently, NYSCA encouraged the development of cultural organizations dedicated to the sponsorship of artistic events within the community.

Population concentration had a direct influence upon the establishment of these sponsoring arts groups and upon the dissemination of arts opportunities. As a rule, the Council tried to support cultural events wherever interest was most intense. Because there were more arts-minded individuals and groups in the more heavily populated areas, cultural events were also more numerous there. However, the Council has endeavored to remain sensitive to the cultural needs of the rural residents of the state and has tried, whenever possible, to provide arts experiences for them.

Increase in the Number of Community Cultural Organizations

The number of cultural organizations (arts councils) interested in sponsoring community cultural events has increased since the Council's establishment in 1960. Many communities both large and small witnessed the forma-

tion of such groups dedicated to the importation of cultural events to their communities at prices which can be afforded by the general public. In most instances, NYSCA subsidized such performances up to 50 per cent. Where, formerly, a community could not pay for a local performance of a quality arts organization, it could, with Council support, sponsor that presentation at a lower price through its local arts council.

In 1969, NYSCA issued a booklet entitled How the New York State Council on the Arts Can Serve Your Community. This booklet stated that "within a single year (1968) the Council provided assistance for arts activities in over 350 New York State communities" of all sizes.[1] The brochure also furnished statistics concerning the increase in the number of community arts councils throughout the state. Between 1960 and 1969, the number of local arts councils in New York State increased from 17 to 322. In 1972 the number is even higher, though accurate statistics are not available.

The proliferation of arts councils demonstrates an interest in promoting cultural events locally. However, audience attendance at such presentations is a better indicator of public interest in the performing arts.

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[1] How the New York State Council on the Arts Can Serve Your Community, a booklet prepared by the Publications Department of NYSCA, 1969.

Increases in Audience Attendance

Audience attendance at cultural events within the state generally increased between 1960 and 1970. In 1970 NYSCCR conducted a survey of audience attendance at selected cultural institutions. The author extrapolated the following statistics from that survey.

AUDIENCE ATTENDANCE AT SELECTED CULTURAL INSTITUTIONS

Institution	1960	1968	1969	1970
Albany League of the Arts	2,200	16,000	11,000	12,000
Brooklyn Academy of Music	406,000	495,146	518,629	600,822
City Center of Music and Drama	702,861	1,277,370	1,230,494	1,253,333
Chautauqua Institution	47,500	56,700	46,500	64,000
Kleinhans Music Hall (Buffalo)	355,930	421,126	458,742	430,295
Philharmonic Hall (NYC)		915,163	893,442	753,464
Saratoga Perf. Arts Center		279,181	289,767	338,696

The attendance figures for presentations of each of the above arts institutions increased between the years 1960 and 1968. It is interesting to note that there was a decrease in attendance between 1968 and 1970 in the institutions which house the state's two major orchestras (Philharmonic Hall and Kleinhans Music Hall). This statistic, however, reflects the total uses of the halls and may not accurately represent actual orchestra performance attendance.[1]

A recent study conducted by the Harris pollsters for the Performing Arts Association of New York State revealed that attendance at performances of the state's professional performing arts organizations has risen sharply since 1960. They attribute the increased attendance to population growth, the proliferation of community arts organizations, and increased interest in cultural activities.[2] Unfortunately, this report did not state which of these factors was most influential.

One can only speculate about whether increased attendance at cultural events was caused by normal population growth or increased interest in the arts. Some facts provided for the NYSCCR Report by NYSCA and the NYS Office of Planning and Coordination may shed some light on this

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[1] NYSCCR Report, pp. 105-108.

[2] Harris Pollsters, A Study of the Non-Profit and Cultural Industries in New York State (Saratoga Springs, N.Y.: Performing Arts Association of NYS, Saratoga Performing Arts Center, 1972), p. 36.

matter. In 1970 sports events attracted an audience of 23 million, state parks and recreation areas attracted 39 million, and arts events attracted 57 million of the state's residents. The Commission maintained that since 1960 and the establishment of NYSCA, "the proportion of the state's population attending arts events, as compared with those attending athletic events, has risen sharply."[1] This evidence would seem to indicate an increase in arts interest and opportunities for attendance at arts events.

When questioned about increased interest in the arts, Richard D'Anjou, director of the New York Foundation for the Arts, stated that over the past twelve years interest in arts events among the state's residents had "increased tremendously." D'Anjou attributed this growth, in large part, to the activities and programs of NYSCA.[2]

Dissemination of Arts Opportunities

If interest in the arts has increased since the establishment of NYSCA in 1960, what did the agency do to foster this growth? What were the programs and activities which disseminated the varied arts opportunities throughout the state?

From 1960-1970, the Council sponsored a performing arts touring program. Scaled-down productions of operas

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[1] NYSCCR Report, pp. 8-10.

[2] Interview with Richard D'Anjou, director of the N.Y. Foundation for the Arts, New York, N.Y., October 7, 1972.

and ballets were presented for the residents of many of the state's communities. These performances, co-sponsored by community arts councils and the New York State Council, often included lecture-demonstrations designed to educate audiences to that particular art form.[1]

Orchestra tours were also booked by local sponsors through the Council. The New York Philharmonic, Buffalo Philharmonic, and the Rochester Symphony orchestras often received grants for tours to areas surrounding their home cities. Community, public school, and college concerts, presented by these orchestras and other touring groups, were subsidized as part of the Council's audience education activities.[2]

An examination of the statistics contained in an eight-year comparison of the professional performing arts Touring Program will provide some help in determining the distribution of Council sponsored arts activities throughout the state.[3]

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[1]NYSCA Minutes, April 13, 1961, p. 2.

[2]Ibid.

[3]NYSCA Annual Report 1969-70, p. 29.

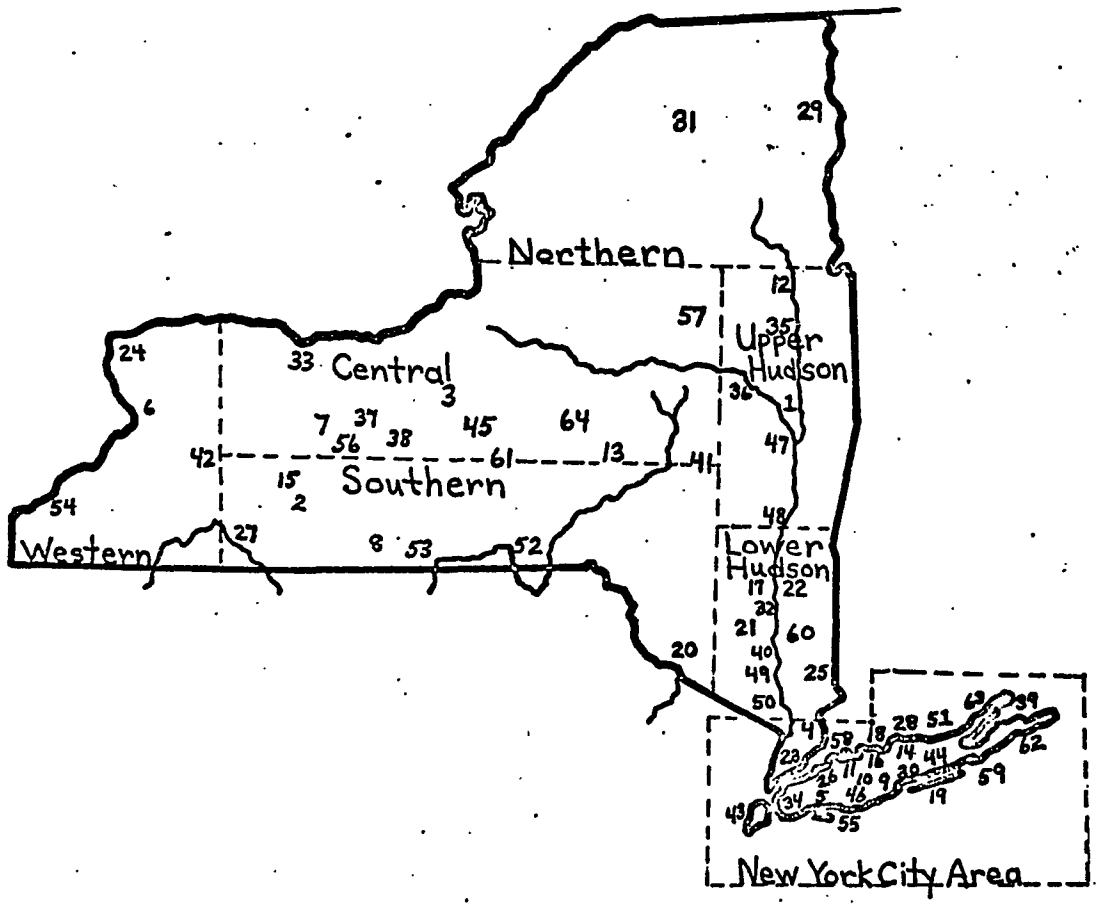
EIGHT-YEAR COMPARISON OF
THE TOURING PROGRAM

Year	Touring Companies	Performances	Communities	Local Sponsors
1961	6	92	46	40
1962	9	107	53	45
1963	57	224	88	68
1964	70	223*	92	120
1965	84	259	109	145
1966	95	278	100	139
1967	111	345	99	147
1968	166	427	91	132

*Not including 30 in-school concerts

Over the eight-year period, the number and variety of touring companies and performances increased steadily. The number of communities where performances occurred and the number of local sponsors increased until 1965 and then remained rather stable.

In 1969, the funds for the Touring Program were cut from $212,602 (1968-69) to $72,425. This figure did not include the $65,000 used for the Composer in Performance or the State University programs. A map (Page 143) shows the locations and distribution of the 100 concerts and recitals given by 32 soloists and 37 ensembles during the 1969-70 season. Thirty-four of these communities are located in the Lower Hudson Valley, New York City, and



Concerts

1. Albany
2. Alfred
3. Baldwinsville
4. Bronx
5. Brooklyn
6. Buffalo
7. Canandaigua
8. Elmira
9. Farmingdale
10. Garden City
11. Glen Cove
12. Glens Falls
13. Hamilton
14. Hauppauge
15. Houghton
16. Jamaica
17. Kingston
18. Locust Valley
19. Merrick
20. Middletown
21. New Paltz
22. New Hyde Park
23. New York City
24. Niagara Falls
25. North Salem
26. Old Westbury
27. Olean
28. Plainview
29. Plattsburgh
30. Port Chester
31. Potsdam
32. Poughkeepsie
33. Rochester
34. Rockaway Park
35. Saratoga Springs
36. Schenectady
37. Seneca Falls
38. Skaneateles
39. Southold
40. Spring Valley
41. Springfield Gardens
42. Springville
43. Staten Island
44. Stony Brook
45. Syracuse
46. Syosset
47. Troy
48. Valatie
49. White Plains
50. Yorktown Heights

Recitals

51. Bay Shore
52. Binghamton
53. Corning
54. Fredonia
55. Freeport
56. Geneva
57. Gloversville
58. Great Neck
59. Massapequa
60. Pawling
61. Plainview
62. Riverhead
63. Setauket
64. Utica

TOURING PROGRAM CONCERTS
AND RECITALS 1969-1970

Long Island areas, which are the most heavily populated areas of the state, containing approximately one-half of the state's residents. The remainder of the communities receiving performances (30 or approximately one-half) are located in up-state communities of varying sizes.[1]

The 1964 World's Fair in New York City was used by the Council to further educate New York State residents to the arts. A large amount of money was expended for arts exhibits and concerts held in the New York State Pavilion. Because so many people, from all over the world, visited the pavilion, it was difficult to ascertain the number of New York State residents who experienced these presentations. Council observers, however, estimated the number to be very high.[2]

The NYSCA's sponsorship of the program called Professionals Teach the Performing Arts was instrumental in educating young musicians and audiences in musical performance. Instituted in 1965 with 60 attractions and a $50,000 budget, the program continued under NYSCA sponsorship until 1970 when its administration was assumed by the State Education Department's Division of Arts and Humanities. In that year, the program reached 75,000 students through the efforts of some 275 sponsors.[3]

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[1] Ibid., pp. 27-29.

[2] Thurston interview.

[3] NYSCA Annual Report 1969-70, p. 33.

When the State Education Department assumed the administration of the program, the Council retained the right to prepare the list of performer-teachers to be employed. By this method the Council felt that it could maintain a quality control on the artists selected.

Larry Coulter, the director of the PTPA program for the Division of the Arts and Humanities, stated in 1972 that the program, operating on a budget of $40,000, had reached approximately 100,000 children since 1970 and that each program is supported by the education department up to 50 per cent for each presentation.[1] The coverage of this program is limited mainly to down-state schools, as most of the artists on the Council's selection list are from the New York City area and because other professional commitments do not allow these performers to be absent from the city for extended periods. Coulter explained that the farther a performer moves from New York City, the higher his fees. Though the State Education Department might be able to absorb its half of the expenses without difficulty, the school district involved might find the cost prohibitive. As a solution to this problem, Coulter suggested that the Council allow the State Education Department to compile its own lists of artists from all over the state or that the Council revise its ex-

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[1]Interview with Larry Coulter, Department of Humanities and Performing Arts, Albany, N.Y., November 22, 1972.

isting list with the same objective in mind.[1]

Sensitivity to Divergent Musical Interests

Before 1966, NYSCA's musical activities were limited, for the most part, to musical presentations which were serious in nature. Folk and "pop" music performances were ignored because:

1. The popular musical forms were readily available to the public. Council members felt that touring presentations should deal with the less familiar musical forms of opera, ballet, and symphonic music.

2. The pressing financial needs of the state's established serious performing organizations were given first funding priority.

3. Council funds were very limited until this time. In 1966 the Council's allocation was raised by about $200,000, making funds available for programs involving other musical forms. When questioned on this matter, Ellen Thurston assured the author that the absence of popular musical presentations was not the result of a feeling that these types of music were inferior.[2]

At the April 1966 meeting of NYSCA the members discussed a proposal for a tour of "new jazz" ensembles. Three leading exponents of experimental jazz, the Albert

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[1]Thurston interview.

[2]NYSCA Minutes, April 21, 1966, p. 7.

Ayer Quintet, Sun Ra and his orchestra, and the Guiseppe Logan ensemble, were selected to give a six-day series of concerts and workshops in the music departments of six up-state colleges.[1] This tour marks the beginning of the Council's active participation in the realm of popular musical forms.

With the institution of the Ghetto Arts program in 1967, the Council deepened its interest in that segment of the state's residents which had few opportunities to experience the arts. At that time Hightower commented that he felt that this program, instituted in New York City, could be expanded to other New York State cities.[1] This was in fact the case. Such activities as Jazzmobile and Summer on Wheels, utilizing popular musical forms, made extensive tours of Black and Puerto Rican ghetto areas in the major cities of the state.[2]

From this very modest beginning grew a very extensive Ghetto Arts program. Presentations of music, drama, and dance created and produced by ghetto artists were of value in helping these residents through their self-identity crises. The art world, on the other hand, has gained artistic insight from the new ideas which emerged from the ghettos.

The New York State Council also concerned itself

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[1] NYSCA Minutes, August 30, 1967, pp. 1-2.

[2] Celebrate Yourself, an unpublished brochure prepared by the Summer on Wheels organization, 1970.

with the suburban population. At the September 1969 meeting of the Council, John Hightower announced that the Governor wanted the Council to do something for the artistic needs of the suburbanite, the so-called "Forgotten Man."[1]

The Council responded to the Governor's request with a proposed Suburban Arts program. This program proposed the use of crafts and music as a means of arts involvement for this segment of the population. Unfortunately, the arts crisis of 1970 and the subsequent passage of the Aid to Cultural Organizations Act caused this proposed program to be dropped. The fact remains, however, that NYSCA was concerned about this large segment of the state's residents.

The arts needs of still another segment of the population were considered by the state arts agency. Arts interests and needs of the state's inmates in prisons and mental institutions were examined by the Council. In November 1967, NYSCA subsidized a performance by the Hudson Valley Philharmonic Orchestra at the Wallkill State Prison. A letter from Alexander Aldrich, Director of Prisons, to Governor Rockefeller stated:

> Last Saturday night Elizabeth and I attended a concert by the Hudson Valley Philharmonic Orchestra . . . . What was unusual about this concert was the hall. It took place in the gymnasium of the Wallkill State Prison, and was attended by an overflow audience of inmates, who were not compelled to go but were allowed to if they wished. The concert was made possible by support of the State Council on the Arts. I cannot

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[1] NYSCA Minutes, September 25, 1969, p. 2.

> tell you how successful it was, not only for the prison and the inmates, but also for the orchestra . . . . I warmly suggest that you authorize the Council to make a study of the state's resources and needs for institutional use of the arts.[1]

In response to this letter Governor Rockefeller requested the Council to formulate a program for arts presentations and activities in prisons and mental hospitals. The agency conducted a survey to ascertain the artistic needs of inmates in state prisons and hospitals. Based upon this survey, further plans were formulated and executed for additional presentations and activities involving inmates.[2]

The New York State Council has operated upon the basic assumption that the best way to create interest in the arts is to expose people to live quality arts presentations. Moreover, this agency has made every effort to remain sensitive to the divergent arts interests and needs of the state's residents and to insure an equitable distribution of arts experiences throughout the Empire State.

Equitable Distribution of Funds

Approximately one-half of the state's population resides in down-state communities with the greatest portion located in the New York City area. The remainder is spread out over the rest of the state's rural areas, vil-

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[1]Copy of a letter from Alexander Aldrich to Governor Rockefeller, November 16, 1967.

[2]NYSCA Minutes, September 25, 1969, pp. 2-3.

lages, and small and large cities. Because New York City is a great cultural center, more than two-thirds of the state's performing arts organizations are housed within its boundaries.

When considering the equitable distribution of funds by the New York State Council on the Arts, it must be remembered that up-state arts organizations do not receive one-half of the state arts allocations though up-state communities may receive one-half of the arts services. Equitable distribution of funds does not necessarily mean equal distribution of funds.[1]

NYSCA annual reports from 1962 to 1971 list many Council sponsored activities including a brief description of the event, the name of the performing organization, the name of the community, and the amount of money allocated for each performance. A perusal of these lists reveals a rather complete picture of the equitable dispersion of arts opportunities and funds. Moreover, NYSCA minutes from 1960 through 1972 contain many comments by Council members urging the agency's staff to be sensitive to the art needs of up-state communities. Recent interviews with up-state organizations also indicate that these groups do not feel that there has been any funding bias on the part of the Council in favor of New York based arts groups.

The following chart shows the total Council allo-

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[1]Carsch interview.

cations for the years 1964-1970 and the amounts spent on programs containing musical presentations. The programs involved were Touring, Education Presentations, Special Projects, Festival, Ghetto Arts, and Professionals Teach the Performing Arts. With the exception of the 1969-70 season, approximately one-half of the Council's total allocation was spent on programs which provided musical presentations for communities throughout the state. Approximately half of the money spent on these programs was earmarked for up-state presentations.[1]

Year	Total Allocation	Music Allocation
1964-65	$ 562,335	$ 265,475
1965-66	$ 771,895	$ 375,286
1966-67	$1,554,477	$ 490,895
1967-68	$1,936,968	$ 840,010
1968-69	$2,522,770	$1,083,755
1969-70	$2,292,837	$ 810,000

The New York State Commission on Cultural Resources, in its 1970 report on the uses of the $18,000,000 local assistance aid, listed state aid grants to cultural organizations by county.[2]

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[1] NYSCA Annual Report 1966-67, p. 76 and NYSCA Annual Report 1969-70, p. 121. Though many of the presentations of these programs are non-musical, numerous statements in the agency's records reveal that over half of the Council's expenditures are used for musical activities.

[2] NYSCCR Report, pp. 145-163.

County	Number of Funded Organizations	Allocations
Albany	11	$ 230,407
Bronx*	6	$ 173,200
Broome	7	$ 173,310
Chautauqua	7	$ 92,568
Chemung	2	$ 20,000
Chenango	3	$ 25,450
Columbia	2	$ 8,000
Dutchess	1	$ 70,000
Erie	27	$ 929,827
Essex	2	$ 48,180
Franklin	2	$ 4,645
Hamilton	1	$ 13,655
Herkimer	1	$ 2,000
Jefferson	2	$ 17,000
Kings*	18	$ 1,007,716
Lewis	1	$ 48,500
Madison	3	$ 48,740
Monroe	22	$ 965,311
Montgomery	3	$ 22,885
Nassau	26	$ 313,470
New York*	272	$11,126,418
Niagara	2	$ 81,748
Oneida	9	$ 84,525
Onondaga	20	$ 462,920
Ontario	1	$ 19,830
Orange	11	$ 82,560

County	Number of Funded Organizations	Allocations
Orleans	1	$ 5,000
Oswego	3	$ 12,990
Putnam	7	$ 42,000
Queens*	11	$ 134,930
Rensselaer	10	$ 53,510
Richmond*	4	$ 78,000
Rockland	2	$ 5,000
St. Lawrence	8	$ 66,280
Saratoga	3	$ 174,500
Schnectady	3	$ 121,705
Schoharie	1	$ 2,500
Seneca	1	$ 5,000
Steuben	3	$ 16,000
Suffolk	26	$ 206,609
Tompkins	9	$ 106,736
Ulster	5	$ 68,372
Warren	3	$ 45,500
Wayne	1	$ 12,170
Westchester	35	$ 455,550
Yates	1	$ 8,000

*Counties within the New York City area.

Before determining whether these funds were equitably distributed, one must first consider the following:

1. As required by the 1970 Aid to Cultural Organizations Act and the traditional Council attitudes concerning

arts support, population concentration was a factor in the allocation of state funds to the arts. The New York City area is the most densely populated area of the state. Because there are many people to be serviced and because there are more organizations in this area, more funds were allotted to this area. Other areas with concentrated population and numerous arts organizations, such as Buffalo, Rochester, Syracuse, Binghamton, and Albany, were granted proportionate sums for the arts.

2. Over half of the state's arts organizations are housed in the New York City area. The NYSCCR Report claimed that half of the 311 arts groups in this area provide state-wide arts services. In addition, the report claimed that half of these groups spend at least half of their budgets on up-state projects.[1]

3. The State Legislature and NYSCA were aware of the traditional distrust by up-state citizens of projects which claim to equitably distribute state monies throughout the state. Legislators closely observed the Council's distribution of these local assistance funds.

4. Grants awarded to organizations outside of the New York City area tended to have local significance in that the services provided by these arts groups were generally

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[1] Ibid., pp. 34-37. This report contains a selected list of 43 New York County based arts organizations which provide state-wide arts services. Of these organizations, more than half were concerned with musical arts production.

limited to the geographic areas where the funds were allocated.

The New York State Commission on Cultural Resources reported that of the total allocation of grants to New York County $5,105,040 or approximately 50 per cent of the total allocation was directed toward cultural institutions which served the entire state. Extrapolating from these figures, high and low estimates were devised for the arts organizations in the complete New York City area. This area, containing 311 funded arts institutions, is comprised of New York, Bronx, Kings, Queens, and Richmond counties. Of the total $17,795,902 of local assistance money, this area received $12,520,264 or about 70 per cent of the funds. These arts institutions represented 51 per cent of the cultural organizations funded by the Council. The remaining 298 funded arts organizations received $5,275,638, or 30 per cent of the total allocation.

Using NYSCCR's formula, if half of the funds allocated to New York area cultural institutions were used for state-wide services, approximately $6,260,132 could be added to the up-state figures. This high estimate would bring the total allocation spent for up-state arts services to $11,535,770 or 64.8 per cent of the total allocation. It is reasonable to assume, however, that at least half of the funds allocated to New York based arts institutions providing state-wide arts services were used for arts production in the local area. The remaining

$3,130,066 were then used for up-state arts presentations. The addition of this sum to the already allocated up-state funds yields a low estimate of $8,405,704 or 47.2 per cent of the total allocation. In either case, the distribution of funds to up-state areas was more than equitable if one considers the density of population in the New York City area and the numerous arts organizations located there.[1]

A recent interview with Howard Bradley, President-General Manager of the Buffalo Philharmonic Orchestra, provided more evidence of the Council's good faith in the matter of equitable distribution of funds. Of all of the funded arts institutions in New York State, the Buffalo Orchestra has consistently received the largest grants.[2]

1970-71	$360,000
1971-72	$306,000
1972-73	$278,000 projected

If NYSCA's main interest had been the subsidization of New York City based arts organizations, the possibility of such grants for the Buffalo organization would have been extremely unlikely.

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[1]These estimates were shown to Robert Maurer, director of NYSCCR, on November 22, 1972 in Albany, N.Y. Maurer stated that these estimates were realistic though he believed that the true amount spent on up-state activities lay somewhere between the above stated high and low estimates.

Summary

The years 1960-1971 were unique years in the arts history of the State of New York. At the beginning of the decade, the state legislature cautiously established the Arts Council to provide arts experiences for the state's residents and to oversee and subsidize the state's arts production. As the Sixties progressed, this same lawmaking body became very interested in the cultural life of the state and often turned to the New York State Council on the Arts for advice and direction. So strong was the agency's leadership and direction that the legislature responded readily to the 1970 arts crisis by enacting the Aid to Cultural Organizations Act. The "natural" acceptance of NYSCA as the dispensing agency for the unprecedented $18 million allocation demonstrated the considerable influence which the Council had gained over the ten year period.

Throughout its brief history, the Council has tried to remain sensitive to the needs of the entire population of the state. Its varied programs were designed to provide arts experiences and opportunities which would interest and attract as many segments of the state's citizens as possible. Beginning in a rather conservative manner with touring programs, technical assistance programs and educational programs, the Council gradually expanded its activities to include projects concerned with jazz and folk music presentations, performing arts workshops, sum-

mer festivals, ghetto arts presentations for urban citizens, and presentations for the inmates of the state's mental and penal institutions. Finally, in 1970, the Council and the state legislature became involved in the direct deficit subsidization of financially ailing performing arts organizations.

NYSCA was always concerned with the equitable geographic distribution of arts opportunities. It encouraged the proliferation of arts sponsoring organizations and co-sponsored numerous performances of high quality performing groups throughout the entire state. It was possible for any community, no matter how isolated, to avail itself of Council sponsored activities. Indeed, lists of performance locations found in NYSCA annual reports (1965-1971) reveal the wide and equitable geographic distribution of Council sponsored arts opportunities.

The equitable distribution of NYSCA funds was another concern of the Council. Because half of the state's population and the major portion of its performing arts groups are located in the New York City area, it seemed reasonable to assume that the largest share of Council funds would go to arts groups in that area. This appears to be the case, at least on paper. However, more than half of the performing arts groups located in the New York City area provide state-wide services. At least half of their funds are expended for up-state arts activities.

Using statistics provided by the Council and the

New York State Commission on Cultural Resources, the author estimated that at least 47.2 per cent of NYSCA's total allocation for 1970 was spent for up-state arts activities. When one considers the state's population distribution and the large number of arts organizations residing in the New York City area, it appears that NYSCA funds are equitably dispensed throughout the Empire State.

CHAPTER IV

THE COUNCIL AS VIEWED BY FUNDED ORGANIZATIONS

Many of the sources quoted thus far are closely associated with government support to the arts. Moreover, many of these sources are involved with the operation and activities of the New York State Council on the Arts. In order to gain a more objective view of government arts support and NYSCA, interviews were conducted with administrators representing New York state-supported arts organizations. The opinions expressed by these persons were probably representative of those held by many similar organization directors who were not interviewed.[1]

The arts administrators interviewed were selected for the following reasons:

1. Each director represented the views of a Council-funded arts organization toward the procedures, operation, and personnel of NYSCA. Because most performing arts organizations within the state are receptive to government arts support, the art directors selected for

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[1]The directors interviewed often mentioned other arts organizations in the state having similar activities and views.

interviews were associated with Council-subsidized arts organizations.[1]

2. The location of each organization was considered. Individuals representing arts groups located in New York City, the Capitol District, the Southern Tier, and Western New York State were selected. Most of the organizations selected were located in up-state areas to determine better the amounts of Council aid provided to that area and to ascertain the types of activities funded.

3. The size and activity of each group was considered in the selection process. Individuals representing organizations involved in orchestral, dance, and opera performances were selected. In addition, persons representing the State Education Department, the New York State Commission on Cultural Resources, and several small community arts councils were chosen for interviews.

The directors interviewed were:

Richard D'Anjou, Director
New York Foundation for the Arts, Inc.
149 W. 45th Street
New York, New York 10036

Howard Bradley, President-General Manager
Buffalo Philharmonic Orchestra
Buffalo, New York 14201

Ted Mirczak, Member of the Board of Directors
Rensselaer Polytechnical Cultural Center
Newman Center
Rensselaer Polytechnical Institute
Troy, New York

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[1]In 1970 alone, the number of arts groups applying for Council grants was more than twice the number awarded.

James Wheeler, Director of the Art Gallery
Patterson Public Library
Westfield, New York 14787

Carmen Savoca, Producer
Tri-City Opera Company
315 Clinton Avenue
Binghamton, New York 13905

Larry Coulter, Director of Performing Arts Section
Division of the Humanities and Performing Arts
State Education Department
Albany, New York 12224

Graham Smith, Manager
The Company of Man, Inc.
647 Elmwood Avenue
Buffalo, New York 14222

Robert Maurer, Director
New York State Commission on Cultural Resources
State Office Building
Albany, New York 12224

Additional interviews were conducted with several Council evaluation panel members involved in orchestra and dance assessment. Each of these persons asked to be cited anonymously. A final interview was obtained with an artist sponsored by the Council as a lecturer and technical assistance advisor.

Questions Covered in Each Interview

Each person interviewed was asked a series of questions pertaining to issues discussed earlier in this study (see Appendix). In some instances, questions were altered or omitted depending upon their applicability to the activities or interests of the arts organization.

The first question concerned the function of the arts organization in the total state arts scene. Information gained from this question was helpful in determining

the organization's influence upon the state's cultural life and the fairness of the amounts of money granted by NYSCA.

The second inquiry was concerned with the organization's attitudes toward private and government patronage. The amount of private patronage received was requested as well as information pertaining to increases or decreases in private resources over the last few years. Similar queries were made about corporate and local government contributions. In most cases, actual statistics were not offered, although opinions and very general estimates were sometimes volunteered.

Specifics were requested concerning NYSCA grants to each organization. Information about grant types, amounts awarded, and purposes for grants was solicited from each arts group administrator.

Because opponents of government arts support are vociferous about "control" placed upon arts organizations by governing bodies, questions about possible government interference in arts production were asked of each director. The responses received were similar and highly significant.

Questions concerned with their organization's arts education activities were asked of each director. These answers were then compared with current arts education philosophies and practices espoused by the representatives of the State Education Department's Division of the Human-

ities and Performing Arts and the New York State Commission on Cultural Resources.

Finally, responses were sought pertaining to each director's reaction to the NYSCA application procedure, evaluation process, funding philosophy, funding process, and personnel. In order to encourage frank replies, certain concessions were made to cautious individuals. If an individual felt that a piece of information might prove detrimental to himself or his organization, he was told that any use of the material would be non-specific and that his name would not be identified. This study would lack the objectivity it requires if some of these comments were deleted.

The Place of the Interviewed Organizations in the State Arts Scene

The New York Foundation for the Arts

The New York Foundation for the Arts, Inc., was established by NYSCA in February 1972. It was created, in part, to administer certain programs originated by the Council, to circumvent certain restrictive stipulations contained in the Aid to Cultural Organizations Act of 1970, and to "alleviate certain situations which government bureaucracy imposed upon arts organizations."[1]

Richard D'Anjou, the Foundation director, freely admitted that this organization is a Council-funded "con-

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[1]D'Anjou interview.

duit" agency which channels money to various causes favored by the Council and acts as that agency's representative in some program matters. To be specific:

1. The Foundation administers small grant programs (under $5,000) formerly administered by the Council, such as the Technical Assistance, Touring, Traveling Exhibitions, and Special Projects programs. Because the Council has become increasingly involved in the awarding of large grants, it felt that the allocation of small grants could be handled better by the staff of a satellite agency.

2. State agencies are prohibited by law from receiving gifts, grants, or donations from sources outside of the state or federal government. The New York Foundation for the Arts acts as recipient for such gifts. This circumvention of state law is legal because the Foundation is, at least technically, a separate entity from NYSCA.[1]

3. In the future, the Foundation proposes to act as a loan association by allowing arts groups to borrow money against already awarded, but tardy, government grants. This system will provide interest-free loans to arts organizations who experience difficulty in obtaining interim financing from commercial banks due to a lack of collateral or personal guarantees from persons deemed finan-

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[1]Ibid. Most of the small grants are awarded to individual artists and small performing groups. The programs mentioned above are administered by the Foundation but are still listed under Council programs.

cially responsible.[1]

From December 1, 1971 through September 30, 1972, NYSCA and the Foundation conducted a modest experimental loan program along the lines described above. During this period $257,000 was loaned, interest free, to 65 arts organizations within the state. The New York Foundation is presently soliciting funds from private resources to continue and expand the program. D'Anjou stated that a grant of $30,000 is pending from a foundation and $50,000 is being solicited from commercial New York State banks. If these grants are received, it is possible that the Foundation would have approximately $337,000 to lend during the 1973 fiscal year.[2]

The Buffalo Philharmonic Orchestra

The Buffalo Philharmonic Orchestra provides musical services to the city of Buffalo and the surrounding eight counties. Operating with an annual budget of over $1.5 million, this orchestra sponsors numerous concerts, educational presentations, and limited tours through the Western New York area.

Howard Bradley, the orchestra's manager, stated that the 1972 musicians union contract allowed the orchestra management the freedom to divide the orchestra into

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[1]Richard D'Anjou, Fact Sheet: Revolving Fund, a position paper prepared by the New York Foundation for the Arts, September 30, 1972.

[2]D'Anjou interview. This loan system was one of the recommendations made by NYSCCR in its 1970 report.

units as small as eighteen members for presentations in various sectors of the community and surrounding area. This "contract freedom" has allowed the organization to give performances at various events in ghetto, rural, and suburban areas. These performances have given the orchestra wider exposure in the community, have demonstrated to the public that the orchestra can be an integral part of their lives, and have provided added income for the performing musicians involved.

In the future, Bradley hopes to create an "arts on demand" situation whereby any organization, within the eight-county area, can hire the services of part or all of the orchestra for specific events.[1]

The Rensselaer Polytechnical Chapel and Cultural Center

The Chapel and Cultural Center is located in the newly constructed Newman Center on the campus of the Rensselaer Polytechnical Institute in Troy. Since 1970, the Center's directors, with the help of NYSCA, have sponsored cultural presentations for the residents of the Troy area. Such organizations as the Albany Symphony Orchestra and the New York City Ballet Company have appeared in the Center's facilities.

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[1]Bradley interview. The Syracuse Symphony Orchestra has the contract freedom to send out as few as four musicians to perform for any group willing to pay for their services. Bradley feels that this amount of freedom will not be allowed to the Buffalo orchestra because of union restrictions.

Local arts groups are also provided rent-free space within the Center. Ted Mirczak, one of the Center's original directors, stated that this community cultural organization has appreciably increased arts opportunities in the Troy area and has proven a valuable link between the college and the community.[1]

The Patterson Public Library

The Patterson Public Library is located in the small western New York village of Westfield. In 1970, the library's board of directors decided to convert part of the facilities into a small art gallery. James Wheeler, the head librarian, applied to NYSCA for technical and financial assistance in the gallery construction. Since that time, the new gallery has been used for public art exhibitions, musical presentations, and lectures, which are offered to the community's 7,000 inhabitants at little or no admission charge. These programs are financed by Council grants, library funds, and private patrons interested in community cultural presentations.[2]

The Tri-City Opera Company

The Tri-City Opera Company of Binghamton provides opera services to residents of the southern and central

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[1]Interview with Ted Mirczak, member of the Rennselaer Cultural Center Board of Directors, Albany, N.Y., November 21, 1972.

[2]Interview with James Wheeler, Librarian, Patterson Public Library, Westfield, N.Y., December 7, 1972.

portions of the state with special emphasis upon the closely located cities of Binghamton, Johnson City, and Endicott. This organization, one of the few regularly performing opera groups in up-state New York, draws its supporting talent from the surrounding area and frequently imports professional performers to sing the lead roles. The quality of its three or four yearly productions is extremely high for this type of amateur-professional production.

The company's producer, Carmen Savoca, stated that nine performances of each production are given to "capacity houses." In addition, the company presents three or four student matinees and numerous in-school performances.[1]

The Performers Teach the Performing Arts Program

In 1970 NYSCA relinquished the administration of the Performers Teach the Performing Arts program to the Division of the Humanities and Performing Arts of the State Education Department. The Council, however, continued to fund the program and to select the teacher-performers employed. When, in 1971, the state legislature decreed that no state-supported institution could receive funds from NYSCA, the State Education Department assumed the complete funding of the program.

Larry Coulter, the director of the PTPA program,

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[1]Interview with Carmen Savoca, Producer, Tri-City Opera Company, Binghamton, N.Y., December 12, 1972.

described the objectives of the program. He stated that the program, as administered by the State Education Department, seeked to "expose students to the performing arts by providing a prolonged association with working performing artists." This exposure, it is hoped, will motivate students to generative, performing, or receptive activities connected with a particular performing art form. Moreover, every student associated with these experiences will have the opportunity to explore in depth some aspect of the performing arts.

Coulter stated that use of this program by public schools has grown since the State Education Department assumed its administration, though he offered no statistical proof of such growth. He explained that the education department subsidized each of these residency programs up to 50 per cent. In some cases, after the local school authorities recognized the value of such programs, they assumed complete financial responsibility for similar future programs.[1]

Coulter cited a difficult situation created by the legislature's restrictions upon Council aid to state-supported institutions. Federal grants for the humanities are awarded only through state arts councils. Consequently, the PTPA program may not receive any of these funds. Coulter feels very constrained by this re-

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[1]Coulter interview.

striction because he recognizes that the state's 3.4 million public school students are being deprived of funds originally intended for humanities and performing arts education.[1]

As the interview progressed it became apparent that there has been a dichotomy of objectives between the State Education Department and the New York State Council. The Council placed emphasis upon the welfare of the performing artist and the art form. The State Education Department, on the other hand, was primarily concerned with the performing arts education of the student. Fortunately, these differences of emphasis have not adversely affected the quality of arts education or the welfare of the artist and performing art form. An amicable relationship exists between the State Education Department and NYSCA.

Coulter concluded the interview by commenting that his division is "into" many more activities than PTPA. He proceeded to outline his ideas concerning the implementation and evaluation of the arts in the complete curriculum. Arts experiences must be carefully prepared and executed so that students will derive the fullest benefits. The Council, stated Coulter, freely admits its ignorance of things "educational" and has wisely turned to the State Education Department for help in this area.[2]

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[1] Ibid.

[2] Ibid.

The Company of Man, Incorporated

The Company of Man dance company was formed in 1969 by a nucleus of performing and creative artists "who recognized the need to establish an institution to channel and foster their art in the Buffalo area." Using the facilities of the State University of New York at Buffalo, these performers mounted ten productions. In 1970-71, a board of directors was formed and the company was incorporated as a non-profit educational organization. During that year, the work of the company was recognized by NYSCA with a grant. Using these funds, the organization produced a thirty-minute film and a series of four short ballets based on the music of Lukas Foss. In 1972-73, the company received another grant from the Council, leased a studio for its rehearsals and workshops, and formed a school of modern dance and classical ballet. Because the State University withdrew the use of its facilities, the company staged its productions in the Albright-Knox Art Gallery and the Studio Arena Theater.[1]

In September of 1972, the Metropolitan Buffalo Association for the Dance filed for bankruptcy, listing $483,810 in debts and $6,022 in assets. The demise of this dance organization left the Company of Man group as the only resident dance organization in the Buffalo area.[2]

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[1] The Company of Man, a publicity brochure published by The Company of Man, Inc., 1972, pp. 1-3.

[2] "Dance Assn. Bankruptcy Petition Filed," Buffalo Courier-Express, September 26, 1972, p. 8.

Graham Smith, director of the Company of Man, stated that his organization could continue operations because its budget was realistic and its fiscal management sound.[1]

The New York Commission on Cultural Resources

Since the release of its 1971 report on state financial assistance to cultural resources, the New York Commission on Cultural Resources has produced two reports for the consideration of the state legislature. In April of 1972 it released A Guide for Government and the Public Planning Survey and Analysis in which it urged that all state agenices become conscious of what the arts could do to improve agency services. It also recommended the coordination of materials, equipment, and services by government agencies to avoid duplication.[2]

In another report, Arts and the Schools, released in December of 1972, the Commission recommended the assimilation of the arts into the total school curriculum so that students would learn early about the enriching aspects of the arts in their everyday lives.[3]

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[1]Interview with Graham Smith, director of The Company of Man, Inc., Buffalo, N.Y., November 16, 1972.

[2]NYSCCR, A Guide for Government and the Public Planning Survey and Analysis, an unpublished report to the Governor and the New York State Legislature, April 8, 1972.

[3]NYSCCR, Arts and the Schools, an unpublished report to the Governor and the New York State Legislature, November 1972.

Since its creation in 1970, this Commission has progressed from a "watchdog" committee concerned with the expenditures of state funds on arts activities to an innovative body interested in the uses of arts resources in the varied aspects of New York State life.

During an interview with Robert Maurer, director of NYSCCR and assistant to Senator William T. Conklin (the Commission chairman), it was revealed that, due to committee reorganization within the state government, this Commission will probably cease to function in the Spring of 1973.[1] One cannot help but regret this governmental action since this Commission has contributed appreciably to the understanding of the state's cultural resources.

Attitudes Toward Private and Government Support to the Performing Arts

As might be expected, every arts organization interviewed favored government support to the performing arts. In every case, the people interviewed offered the escalating costs of arts production as the major reason for such subsidies. However, not one of the directors advocated complete government support for the performing arts. When questioned on this point, their responses were similar. The consensus seemed to be:

1. Local patronage by individuals, corporations, and local government tends to generate much needed local

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[1]Maurer interview.

interest.

2. The American public would never accept total arts support by the federal or state government.

Private Patronage

Though every arts organization director interviewed recognized the importance of private patronage, they readily acknowledged that the amounts of such support are, at best, remaining steady and that, due to the spiraling economic inflation, services purchased from this form of support are decreasing. Without exception, each of these organizations is seeking ways to increase this source of revenue.

Some of the directors questioned view increased corporate contributions as the answer to the private patronage dilemma. In the past, it was possible for several individual patrons to subsidize the deficit of an arts organization. In 1972, these deficits are so large that numerous patrons are needed for deficit subsidy. Since corporations are potential sources of vast resources, these directors are encouraging business to donate money to their arts organization.

Individual patronage takes two forms--ticket sales for performances and gifts from individual donors. The amount of the operational budget covered by the first form varies according to the prices of tickets. the type of art form produced, the size of the organization, and the organization's ability to induce the people of the community

to attend performances. The amount covered by the second form depends upon the size of the constituency for that art form and the importance of the particular art form to the people of the community.

Ticket Sales

Ticket sales account for approximately 35 to 40 per cent of the Buffalo Philharmonic Orchestra operational budget. Howard Bradley, the manager, stated that even with full houses at every performance, it would be impossible to cover the organization's complete expenses. He is, however, trying various means of attracting more people to performances of the orchestra in an effort to raise attendance revenues.[1]

Graham Smith of the Company of Man dance group stated that his company managed to cover expenses from ticket sales during that organization's first year of operations. During that time, however, the dancers worked for little or no salary. Because each performance was presented to capacity houses and the hall was provided rent-free, the company was able to pay its operating expenses.[2]

Because the opera is a synthesis of the musical performing arts, its costs of production are exceedingly expensive. The economic pressures experienced by the

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[1]Bradley interview.

[2]Smith interview.

orchestra and dance groups are, therefore, multiplied in opera production. Carmen Savoca of the Tri-City Opera Company stated that ticket sales are of prime importance to his organization--this source of revenue amounts to $30,000 or approximately 27.3 per cent of the total $110,000 operating budget. Since its establishment, this company has striven to attract and create an opera constituency in the central and southern areas of the state. To date, their performances are "well attended" but the ticket sales cannot completely cover production costs.[1]

Donations

Gifts or donations from private individuals are another source of private patronage. The interviews revealed that, though large gifts are still forthcoming, smaller donations from many individuals are more typical.

During the past ten years, the Buffalo orchestra has conducted fund-raising campaigns in the city and surrounding communities. Social gatherings, telethons, patron's concerts, and numerous other fund-raising schemes have been used to increase small donations. Although large donations are still received, they are neither in sufficient numbers or amounts to provide the kind of revenue needed. The orchestra is making every effort to appeal to varied segments of the population so that its

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[1]Savoca interview.

small donations will increase.[1]

In the early days of its operation, the Company of Man dance group was partially subsidized by the Buffalo dance advocate, Franz Stone. Since that time, individual donations to this group have been scanty and sporadic. Several days before the interview, Graham Smith, the company's director, received a gift of approximately $500. "This money was gone in the ten minutes it took to write several checks." Smith claimed that such donations are the exception rather than the rule.[2]

When questioned about the lack of small donations, Smith explained that until a dance constituency is created within the Buffalo area, it is highly improbable that small gifts will be forthcoming in sufficient quantities. In the meantime the Company must operate using state government funds, ticket revenues, and funds earned from its dance school.[3]

Because the Tri-City Opera Company has a well organized constituency, the amount of money received from private donors accounts for a high percentage of the operating budget. Fund drives for the "angel fund" contribute about $25,000 a year to the company's coffers. One wealthy donor contributes an additional $30,000 a year. These two sources of private patronage make up about 50 per cent of

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[1]Bradley interview.

[2]Smith interview.

[3]Ibid.

the company's $110,000 operating budget. Carmen Savoca, the producer, commented that the Tri-City group was indeed fortunate to receive so much money from private sources. He further stated that his organization is doing everything possible to increase monetary gifts to the company.[1]

The Patterson Public Library also has one donor who has consistently subsidized its arts programs. James Wheeler, the librarian, commented that, because the operating budget of the library's arts division is small, the donations of this single individual are very important to the institution's arts presentation.[2]

If the operating budget of an arts organization is small, a large donation from a single individual may be very meaningful to the organization's financial status. On the other hand, an organization whose operating costs run into the millions of dollars needs gifts from many such individuals before its total expenditures are adequately subsidized. For example, a $30,000 contribution to a group whose budget is $110,000 is a meaningful gift. However, the same donation given to an organization with a $1,640,000 budget would be less meaningful.

Corporate Patronage

Many philanthropic experts feel that corporate contributions to the arts are on the increase. An edito-

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[1]Savoca interview.

[2]Wheeler interview.

rial which appeared in an up-state newspaper revealed some interesting facts concerning corporate arts gifts.

> Thanks largely to the recession, corporate giving to charities has been stuck on a fairly level plateau since 1969. The national average has been about 1.2 per cent of pre-tax earnings, considerably less than the 5 per cent deductible under law.
>
> But while the total number of dollars remains about the same, the dollars are going in new directions.
>
> According to recent studies, the trend is away from such traditional recipients as hospitals and colleges. Instead more and more companies are channeling their contributions into areas where they believe they will have the more visible and dramatic impact--into programs like health centers, and drug rehabilitation units in the inner city, or cultural activities such as symphony orchestras and art exhibitions.
>
> Direct corporate philanthropic support for the visual and performing arts is, in fact, one of the most significant and surprising new trends on the American business scene.
>
> Contributions in this field are expected to reach $75 million this year, more than triple the $22 million of 1965. A recent survey found that 18 per cent of U.S. companies that gave to the arts in 1971 intended to give more in 1972; another 68 per cent said that they will donate at least as much. . . . After years of orphanhood on the philanthropic scene, the arts are beginning to be recognized as playing an essential role in society's well-being.[1]

Corporate contributions to the performing arts organizations surveyed varied according to their size, prestige, and performing arts activity. The Buffalo Philharmonic Orchestra was the recipient of the largest amounts of corporate gifts, the Tri-City Opera next, and the

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[1]Editorial, Dunkirk Evening Observer, March 27, 1972, p. 6. Numerous articles like the above have appeared in journals and newspapers. This editorial was selected because it demonstrates an awakening of public interest in the arts throughout New York State. The Dunkirk newspaper's editorials are usually concerned with local issues and its readers are not particularly arts-conscious.

Company of Man dance group received the fewest number of gifts from this source of revenue.

Corporate donations to the Buffalo Philharmonic Orchestra have taken various forms. Several large corporations in the area have, from time to time, sponsored special performances of the organization. Other business firms have regularly purchased advertising space in the printed concert programs. Still others have contributed cash donations to the orchestra's annual fund drive. When questioned about this source of revenue, Howard Bradley stated that the trend in philanthropic corporate contributions seems to be turning toward the arts.[1]

With funds received from a NYSCA grant, the Buffalo orchestra recently hired a marketing director. Part of this person's duties is concerned with the stimulation of additional contributions to the ensemble. Because this position is so new, it is difficult to ascertain its effectiveness. The creation of the position of marketing director demonstrates the orchestra management's interest in increasing corporate contributions.

Carmen Savoca of the Tri-City Opera Company indicated that corporate support to his organization was minimal. In 1971 the company received between five and six thousand dollars in corporate gifts. These donations rep-

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[1]Bradley interview. Bradley estimated that roughly three to four per cent of the orchestra's operating budget was subsidized by this source.

resent approximately five per cent of the total operating budget.[1]

Graham Smith stated that the Company of Man dance group received "very few" corporate gifts. Because he feels that corporations are only interested in the publicity gained from arts support, Smith deplores the use of advertisements in printed programs and has never sought donations of this kind. He approves of outright corporate gifts and feels that such donations will increase as the number of dance devotees increases in the Buffalo area.[2]

Local Government Patronage

Though arts support from local governments is not a form of private patronage, it does represent a type of local support. Performing organizations which achieve wide acceptance from the citizens of a community are often considered prominent arts groups. Both the Rockefeller Panel and Baumol and Bowen reports stated that local governing bodies tend to support prestigious arts organizations. The literature on the subject, arts organization interviews, and conversations with local and state legislators show that local governments support these arts groups because:

1. Prominent arts organizations often include influential people on their boards of directors. These indi-

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[1]Savoca interview.

[2]Smith interview.

viduals may influence local lawmakers to provide arts subsidies.

2. Legislators are favorably disposed to support the activities of a non-profit organization which receives wide public acceptance.

3. The activities of prestigious groups tend to be more highly publicized than those of lesser known arts organizations.

4. Prominent arts groups provide good public relations for a community and are often important economic factors in community life.

5. The services provided by prestigious arts groups often extend well beyond the city boundaries into surrounding communities.

The Buffalo Philharmonic Orchestra is considered a prestigious arts organization. The roster of its board of directors includes the names of many influential citizens from Buffalo and the surrounding areas. In addition, its well-attended concerts and associated activities are closely observed and reported by members of the press and other media.

Howard Bradley is very concerned that the orchestra provide good public relations for the city of Buffalo. In late 1972, he was in contact with a commission interested in establishing Buffalo as a convention center. Both Bradley and the commission felt that the Philharmonic could figure heavily in the scheme as a "drawing card" for

professional gatherings.[1]

Bradley also illustrated that his arts organization represented an important economic asset to the city and county. Of the orchestra's 1972 operating budget ($1,640,000), $1,250,000 returned to the community in the forms of salaries and services.[2]

The artistic influence of the orchestra extends well beyond the boundaries of the city of Buffalo. Bradley stated that the orchestra provides artistic services to eight counties--Erie, Cattaraugus, Chautauqua, Niagara, Orleans, Genesee, Wyoming, and Alleghany counties. Moreover, the ensemble has toured widely in the state and nation.[3]

In 1970, the Erie County Legislature allocated $93,500 to the orchestra and the Buffalo City Council provided $50,000 for a total local-government allocation of $143,500. This allocation amounted to between eight and one-half and nine per cent of the orchestra's operating budget.[4] Since that time, local government support has remained at about the same level.[5]

Similar circumstances exist in the case of the

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[1]Bradley interview.

[2]Ibid.

[3]Ibid.

[4]NYSCCR Report, State, pp. 101-103.

[5]Bradley interview.

Tri-City Opera Company. Carmen Savoca stated that the company's board of directors is made up of many influential citizens from the area serviced by the organization. Moreover, the press and media of that area provide good coverage of the activities of the company.[1]

Since 1970, the Broome County Legislature has allocated $5,000 a year to the opera group. In 1972, this sum represented approximately 4.5 per cent of the company's operating budget. Savoca seemed satisfied with this allocation.[2]

The Company of Man dance group, a less prestigious arts organization, receives no local government support. For the past several years, Graham Smith has been asking influential citizens from the Buffalo area to serve on the company's board of directors. Smith stated that he has had some success in this endeavor but that these "influential" persons have not used their influence in support of the dance group. For example, when the company was forced to seek a loan from a commercial bank in 1972, not one member of the board of directors would co-sign the note. Smith, as the company's director, and his wife signed it and were held entirely responsible for the repayment of the loan.[3]

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[1]Savoca interview.

[2]Ibid.

[3]Smith interview.

Press coverage of the Company of Man performances has been adequate but never lavish. The amount of free publicity given to the Company of Man is very little when compared to that allowed to the Buffalo Philharmonic Orchestra. Smith commented that, though critics are present at opening performances, the Buffalo press and media could take more interest in the activities of the company.[1]

To date, this company's activities have been limited to the city of Buffalo. Such limited exposure has not increased the organization's fame in other areas of the state. In 1973 the Company of Man, for the first time, will present performances in the New York City area.[2]

An additional handicap has impaired the dance group's establishment as a prominent arts organization. The devotees of the dance in the Buffalo area are few in number. Local government tends to support those arts activities which attract a large number of people and are widely acclaimed. When and if the Company of Man organization attracts a larger following, local governing bodies may consider awarding them financial support.

Some of the state's cultural institutions receive local government aid. Museums and public libraries have, for a long time, been recipients of local government funds to support activities which may include performing arts

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[1] Ibid.

[2] Ibid.

presentations. The Patterson Public Library of Westfield receives aid from the village government. James Wheeler, the librarian, stated that it is difficult to estimate the amount of local government funds allotted to arts activities because the institution is given a "lump sum" to be dispersed as the staff sees fit. Moreover, the amounts of money allotted for arts activities vary from year to year according to the types of arts activities presented.[1]

Because the Rensselaer Chapel and Cultural Center is associated with a college, it receives no local government assistance. It does, however, receive limited aid from several student organizations.[2]

NYSCA Grants

At each interview, arts organization directors were asked to provide information concerning grants received from the New York State Council since 1970. Grant types and amounts were requested. It is interesting to note that none of the directors was dissatisfied with the sizes of the awards.

New York Foundation for the Arts

In February 1972 NYSCA established the New York Foundation for the Arts as a conduit organization. During its first year of operation the Foundation received a

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[1] Wheeler interview.

[2] Mirczak interview.

Council grant of $370,000 to administer programs assigned to it and to establish a loan program.

Richard D'Anjou stated that he had requested, for 1973, a grant of $536,000 from the Council. However, the grant will probably amount to $411,000. Because NYSCA is presently the only source of revenues for the Foundation, the $41,000 increase in 1973 grant money will represent an eleven per cent increase in the organization's total budget.[1]

Buffalo Philharmonic Orchestra

In 1970 NYSCA awarded the Buffalo Philharmonic Orchestra a grant of $360,000 and in 1971, a grant of $306,000. These were the largest grants awarded to any New York State arts organization during those two years. In 1972 the Buffalo orchestra received a Council grant amounting to $278,000. This grant represented approximately 17 per cent of the organization's total operating budget. Howard Bradley's only complaint about the 1971 and 1972 grants was that, because the amount decreased each year, planning for the next year's budget was made difficult. So that programs already established and using the grant money could continue, the organization was obliged to seek new sources of non-state support.[2]

During the arts crisis years of 1970-1971, the

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[1]D'Anjou interview.

[2]Bradley interview.

Council awarded the Buffalo Philharmonic Orchestra direct grants to ease its income deficit situation. The 1972 grant, however, was given for specific projects.

1. The largest portion of the grant, $230,000, was awarded for the geographical expansion of youth concerts throughout the Western New York area.

2. A second portion, $8,300, was to be combined with federal funds for the new position of marketing director.

3. A $10,000 portion was allotted to an orchestra-sponsored composers' and conductors' workshop.

4. A proposed educational project entitled Buffalo Area Musical Resource Extension Council was given a portion amounting to $30,000.[1]

The Council requires that the orchestra management submit and thoroughly describe all of the sub-grant proposals so that the state agency could study and pass judgment on them separately. This procedure is in line with the Council's 1971 policy of granting money for specific purposes.[2]

Rensselaer Chapel and Cultural Center

In 1970 and 1971 this community cultural organization received yearly Council grants of $3,500 to sponsor cultural events for the citizens of Troy and surrounding

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[1] 1972 grant applications submitted to NYSCA by the Buffalo Philharmonic Orchestra Association.

[2] See page 126 of this study.

communities. By 1972 the activities of this organization had grown to such an extent that its board of directors felt that a full-time arts director was needed. The board applied for and received a 1972 Council grant of $5,000 for the establishment of this position. Ted Mirczak, a board member, stated that the remainder of the arts director's $8,000 salary was provided from Center funds.[1]

Additional aid in the form of performers' fees subsidies was provided by the Council during the 1970-1972 arts seasons. Performances by the Albany Symphony Orchestra, the New York City Ballet, and numerous recitalists were subsidized up to 50 per cent. Mirczak was not able to estimate accurately the amount of aid provided because the subsidies were paid directly to the performers and varied from 30 to 50 per cent of the performer's fees.[2]

Patterson Public Library

The arts division of the Patterson Public Library also received grants from NYSCA. In 1970, the library received a NYSCA grant of $12,000 for art gallery equipment. In addition, the Council appointed Dr. Anthony Calarco, a technical advisor, to aid in the establishment of the gallery.[3]

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[1]Mirczak interview.

[2]Ibid.

[3]Interview with Anthony Calarco, NYSCA technical advisor, Westfield, N.Y., December 7, 1972.

Because the library was tardy in submitting its 1971 request, it received a reduced grant of $5,500. Both the 1971 grant and the $12,000 1972 award were given so that this community cultural organization could continue its arts activities. The library expects to receive a grant of approximately $12,000 in 1973.[1]

While discussing the Council's involvement in the library's arts activities, James Wheeler mentioned that NYSCA was subsidizing the activities of a newly formed community arts council in the northern Chautauqua County area. The Lakeshore Arts Council, formed early in 1972, is using Council funds to sponsor arts exhibits and concerts in the communities of Dunkirk and Fredonia.[2]

Performers Teach the Performing Arts Program

Since the receipt of a $50,000 Council grant in 1970, the Performers Teach the Performing Arts program has been supported by the State Education Department. In 1971 and 1972, the education department allotted $40,000 yearly for the program's continuance under the auspices of the Division of the Humanities and Performing Arts.

Larry Coulter, the program's director, commented that this "flourishing" program is receiving the best of two worlds. Though the Council no longer funds or admin-

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[1] Wheeler interview.

[2] Ibid.

isters the program, it provides the evaluating machinery necessary to insure quality teacher-performers. The education department, on the other hand, has lent educational depth to the program which it could never have attained under NYSCA.[1]

The Company of Man

In 1971, the New York Council awarded a $15,000 grant to the Company of Man dance organization for the production of several new dance pieces. A year later, in 1972, the state agency gave the company $10,000 to produce a new work called Black Ivory which was presented in the Albright-Knox Art Gallery of Buffalo, New York. In 1973 the company anticipates a grant of $15,000 which will be used to finance a New York City tour and several new Buffalo productions.[2]

When questioned about the importance of NYSCA grants to his organization, Graham Smith commented that the Company of Man group could not have survived without Council subsidies. "Council money means the continuation of experimental dance activities in the Buffalo area."[3]

Smith stated that the dance is experiencing extreme financial difficulties throughout much of the world. To illustrate his point, he mentioned that a British Gov-

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[1]Coulter interview.

[2]1973 grant applications submitted to NYSCA by The Company of Man, Incorporated.

[3]Smith interview.

ernment careers booklet did not recommend the dance profession for any person "unless it was impossible for him to do anything else." Smith stated further that unless the dance receives government support in America, it will find it difficult to remain in existence.[1]

Possible Government Controls on Arts Production

Each arts organization director was asked if NYSCA or any state legislators had tried to impose any restrictions upon arts production. In each case the directors answered with an emphatic no. Some of the persons interviewed even commended the Council and state lawmakers on their restraint.

NYSCA has stated on many occasions that it has never placed artistic restrictions upon any of its grantees and has, in fact, protected their artistic freedom. Arthur Kerr, speaking before a meeting of arts organization directors, told of such an instance. In 1972 NYSCA and a student organization on the campus of St. Bonaventure University co-sponsored a lecture by the American poet, Allan Ginsberg. A local legislator, hearing of the forthcoming lecture, tried to bring pressure upon the Council to cancel its support of the poet on the grounds that his work and past lectures contained objectionable comments and material. The Council replied that it had evaluated Ginsberg's work and had found it of high quality. It fur-

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[1] Ibid.

ther stated that it only supported the fees of an artist and that it could not and would not attempt to control an artist's statements or artistic production. The legislator, finding his attempts frustrated, withdrew his complaint, and the lecture proceeded as scheduled.[1] Kerr maintained that similar instances had occurred and that, in each instance, NYSCA had remained true to its policy of non-interference.[2]

In reply to questions concerning possible restrictions on repertoire, some of the directors interviewed stated that, because the Council subsidized art activities which ranged from conservative to very experimental, it was unlikely that the agency would try to apply controls on repertoire. Each director remarked that the Council required only artistic excellence from funded organizations.

Several arts organization directors offered further opinions concerning government interference in arts production. Robert Maurer, director of NYSCCR, claimed that NYSCA's total investment was not enough to allow sanctions by that agency.[3] Richard D'Anjou of the New

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[1]Arthur Kerr, Executive Director of NYSCA. Comments made in a speech before arts organization directors on the campus of the State University College of Fredonia, N.Y. December 5, 1972.

[2]For a similar instance see NYSCA Minutes, October 6, 7, 8, 1966, p. 4 and January 17, 1969, p. 4.

[3]Maurer interview. Some Albany sources claim that NYSCCR was instituted as a NYSCA "watchdog."

York Foundation supported Maurer's statement. He stated that state government patronage accounted for only 18 per cent of the total arts patronage in the State of New York. The remaining patronage came from private sources which were more likely to apply artistic sanctions.[1]

Other directors felt that, because the Council is sensitive to the interference criticism voiced by many adversaries of government arts support, the agency has been extremely careful to avoid instances which might be construed as attempts at arts control. In conclusion, Joan Simmons, assistant to Robert Maurer, stated that NYSCCR investigations have failed to turn up any instances of attempted arts control by the New York State Council on the Arts.[2]

Arts Education Consideration

Viewed in their entirety, the pre-1970 programs of the New York State Council on the Arts were impressively educational. Almost every endeavor of the agency required, either in the beginning or at some later stage, the cooperation of one or more educational institutions. These included the State Education Department, public school

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[1] D'Anjou interview.

[2] Interview with Joan Simmons, assistant to the director of NYSCCR, Albany, N.Y., November 22, 1972. Simmons stated that contrary to claims made by numerous observers of Western European governmental arts support, government restrictions on such things as repertoire were common on the continent. She based her comments upon discussions which she has had with various European performers.

systems, colleges and universities, as well as informal educational institutions such as museums and historical societies, public libraries, and audience-development associations. Arts education programs, initiated to widen the audience "for the arts," consisted of in-school performances by touring ensembles, lecture-demonstration performances, concerts and workshops in secondary schools and institutions of higher learning, and Council subsidized performances sponsored by community cultural organizations.[1]

Despite the agency's considerable commitment to arts education, not one educator of stature has ever been appointed to NYSCA membership. Though educators may have been consulted from time to time, the Council operated on the premise that exposure to high quality arts experiences was sufficient arts education. The agency did not concern itself directly with learning theories, attitudinal changes, or the proper preparation of students for arts experiences.

The above statements are not meant to minimize the Council's pre-1970 educational attempts; rather, they are mentioned to illustrate the agency's apparent lack of concern for a systematic approach to arts education and disregard for the aid which professional educators could

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[1]Scott, p. 48.

offer.[1]

Since 1970, NYSCA has become more sensitive to the role of the educator in arts education. Though the Council is still funding the educational programs of many performing arts organizations, the agency's selection of projects to be funded has become more discriminating. The applications of arts groups which submit projects employing the resources of professional educators and professional performers are often favorably received by NYSCA.[2]

Arts Education by Professional Performers

Arts organization directors interviewed generally agreed that increased attendance at performing arts presentations can best be effected by the adoption of a systematic approach to arts education. Each performing group, however, assumes that its education program embodies this systematic approach. Their objectives are the same but their methods vary.

Howard Bradley of the Buffalo Philharmonic Orchestra is establishing an expanded symphonic education pro-

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[1]The NYSCA Minutes of May 18, 1967, p. 2, contain a statement which illustrates the Council's attitude concerning the role of arts educators in the state's art scene. The Council members agreed that certain of the agency's activities were educational rather than artistic. "These non-artistic activities should be turned over to arts educators." The implication seems to be that arts educators were not to be involved in artistic matters.

[2]Bradley interview.

gram in the public schools of the eight counties surrounding the city of Buffalo. Using Council funds, Bradley hopes to coordinate the educational groundwork prepared by each school's music instructor with the repertoire performed by the orchestra. The orchestra's management believes that careful preparation of students for in-school arts experiences is an effective means of arts education.[1]

The orchestra is also embarking upon a new experimental program of arts education called Buffalo Area Musical Resources Extension Council (BAMREC).

> The purpose of this program is to explore new ways in which the musical resources of the eight county region centered in Buffalo can be more imaginatively and thoroughly utilized in educational activities. It establishes a prototype "Musical Resources Extension Council" composed of twelve community leaders concerned with education and music. It offers them twelve experimental services from the 87 members of the Buffalo Philharmonic Orchestra, challenging them to use those services creatively to explore new kinds of educational/musical activity, and then to make recommendations based on those explorations for long-range programs which will make more effective use of the region's musical resources in education.[2]

Bradley stated that musical activities associated with the BAMREC program could, in the future, be extended to many of the public schools and institutions of higher learning in the Buffalo area. The program's success could improve the quality of public school, college, and university arts education while providing added income for the orchestra musicians.

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[1] Ibid.

[2] Buffalo Philharmonic Orchestra 1972 NYSCA grant proposals.

The inclusion of professional educators on the Musical Resources Extension Council is a commendable feature of this project. People concerned with the way students learn and those interested in quality musical performance will provide their expertise in a coordinated educational effort. NYSCA's support of this project demonstrates the agency's willingness to subsidize experimental methods of community and school arts education.

The Tri-City Opera Company employs more conventional means of arts education. In-school opera presentations are coordinated so that the school's music instructors can prepare the students for the performance they will witness. In addition, some matinee performances are made available to school children at reduced ticket prices. During past seasons, the company has even presented several children's operas to introduce beginners to the operatic form and conventions. For the young performer aspiring to an operatic career, the Tri-City group has established an opera workshop.[1]

Because the Company of Man dance organization has a small constituency, one would expect that their arts education efforts would be as extensive as possible. However, this group does almost nothing to educate the public to the dance.[2] The management's attitude toward education is similar to that of many professional artists who be-

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[1]Savoca interview.

[2]Smith interview.

lieve that the best arts education consists of live encounters with the art form. Unfortunately, the dance is a foreign art form to many Americans and extensive education in dance convention is necessary.

Graham Smith, the company's director, stated that in-school performances of scaled-down productions presented the dance in a "very poor light." The dance, he commented, must be viewed under optimum conditions.[1]

Smith pointed out that the limited financial resources of his company would not permit extensive educational projects. The company's dance school, for the training of young dancers, was all that the organization could afford at present.[2]

New Concepts of Arts Education

Professional performing organizations are beginning to realize that educators can offer valuable assistance in arts education programs. For many years, the services of experts in the areas of learning theories, aesthetics, and teaching methods were rejected by performing organizations sponsoring arts education projects. These organizations were content to provide artistic exposure with little or no preparation for the artistic experience.

A 1971 study conducted by professors Roger Boardman and Jerrold Ross of the Center of Field Research and

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[1] Ibid.

[2] Ibid.

School Services of New York University substantiates the above criticism. Certain public schools in the New York City area receiving concerts under the Lincoln Center High and Elementary School Programs were surveyed regarding the students' attitudes toward these concerts and their attendance at future performances. It was found that attitudes toward future concert attendance were neutral or negative after in-school presentations by musical performing ensembles. The report concludes:

> Certainly no arts institution set out to harm itself by perpetuating ill-prepared programs and concepts under difficult conditions, but some harm is apparently the result. No one considered all those involved words of "educationese" like affective learning, or cognitive functioning-recognition, when the orchestras or opera companies began their "mini-performances" in sweat smelling gymnasiums. It merely assumed that music, or dance, or theater, had such magical powers that no physical handicaps, no lack of routine educational exposure, no negative attitudes perpetuated by parents and the media, could possibly diminish the conversion impetus inherent in the art forms.[1]

The Boardman and Ross research supports beliefs long held by art educators--exposure to any foreign art form requires careful preparation and orientation.

Many persons concerned with arts education are embracing the concept that, because the arts are so vital to man's nature, they must also be vital in his education--the development of his nature. In fact, they believe that the study of the arts should permeate every phase of the young person's education.

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[1]"General News," The Arts Reporting Service, II (April 3, 1972), 1-2.

Early in 1972, the State Education Department's Division of Humanities and the Performing Arts assisted the New York State Board of Regents in the preparation of a position paper entitled, Humanities and the Arts in Elementary and Secondary Education.[1] In it the Regents stated that, through arts education, students could learn the process of valuing and schools could increase their emphasis on the study of alternative value commitments open to man. "Literature, drama, music, the dance, and the visual arts can help young people to relate to one another, and to the universe, with a new sense of excitement, concern, and reverence."[2]

Larry Coulter of the Division of Humanities and Performing Arts expressed the belief that creative and well-informed instructors could employ one or another of the performing arts in every curricular area. He stated that experimental projects are being conducted in the uses of dance in mathematics study and the employment of drama in reading and speech therapy. Coulter further believes that continued use of the arts makes them relevant to man and that the more relevance man sees in the arts, the more he will accept, cherish, and support them.[3]

During 1972 the New York State Commission on Cul-

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[1]Coulter interview.

[2]NYSCCR report, Arts, pp. 11-12.

[3]Coulter interview.

tural Resources turned its attention to arts education matters. From material provided by the State Education Department and surveys of existing arts programs in public schools, the Commission formulated a report which it submitted to the state legislature. The contents of this report provided the state lawmakers with information about current trends in arts education and recommendations for the improvement of art education in the state's communities, public schools, and institutions of higher learning.[1]

The report opened by stating that education is an on-going, life-long process and its success is properly measured by the ability of the individual to live. Because society is constantly changing, students must be shown how to learn, unlearn, and relearn. The multitude of opportunities in our society will require that educators teach choice, value, and the determination of choice and value. "Learning, relating, and choosing are the new skills which are needed by people living in a super-industrial society."[2]

The arts, because they offer the individual a sensitivity to his capabilities, surroundings, and heritage, were proposed as a means through which these objectives could be achieved. Carefully designed curricula employing the arts can improve the student's basic skills

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[1]NYSCCR report, Arts, p. iii.

[2]Ibid., pp. 1-2.

by means of motivation, alternative means of understanding, and the sharpening of perception. The Commission stated that the arts not only belong in the schools, but that the schools and the curriculum are incomplete without them.[1]

From its survey of public school arts education programs the Commission determined the following facts.

1. Educators appreciate the value of the arts in education. The State Education Department estimated that the number of art and music teachers employed in New York State schools increased from 7,000 in 1963 to about 14,000 in 1972. This increase is "particularly impressive in view of the universal budgetary problems which held back expansion in all areas of the curriculum during this period."[2]

2. There was an interest in and a demand for arts education among students. More students than ever before elected arts courses, especially in schools where innovative arts instruction was practiced.[3]

3. Community perceptions, financial variances, and professional recalcitrance have prevented the full development of the arts in most New York State schools. In communities where the arts were valued, financial aid was provided for arts education. In communities where the

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[1] Ibid., p. 2.

[2] Ibid., p. 23.

[3] Ibid.

arts were not valued, even vast infusions of money would not alleviate the problems experienced in arts education. Quality arts instruction by educators in cooperation with community arts institutions could prove effective in solving many arts education problems.[1]

4. Many students in private and public schools have graduated without ever having been beneficially exposed to the arts, without ever having personally experienced live professional arts programming, and without ever having had the opportunity to decide for themselves whether or not they have the aptitude to participate in the arts.[2]

5. More than half of the students of New York State received less than adequate arts instructions as dictated by the legal mandates of the State Education Department. This problem pertained to the visual arts and not the musical arts.

The Commission maintained that its goal was not to make artists of the entire school population. Rather, it sought to provide each child with the opportunity to experience quality arts education. This, stated the report, "is the State's responsibility."[3]

The second major section of the report dealt with the findings and recommendations of the Commission in the

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[1] Ibid., pp. 22-23.

[2] Ibid.

[3] Ibid.

areas of arts education finance, proposed legislation, uses of community cultural resources, curriculum design, and teacher preparation and accreditation.

In the area of finance, the Commission recommended that the development and implementation of arts and humanities education in the schools be hastened through greater fiscal effort by federal, state, and local governments. Formal education programs of cultural institutions should be funded with direct education dollars. At present, almost all federal financial support for this purpose is derived from the Elementary and Secondary Act of 1965 (Title I-III Programs). Since these funds are not specifically appropriated for the purpose of arts education, their distribution depends upon the separate priorities of the individual state education agencies which control these expenditures.[1]

Federal funds from the Arts and Humanities Act of 1965 are awarded to NYSCA. This state agency, because it is prohibited by law from funding state-supported institutions, may only subsidize formal arts education programs indirectly by funding the educational programs of the state's performing arts organizations.

On the state level, arts education is provided only minimal support through the State Executive Budget. Most of the money spent for this area is derived from the

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[1] Ibid., p. 24.

State Education Department Budget.[1] In 1971, performing arts education was allotted a sum of $40,000 from this budget. In 1972, an attempt was made to cut this sum to $15,000. Quick action by the director of performing art education resulted in the restoration of the original $40,000 allocation.[2]

For the most part, public financial support of arts education continues to be funded through the local school budget. While the need for greater financial efforts varies from school district to school district, few schools support the arts financially in just proportion to the rest of the curriculum. The Commission found that, while arts and cultural institutions across the state have increased their educational budgets by as much as 300 per cent since 1960, corresponding expansion has not been evident in public school arts education spending.[3]

In order to improve and equalize the quality and availability of arts education, the Commission recommended the enactment of an Arts and Community Educational Improvement Act (ACEIA). This proposed legislation is "designed to integrate arts, aesthetics, and community resources into the entire curriculum thereby broadening each child's educational base."[4]

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[1] Ibid.

[2] Coulter interview.

[3] NYSCCR report, Arts, pp. 24-26.

[4] Ibid., p. 26.

With a state appropriation administered by the State Education Department in conjunction with NYSCA, this program would make grants to individual school districts in response to specific proposals in a manner similar to that of Title III of the Elementary and Secondary Act of 1965.

There are four purposes to the proposed act:

1. New, innovative arts education programs and techniques would be developed with funds provided by the act.

2. Funds provided by the act would furnish the incentive for individual school districts, not currently active in arts education programming, to assume programs similar to those which have proven successful in other schools.

3. The Act would furnish the State Education Department with the financial means to teach local arts educators and administrators how to manage successful arts programs.

4. Funds provided by this legislation would enable schools to spur interaction between the classroom and the arts and cultural resources of the community.[1]

At present (1972), the principal burden of in-school cultural programming rests with cultural institutions and the New York State Council on the Arts--the only agency outside select school districts--with the authority and money to initiate out-reach art projects.

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[1] Ibid., p. 27.

Such endeavors do not receive high priority among Arts Council programs; further, the Council has been prohibited from making grants directly to public schools. Passage of the ACEIA legislation would make it possible for schools to undertake the necessary programming and financing.

Authorizations for the ACEIA could be based on the student population, which is currently estimated at 3.4 million children. Suggested appropriations to implement this program lie between $.10 and $1.00 per pupil yielding between $340,000 and $3.4 million. When one considers that NYSCA is allocated a yearly budget of approximately $13 million for the arts, the above expenditures for systematic arts education do not seem unreasonable.[1]

Larry Coulter estimated, and Council publications confirm, that approximately $6.5 million of the Council's yearly allocation are spent on performing arts activities. Coulter stated that his area of performing arts education is allocated $40,000 yearly.[2] If arts education is truly important to the creation of a healthy arts environment, it would seem that more funds should be made available for performing arts education.

Concerning the matter of community resources, the Commission recommended "that all elements of the community, cultural, business, professional, religious, and public

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[1] Ibid., p. 29.

[2] Coulter interview.

services reassess their educational responsibilities and programming, giving greater attention to working directly with the schools in developing and carrying out more effective school-community educational programs." Arts and cultural institutions can present a primary example for this type of development.[1]

The most effective means of integrating the arts profession with education is to employ resources available in the immediate community. Continued exposure and interaction of a student with the arts resources in his own community is a more effective means of developing aesthetic appreciation than casual, often ill-prepared, visits of high caliber arts organizations or institutions to the schools. The Commission found that there is a general lack of understanding of the school goals and educational purposes on the part of cultural institutions.

> Most of what is called educational programming in cultural institutions--museums, cultural centers, performing arts centers,--in reality is simply children's programming, devoid of major instructional elements or learning opportunities. There is little advanced preparation of either the teacher or the student. In some cases even program notes or explanations offered from the stage are absent. Most often, there is no school or institution follow-up to reinforce the value of the experience and relate it to the student's overall development.[2]

Many creative learning techniques are available to cultural institutions, but they must seek them out and imple-

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[1]NYSCCR report, Arts, p. 30.

[2]Ibid., p. 30.

ment them with the cooperation of professional educators.[1]

The Commission also stated that cultural institutions have an educational role in dealing with the public in general. Performing arts groups have educational tools at their disposal; printed programs and program notes, lecture-demonstrations and preview lectures should be more widely utilized. "Traditional arts institutions, in general, operate on the assumption that their audiences consist of people who are well-informed about the arts." This attitude, the Commission stated, "presumes a sophistication and specialization of background that much of the public does not possess." In reality, it is a rare presentation or performance which does not involve a new experience for some portion of the audience.[2]

An interview with a NYSCA orchestra evaluation panel member in 1971 revealed his dissatisfaction with the programming of the Buffalo Philharmonic Orchestra. He stated that this major orchestra was not attuned to the musical needs and interests of the Buffalo public. He felt that the ensemble administration should extend itself to educate this public so that the audiences would become more receptive to the ensemble presentations.[3]

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[1]Bradley interview. Bradley stated that the formulators of the Buffalo Philharmonic Orchestra BAMREC project considered the above facts when designing this educational project.

[2]NYSCCR report, Arts, p. 33.

[3]Interview with an anonymous evaluation panel member, March 1971.

NYSCCR recognized that, to a large degree, a satisfactory cooperative arrangement between cultural organizations and schools depends upon the expertise of arts educators. Therefore, this study group recommended "the creation of an advisory committee, appointed by the Regents, to act as an ongoing review of accredited teacher training institutions and to make recommendations for revision in such programs as required by changing community values." Representation would be drawn from teacher training institutions, school districts, and community cultural organizations. In addition, the Commission recommended that a course in "creative arts for children" be included within the 24 hours of professional study required of all elementary teachers and that teacher certification require preparation in the uses of "community-cultural resources."[1]

Because the needs and training of students aspiring to enter the professional performing arts are different from those of other students, the Commission recommended the creation of an overall policy within public education to meet these specialized requirements. "The state," said the Commission, "has the responsibility to implement and initiate programs for the artistically talented."[2]

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[1]NYSCCR report, Arts, pp. 39-40.

[2]Ibid., pp. 40-41.

NYSCCR suggested that the State Education Department investigate the feasibility of establishing a tuition-free, state-wide high school for the arts. This school, which could be patterned after the North Carolina High School for the Arts, would be open to all qualified students.[1]

Finally, NYSCCR's investigations focused upon arts education in institutions of higher learning. The state's colleges and universities frequently provide strong degree programs in professional arts education but offer comparatively little in the form of art courses for the general student.[2]

The State University College at Fredonia has a large music department (over 500 students) which specializes in the preparation of music educators and professional musicians. During the seven-year period in which the author taught at Fredonia (1964-1971) only two courses were offered for the general non-music major--Music Methods for Classroom Teachers and Music Appreciation. Whenever music instructors tried to convince the college administration that more courses for these students were necessary, the administration's reply was always the same. Money was not available for these extra services. Thus, students attending a college with outstanding music facilities and

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[1] Ibid., p. 42.

[2] Ibid., p. 63.

numerous music instructors were denied opportunities for extensive arts education instruction. Music instructors in other New York State colleges and universities assured the author that they had experienced similar situations.

The Commission discovered that within the state's colleges and universities there is an arts service organization called the University-Wide Committee on the Arts.[1] This committee, comprised of State University of New York faculty in music, theater, dance, and the visual arts, was appointed by the Chancellor to recommend and plan state university arts programs in fulfillment of a mandate to strengthen college and university arts activities on many levels.[2]

Since its establishment in 1967, the University-Wide Committee has expanded its art services to other private universities and colleges. Before 1971 and the legislature's restrictions on the funding of state-supported institutions, the committee regularly received funds from NYSCA. After 1971, the State University of New York assumed the funding of University-Wide activities. Unfortunately, subsequent cuts in the university's operating budget forced the curtailment of arts activities

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[1]Ibid., pp. 63-64.

[2]University-Wide Arts Programs, a publicity brochure published by the State University of New York University-Wide Committee on the Arts, 1970-1971.

sponsored by the University-Wide Committee for the Arts.[1]

NYSCCR recommended the full resumption of funding of University-Wide Committee Arts activities by the New York State Council and the State University of New York. The Commission felt that, if properly funded, the University-Wide Committee could sponsor arts activities which would beneficially influence the arts education of many of the state's non-music college and university students.[2]

The Commission discovered that there is a serious lack of trained professional arts administrators capable of combining quality arts operations with sound business principles. It urged that institutions of higher learning establish arts management curricula which combine the resources of schools of art with schools of business management.[3]

Since February of 1971, Howard Bradley has been teaching such a course in the School of Business Management at the State University of New York at Buffalo. This program is still in the formative stages and is regarded as "a prelude to a full-blown arts management program."[4]

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[1]Interview with Patty Kerr, director of the University-Wide Committee on the Arts, Fredonia, N.Y., May 7, 1972.

[2]NYSCCR report, Arts, p. 63.

[3]Ibid., pp. 64-65.

[4]Management of the Arts and the School of Management, a publicity release from the State University of New York, Buffalo, N.Y., October 1972, p. 3.

The NYSCCR report called this program impressive and stated that it should stand as a model for duplication and expansion to other colleges and communities.[1]

Arts education was one of the primary responsibilities assumed by NYSCA in 1960. By subsidizing the educational programs of performing organizations, the Council tried, as best it could, to fulfill this responsibility. Recent research has, to some degree, substantiated the educator's premise that audiences of all ages must have more than mere exposure to the performing arts. Exposure is an important facet of arts education but it must be combined with high quality, life-long arts instruction.

In 1972, some New York State performing arts organizations realized that arts educators can offer valuable assistance in the area of audience education. Some schools and culture-sponsoring organizations became aware of their new and increased arts education mission. The combination of new approaches offered by educators and excellent performances by professional performers may lead to the emergence of an individual who is sensitive to the arts because he is convinced that the arts are an integral part of his life style.

Reactions to the Council

The final area of inquiry was concerned with the reactions of each arts organization director to the Coun-

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[1]NYSCCR report, Arts, p. 65.

cil application procedures, evaluation process, funding philosophy, funding process, and personnel. In every case the persons questioned seemed open and frank in their statements, though, in some cases, they requested that responses be attributed to anonymous sources. In such cases, the author weighed these responses against information obtained from other sources. If the response from the anonymous source seemed to be founded in fact, it was included in the study.

Application Process

Since 1971, applications for NYSCA grants have required detailed financial and procedural information. In order to provide this information, applying arts organizations must first assemble the necessary statistics.[1] For a large organization with a corresponding staff, this process is not difficult. However, in small arts groups, the bulk of the work falls upon the company's director.

Howard Bradley stated that his rather large, business-oriented staff was a great help in the preparation of grant applications. Unlike many smaller organizations whose records are haphazardly maintained, the Buffalo Philharmonic Orchestra records are meticulously kept. Bradley is an arts manager with a business background.[2]

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[1]NYSCA Grant Applications, 1971-1973.

[2]Bradley interview. Bradley has a degree in business administration from Harvard University and extensive experience with the Ford Motor Company.

Unfortunately, small arts organization directors are often former performers with little or no business experience. For them, the act of preparing the rather detailed NYSCA grant applications is difficult and time consuming.

Graham Smith, director of the Company of Man dance group, is a performer-director with little business background. He informed the interviewer that about 97 per cent of his time is taken up with administrative duties and that a good deal of this time is spent working on financial information for NYSCA grants. The other 3 per cent of his time is devoted to the creation and performance of dance pieces. Because the company is small and struggling, it cannot even afford paid secretarial help.[1]

Richard D'Anjou of the New York Foundation for the Arts has had numerous occasions to discuss the Council's application procedures with small grant applicants. He reported that small arts organizations had voiced numerous complaints about the detailed information required for NYSCA grants. For this reason, other small organizations had refrained from applying. D'Anjou suggested that the Council formulate abbreviated grant applications suitable for small arts organizations.[2]

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[1]Smith interview. Smith was a professional dancer in Australia and England before coming to the Buffalo area.

[2]D'Anjou interview. D'Anjou was a NYSCA staff member before becoming director of the New York Foundation.

When questioned about the necessity of the kind of information requested on the application forms, Bradley, Smith, and D'Anjou agreed that it was pertinent to the Council's funding principles. They felt, however, that less detailed application information would facilitate preparation of NYSCA grant proposals.

Evaluation Process

Perhaps the most vociferous complaints about the Council occurred in the area of performance evaluation. After the Council staff has evaluated the information contained in a grant application, a person or group is dispatched to evaluate the applicant's performance ability. One arts organization director and one evaluation panel member criticized the quality of performance evaluation. They agreed that:

1. There are sometimes personality conflicts between persons on evaluation panels and performers in applying organizations. An adverse comment by an evaluator could cause a worthy organization to be refused financial assistance. According to these sources, instances of "professional jealousy" were common and difficult to delete from the evaluation process.[1]

2. Because the evaluator is often a person of lesser artistic capability than the performer or ensemble being

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[1]The source requested that their information be quoted anonymously.

evaluated, his judgment may be faulty. One source stated that evaluators were often persons who were unable to find work in their profession.[1]

This criticism seems to lack credence. If one studies the names of evaluation panel members listed in the Council annual reports, he will recognize the names of leaders in their particular art field.

3. Evaluators are sometimes persons not qualified to judge the competencies of a particular performer. One source related an instance of a cellist evaluating a pianist. The evaluator gave the performer, whose competence was acknowledged by many authorities, a poor rating. This situation occurred because the Council did not have a piano evaluator available in the area.[2] One must assume, however, that such instances are rare, because the Council employs numerous evaluators in all areas of the state.

It is also interesting to note that the performing arts organization directors questioned could find no fault with the evaluation procedure. Moreover, they could recall no instances of complaint about this procedure from their friends and acquaintances involved in the state's art scene.

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[1] Ibid.

[2] Ibid.

Funding Philosophy

All of the art directors interviewed were in general agreement with the NYSCA funding philosophy. The only area of criticism centered around the amounts of money awarded to certain types of artistic activities and organizations. Howard Bradley of the Buffalo Philharmonic felt that the Council should concentrate more of its funding efforts on organizations experiencing extreme financial difficulties.[1] Graham Smith of the Company of Man dance group was adamant in his conviction that the state agency should allot more money to small experimental arts endeavors.[2] Larry Coulter, director of performing arts education for the State Education Department, felt that the Council should award more grants for performing arts education.[3] None of these persons, however, advocated the cessation of Council funds to any of its varied arts activities or programs.

Robert Maurer of the New York State Commission on Cultural Resources is not technically an arts organization director. Maurer felt that the agency should use its good counsel to try to effect a change in the legislature's ruling on Council aid to state supported institutions so that the agency could provide direct funds to arts education. The Council, he stated, should express in word and

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[1]Bradley interview.

[2]Smith interview.

[3]Coulter interview.

deed a deeper concern for arts education matters as this area of arts activity needs all of the financial help it can obtain.[1]

Maurer's second criticism centered around the Council's decision to fund only professional artists. He maintained that since 1960 much of the state's growth in arts production had occurred in amateur arts organizations. Unfortunately, these activities have often been hampered by a lack of funds. "The Council should change its funding philosophy to allow it to award grants to some outstanding amateur arts organizations."[2]

When questioned about this Council restriction, one Council staff member commented that the agency had considered the matter. The Council decided, after a careful study of amateur arts production in the state, that the standard of excellence attained by most amateur groups was far below that attained by professional arts groups. In addition, NYSCA's financial resources are limited and the entrance into the field of amateur arts funding might prove an impossible task.[3]

Finally, Maurer was displeased with the way that the Council had reacted to one of the recommendations made in the NYSCCR report of 1970. At that time, the fact-finding body urged the Council to consolidate its

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[1]Maurer interview.

[2]Ibid.

[3]Carsch interview.

grant programs under five grant categories: operating grants, program grants, expansion and development grants, fellowship grants, and technical grants. In 1971, the Council established these grant categories but, according to Maurer, continued to award money under the previous grant system. Maurer felt that by failing to consolidate its grant program under the five grant categories, the Council had been inefficient in its distribution of state monies.[1]

This criticism is open to argument as it is an opinion of a person who has studied but never operated a funding agency of this type. Possibly, the Council, after instituting the grant categories, found them impractical for use by applying arts organizations. Upon receiving this criticism, the author wrote to the Council seeking an answer. To date, no response has been received from that agency.

Funding Process

Richard D'Anjou of the New York Foundation remarked that the funding process of NYSCA was too slow. This fault he attributed not to the Council but to the State Budget Division. Because their checks are frequently tardy, arts organizations are forced to seek financial help in the form of loans from commercial banks. The financial benefit derived from the state grant is reduced by

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[1]Maurer interview.

the amount of interest paid on the loan.[1]

Howard Bradley confirmed D'Anjou's assessment of the situation. In 1972, because their grant payment was late in arriving, the Buffalo Philharmonic Association borrowed money from a commercial bank at a six per cent rate of interest. Bradley stated that he was "tempted to submit a bill to the Council for the interest on the loan."[2]

Graham Smith was satisfied with the swiftness of state payments. He, however, does not have a large payroll to meet and the nature and size of his dance operation allows him to defer the payment of some of his bills.[3]

Carmen Savoca was also concerned by the tardiness of state grant payments. He stated that he was aware of the reasons for the lack of promptness and that, thus far, this situation had caused his organization inconvenience but no undue financial hardship.[4] Because this opera company is well endowed by private patrons, it is not dependent upon state grant money for financial sustenance.

NYSCA Personnel

Organization directors interviewed were asked to state any criticism which they might have concerning NYSCA

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[1]D'Anjou interview.

[2]Bradley interview.

[3]Smith interview.

[4]Ibid.

personnel. Each director commented that he found the Council personnel to be interested in his problems, knowledgeable and helpful in finding solutions to problems, and always courteous.

Graham Smith, director of the smallest organization interviewed, stated the Council is as non-bureaucratic as a state government agency can be.[1] Others substantiated Smith's comment. They felt that the agency's staff is aware that impersonal bureaucratic behavior could stifle the lines of communication between the state's arts community and the Council on the Arts.

It is interesting to note that each individual referred to Council personnel by their first names. Obviously, these organization directors had numerous personal communications with agency personnel and administrators. As one of the directors commented, "They are accessible."

The author, during his several extended visits to the NYSCA headquarters in New York City, was impressed by several observations. Council personnel were interested in his research, anxious to be of any assistance, and always accessible. In addition, agency administrators made themselves available for interviews and readily gave access to most Council records.

While conducting his research, the author had the opportunity to observe the agency operation. Artists

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[1]Wheeler interview.

from all over the state came to the Council offices in search of information concerning arts support. Without exception, they were treated in a personal and interested manner. With courtesy and efficiency the agency personnel provided them with the information which they sought. The whole atmosphere was definitely non-bureaucratic.

The author stopped several of these artists outside of the Council headquarters to ascertain their impressions of the agency and its personnel. Their responses can best be summed up in a comment offered by a young pianist, "I came for answers and I got them, nicely!"

Summary

In order to gain a more objective view of government arts patronage and the operation of the New York State Council on the Arts, the author, in the Fall of 1972, interviewed various representatives of Council-funded arts organizations. In addition, interviews were conducted with the director of the Division of the Humanities and Performing Arts of the State Education Department, the director of the New York State Commission on Cultural Resources, several evaluation panel members, and one NYSCA technical advisor.

These interviews revealed some interesting information about private and government arts patronage, arts education in New York State, and the operating procedures and personnel of NYSCA.

Arts directors interviewed stated that private, corporate, and local government patronage was not provided in sufficient amounts to relieve financially plagued arts organizations. Though their arts groups were seeking to increase these forms of patronage, these directors felt that patronage by state and federal governing bodies was necessary for the continued existence of many of the state's performing arts groups.

For the most part, these arts administrators agreed that NYSCA grants to their organizations from 1970 to 1972 were generous. In 1970 and 1971 most of these awards were allotted for the reduction of operating deficits and the sponsorship of cultural activities. 1972 grants were awarded for specific projects.

Concerning the matter of government arts controls, the directors stated that NYSCA has in no way attempted to restrict their artistic freedom. The only restrictions imposed by the Council concerned quality of performance and the designated use of grant money. Further, NYSCCR, a close observer of the agency's activities and operations, found no instances of arts controls.

Arts education of the state's residents was always a major concern of NYSCA. By subsidizing educational performances, the state agency hoped to create an arts-conscious public. Recent research, however, has shown that the mere exposure to an art form is not sufficient impetus or motivation for the creation of arts interest.

Some of the directors stated that their organizations were devising educational programs which incorporated the assistance of professional educators. This combined effort, they hoped, would yield a more systematic approach to arts education.

The directors of the performing arts division of the State Education Department and the Cultural Resources Commission provided information about new trends in arts education. They stated that some school administrators are beginning to recognize the value of the arts in improving the student's basic academic and social skills. Since aesthetics are an intimate part of man's intellectual and physical capabilities, they must also be an intimate part of his early educational experience.

In 1972, NYSCCR submitted a report on arts in the schools of New York State to the Governor and the state legislature. In this report it was recommended that:

1. More state and federal funds should be expended for arts education in the state's public schools and institutions of higher learning.

2. New, innovative arts education programs should be made available for both artistically talented and general students.

3. The arts resources of the school and the community should be combined for more effective arts education.

4. Before certification, all teachers should receive training in the uses of community-cultural resources and creative arts for children.

Arts organization directors related their reactions to NYSCA operational procedures and personnel. They agreed that much of the information required for NYSCA grant applications was important, but a new, less-detailed form should be devised.

Performance evaluation received the most criticism. Several sources stated that there were instances of personality conflicts between evaluators and applicant performers, that persons of inferior artistic capabilities were sometimes chosen to evaluate performances, and that evaluators were sometimes persons not qualified to judge the competencies of a particular performer.

Opinions were divided on the question of the NYSCA funding philosophy and process. Several directors felt that their particular area of interest should receive more funds. Another urged the funding of amateur arts production by the Council. However, the consensus was that the Council should continue to fund its varied activities and should expedite the payment of grant checks.

NYSCA personnel, in their dealings with artists and arts organizations, were considered courteous, interested, and efficient. These attitudes were effective in dispelling the possible bureaucratic atmosphere of the agency.

CONCLUSIONS AND RECOMMENDATIONS

Since the close of World War II, increasing economic inflation has plagued American performing arts production. The research for this study has revealed that:

1. Because of spiraling economic inflation, box office revenues of most performing arts organizations are sustaining less of the production costs each year. Even substantial increases in ticket prices have failed to keep pace with rising production costs.

2. Private patronage, an important source of performing arts revenues, is, at best, remaining at a constant level. The large donor is being replaced by more numerous small donors. Arts organizations are attempting to increase this source of patronage.

3. Corporate contributions to the performing arts are few but increasing. Arts organizations regard this kind of patronage as a very important source of future revenue.

4. Local government patronage is awarded to performing groups which are widely acclaimed, widely publicized, backed by influential citizens, and economically valuable to the community. Less prestigious groups receive little or no local government support.

5. Because the incomes of performing organizations have not increased rapidly enough to cover escalating

production costs, these groups are experiencing increasing deficits. Additional sources of revenue must be tapped.

6. Federal and state government arts subsidies are necessary for the reduction of performing arts organization income deficits. Without these funds many groups may be forced to cease operations.

The Federal Government of the United States has jurisdiction over a vast number of citizens distributed over a very large area. Therefore, it cannot be as responsive, effective, or personal as state governments in the distribution of arts funds or in dealing with arts groups and citizens. For this reason, the federal government allocates arts funds to state arts councils, who, in turn, combine them with state funds for distribution throughout the state.

The State of New York is, in size and population, equal to, or larger than, many Western European countries which provide central government arts support. Though the New York State Council on the Arts is an American state agency, the services it provides and its proximity to the people under its jurisdiction, make it similar to many European central government arts agencies. Using state and federal funds, NYSCA has shown itself to be a progressive government arts agency dedicated to the perpetuation and improvement of the musical performing arts in New York State.

This study's examination of the Council's activities and programs revealed that:

1. NYSCA was the first government body of its type to provide arts support for arts sake. It was established five years before the National Council on the Arts and served, to some degree, as a model for that group and other state arts councils.

2. Throughout its history, the Council has supported a wide variety of performing arts activities ranging from the very conservative to the very experimental.

3. NYSCA has been very interested in the education of the state's population to the performing arts. Arts programs have been provided to meet the needs and interests of varied segments of the state's residents.

4. The agency has been conscientious in its efforts to distribute arts funds equitably among performing arts organizations throughout the state. Grants to up-state organizations have always been very generous.

5. The Council has refrained from any attempts at arts controls and has thwarted any such attempts by state legislators. NYSCA has, in fact, protected the artistic freedom of some arts organizations from government encroachment.

6. Because NYSCA is a government agency, its operations are necessarily bureaucratic. Council personnel, by their personal, interested, and considerate treatment of artists and arts groups, have succeeded in dispelling much of the bureaucratic atmosphere.

Though the New York State Council on the Arts has

functioned effectively in the Empire State, the author feels that there are features of its organization and operation which need revision. Adoption of these recommendations could improve the agency's relevance to the state's arts organizations and citizens.

1. NYSCA should urge the repeal of the 1971 law which prohibits Council funding of state-supported institutions. State-supported institutions tend to cut arts allocations during times of financial crisis. Council funds could be made available to maintain these arts programs. Moreover, federal funds from the National Endowment for the Humanities are allocated only through state arts councils. The repeal of the 1971 law would allow the Council to make some of these funds available to a variety of state-supported educational institutions.

2. Performance evaluation procedures employed by the Council should be reexamined. Additional competent evaluators should be selected and made available throughout the state, evaluators should be dispatched who are qualified to judge the particular competencies of performers, and efforts should be made to eliminate instances of professional jealousy from the evaluation process.

3. The Council should devise new applications forms and procedures for small performing arts organizations. There is some evidence that some small groups do not seek Council aid because the agency's application forms and procedures are too complex.

4. Because many of NYSCA activities are concerned with arts education, the Council should urge the Governor to appoint at least one arts educator to membership.

5. The Council should actively fund the arts education programs of educational institutions. Cooperative funding by NYSCA and the State Education Department would greatly enhance the quality of arts education in the state's educational institutions.

6. NYSCA should actively encourage the organizations which it subsidizes to establish educational programs which utilize the coordinated efforts of performers and arts educators.

7. NYSCA should urge the State Comptroller's Office to expedite the issuance of grant checks to performing arts organizations. Many groups depend upon the prompt arrival of NYSCA grant payments to defray certain production costs.

8. The agency should promote and subsidize educational programs for the training of arts management personnel. In the past, the Council has verbally supported the institution of such programs but has not subsidized them.

9. The Council should encourage and assist commercial radio and television stations to institute balanced programming formats. Such programming would expose the serious performing arts to a wider audience and would provide constant reinforcement for arts education studies pre-

sented in the state's educational institutions.

The institution of some of the above recommendations might necessitate some basic changes in the arts funding philosophy of NYSCA. However, such changes would, in the long run, allow the performing arts to be more effectively propagated, would increase the private support for the state's performing arts organizations, and would provide an even fairer distribution of arts experiences and education throughout the state.

The New York State Council on the Arts has demonstrated that government support of the arts in the United States is feasible, practical, and necessary. By combining private, corporate, and government resources, this state agency has created a uniquely American system of arts support which has and will continue to ameliorate the status of the musical performing arts.

APPENDIX

PROCEDURES AND QUESTIONS FOR INTERVIEWS

In preparation for this study, the author examined much published and unpublished material concerned with the history and operations of the New York State Council on the Arts, private and government patronage of the performing arts, and arts education in New York State. Based on this research, interview procedures and questions were devised. The questions were then tested on several local arts organization directors and revised according to their recommendations.

Criteria were devised for the selection of persons to be interviewed. The names of directors representing arts groups of a certain type, size and location were obtained from 1970 and 1971 NYSCA grant applications. The names of evaluation panel members were selected from NYSCA annual reports 1970-1972.

Before each interview the participant was requested to answer each question in the order presented. He was also informed that, upon request, any comment made by him would be deleted or attributed to an anonymous source. After the prescribed queries, additional comments were sought to clarify points raised earlier in the interview.

Questions Asked of Performing Arts Organization Directors

1. Briefly describe the operation of your organization including:
   a. History (printed material if available)
   b. Number and types of performances since 1970
   c. Geographic area covered by your operation
   d. Performance tours since 1970
   e. Audience response to your performances since 1970 (attendance statistics, if available)
   f. Educational performances, in-school, special concerts, etc.

2. Do you favor total support of the performing arts by the federal and state governments? If you do, why?

3. Do you favor combined patronage by private and governmental sources? If you do, why?

4. How much of your operating budget for the years 1970-72 was covered by private patronage? Provide percentages.

5. If your organization played to capacity houses for each performance, would the ticket income cover your complete operating expenses?

6. Is the number of private patrons contributing large sums of money (over $1,000) increasing, remaining steady, or decreasing? Quote statistics, if possible.

7. Is the number of individual patrons contributing smaller sums of money (under $1,000) increasing, remaining steady, or decreasing? Quote statistics, if possible.

8. How does the number of patrons contributing large sums compare with those contributing smaller sums?

9. Has your organization sought private patronage in the past? If so, by what methods?

10. Is your organization seeking to increase this form of patronage? If so, by what methods?

11. Does your organization receive contributions from area corporations? If so, what types?
   a. Donations
   b. Advertising promotion
   c. Special programs
   d. Others

12. Do you consider corporate contributions to your organization to be minimal, adequate, or generous? Quote statistics, if possible.

13. Is your organization seeking to increase this source of patronage? If so, by what methods?

14. Does your organization receive local government arts support? If so, how much from the city and county?

15. How much of your operating budget for the years 1970-72 was covered by local government patronage? Provide percentages.

16. Estimate the percentages of your operating budget which return to your community in the forms of salaries, free arts services, and production expenses.

17. List the names and occupations of the members of your board of directors.

18. Do you consider press and other media coverage of your activities to be minimal, adequate, or generous? Briefly describe these types of coverage.

19. Provide some specific information concerning New York State Council on the Arts grants to your organization.

a. Amounts of grants for the years 1970 to 1972
b. Amounts originally requested
c. Types and purposes for grants
d. Council program under which these grants were funded
e. Percentage of operating budget covered by these grants

20. Are you satisfied with the amounts granted to your organization?

21. Provide some specific information concerning your grant request for 1973.

a. Amount requested
b. Amount expected
c. Projects to be supported with grant money
d. Percentage of your projected operating budget to be covered by grant money

22. Has NYSCA in any way attempted to limit your artistic freedom? If so, in what manner? If not, can you explain why it has refrained from such action?

23. What is the size of your administrative and office staff?

24. Provide some information concerning your artistic, educational, and aministrative background.

25. State your reactions to the information required for NYSCA grant applications. Can you suggest methods to improve the application procedures or forms?

26. State your reactions to the NYSCA performance evaluation procedure. If you have any criticisms of the process or evaluators, can you suggest methods for improvement?

27. State your reactions to the NYSCA funding philosophy. What revisions, if any, do you suggest?

28. State your reactions to the NYSCA funding procedures. If you have any criticism, what revisions do you suggest?

29. State your reactions to NYSCA personnel. Do you have any criticisms? If so, what changes in attitudes or personnel would you suggest?

30. Do you find NYSCA operations and personnel to be bureaucratic? If so, explain your reactions.

31. Does your organization have an arts education program? If so, describe it.

32. What percentage of your oganization's operating budget for 1972 was spent for educational activities?

Questions Asked of Evaluation Panel Members

1. Describe the NYSCA performance evaluation process.

2. State your reactions to the NYSCA performance evaluation process. Do you have any criticisms of the process or evaluators involved?

3. Provide some information concerning your educational and artistic background and experience.

4. Are you aware of any occasions where an evaluator exhibited professional jealousy of an applying performer? If so, did these instances result in the rejection or reduction of the applicants' grant requests?

5. To the best of your knowledge, are most of the evaluators artistically competent to judge the capabilities of the performers? Can you think of any instances where an evaluator of inferior abilities rejected the grant of a competent performer?

6. Are evaluators usually dispatched to judge performances in their area of expertise? Can you think of any instances where this was not the case?

7. Are there a sufficient number of competent evaluators available in up-state New York to judge each type of performing arts activity? If not, what area or areas of performing arts activities are deficient? Can you suggest a solution for this situation?

8. Have you ever been called upon to evaluate a performance given by a friend? Was NYSCA aware that you were acquainted with the applicant?

Because these evaluators were knowledgeable about NYSCA operations and procedures, they were asked to answer questions 2, 3, 25, 27, 28, 29, and 30 used in the Performing Arts Organization Director interviews (pp. 237-239).

Questions Asked of the Director of the Division of Humanities and Performing Arts, New York State Education Department

1. Describe the operations of the Performers Teach the Performing Arts program (PTPA) since its assumption by your division. Include the following information:
   a. Organization
   b. Number of students serviced each year (1970-1972)
   c. Financing and budget
   d. Educational objectives

2. How does the program, as administered under your division, differ from what it was under NYSCA?

3. Do you feel that NYSCA has been effective in its educational endeavors? If not, what suggestions for improvement can you offer?

4. Do you feel that NYSCA has traditionally expended enough of its budget on educational activities?

5. What is your reaction to the 1971 restriction on Council funding to state-supported institutions?

6. Do you feel that NYSCA should be funding some of the arts education projects currently supported by the State Education Department? If so, which projects and how much money should be allotted by NYSCA?

Because this director was acquainted with Council funded performing artists and knowledgeable about NYSCA

operations and procedures, he was also asked questions 2, 3, 25, 26, 27, 28, 29, and 30 used in Performing Arts Organization Director interviews (pp. 237-239).

Questions Asked of the Director of the New York State Commission on Cultural Resources

1. Describe the circumstances leading to the creation of your Commission.

2. Describe the work which your Commission has done since the publication of its first report in 1970. Can you provide copies of any additional reports for my perusal?

Since your Commission has closely observed the operation, activities, and procedures of NYSCA, your comments about that agency would be most valuable to this study.

3. To the best of your knowledge, has NYSCA ever attempted to limit the artistic freedom of any funded performing arts organization? If it has, state the situation or situations.

Questions 2, 3, 25, 26, 27, 28, 29, and 30 used in Performing Arts Organization Director interviews (pp. 237-239) were then asked.

Questions 3-6 from the Director of Humanities and Performing Arts interview (p. 240) followed because the Commission had recently been involved in a study of arts education in the state's educational institutions.

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