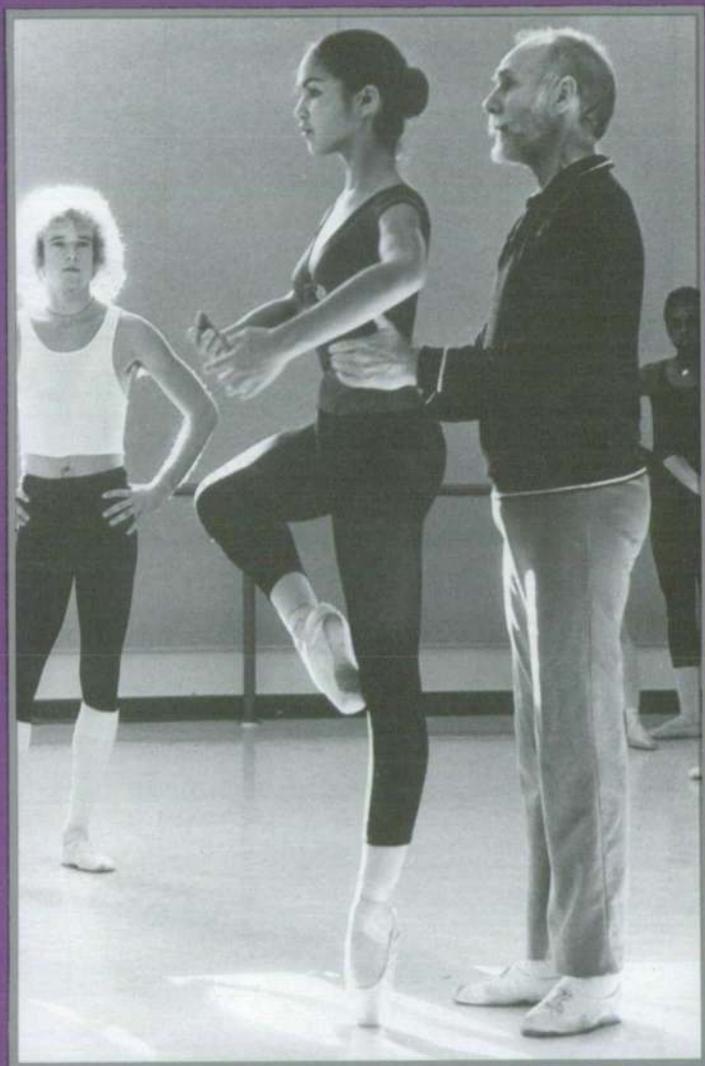


Fifth
Anniversary Issue

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February 1983



North Carolina:
State of the Arts?

N.C. Center for Public Policy Research

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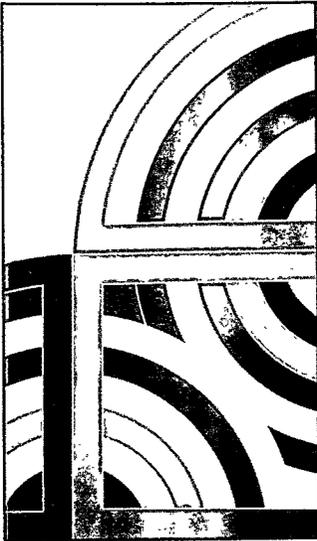
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The North Carolina Center is an independent research and educational institution formed to study state government policies and practices without partisan bias or political intent. Its purpose is to enrich the dialogue between private citizens and public officials, and its constituency is the people of this state. The Center's broad institutional goal is the stimulation of greater interest in public affairs and a better understanding of the profound impact state government has each day on everyone in North Carolina.

A non-profit, non-partisan organization, the Center was formed in 1977 by a diverse group of private citizens "for the purposes of gathering, analyzing and disseminating information concerning North Carolina's institutions of government." It is guided by a self-electing Board of Directors, and has some 600 individual and corporate members across the state. The Center's staff of associate directors, fellows, and interns includes various scholars, students, journalists, and professionals from around the state. Several advisory boards provide members of the staff with expert guidance in specific fields such as education, publications, and fund raising. The Center is forbidden by law from lobbying or otherwise attempting to influence directly the passage of legislation.

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Cover: Dance instructor
Duncan Noble in class at the
N. C. School of the Arts.
Photograph by Michael
Avedon.

Baskets and Ballet



Courtesy N. C. Office of Folklife Programs

Making Arts Policy in North Carolina

by Michael Matros and Lyman Collins

Four to five hundred years ago, the native and the newcomer “policymakers” in North Carolina—those people who controlled the government structure in the state—seemed to prefer folk art to fine art. About 1500, for example, the PeeDee Indian tribal leaders established the Town Creek Indian Mound. Still standing today near the town of Mt. Gilead in Montgomery County, the mound provided an artistic center for the PeeDees’ religious and social rituals. Some 80 years later, the second colonial governor of the new territory, John White, centered his “arts policy” on a series of drawings of the colonists, their villages, the Indians, and native plants and animals. White relied on these drawings to describe the new colony to Sir Walter Raleigh and other European backers of the settlement.

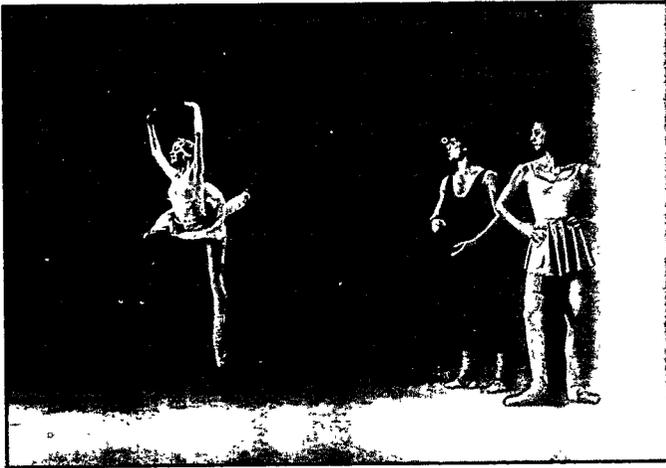
The Indian mound and the colonial governor’s drawings—some of the earliest “state-sanctioned” art in North Carolina—served important utilitarian functions. These early artistic efforts reflected the everyday life of the broad populace, illustrating what art scholars in the 1930s began calling art for “the common man.”¹ But the next wave of state-sanctioned arts activities shifted to the other end of the spectrum, away from populist art motifs to the fine arts tradition of Western Europe.

In 1815, the North Carolina legislators—joining the patriotic wave of victory in the War of 1812—appropriated \$10,000, a hefty sum at the time, to commission a statue of George Washington. An Italian, Antonio Canova, landed the job and, in a contemporary “high-art” style imitating classical statuary, sculpted

Washington as a Roman general. Two years later, Gov. William Miller commissioned Thomas Sully of Philadelphia for two portraits of Washington. Sully completed both in the classic, British portrait style of the day. One now rests in the Boston Museum of Fine Arts, the other in the Capitol in Raleigh, along with the Canova sculpture.

The PeeDee Indian mound and John White’s drawings contrast sharply indeed with George Washington, in marble or in oils. But this dichotomy between populist art and fine art—or as scholars frame it, art for the many versus art for the few—has remained important throughout the evolution of the state’s arts policy. To a greater extent than other areas of governmental involvement, such as education and transportation, artistic expressions have emerged in what is called today “the private sector” and which is largely independent of any governmental sanction, support, or control. Drawing from the Indian, British, Irish, German, and West African traditions, North Carolinians excelled as potters, quilters, musicians, weavers, instrument makers, and wood carvers, to name the most prominent areas of folk art. Continuing the Western European tradition of dance, music, painting, and

Michael Matros, who has worked with state arts agencies and private arts groups in North Carolina for five years, is the associate editor of this issue of N.C. Insight. Lyman Collins, formerly the arts program adviser for the Davidson College Union, is completing a masters in public administration at the University of North Carolina at Chapel Hill. Collins served as an intern at the N.C. Center for Public Policy Research during the fall of 1982.



Left: Leon Berry, 95, of Huntersville, N.C., maintains the folk-art tradition of basket weaving. Right: N.C. Dance Theater performance embodies the state's fine-arts tradition.

sculpture, other Tar Heels developed into polished performers and artists. In North Carolina, both the folk art and fine art traditions have deep roots and enjoyed noteworthy successes long before the state became deeply involved in the arts (see "Landmark Dates in the Arts" on pages 6-7).

In the 1920s and 1930s, formal structures of support for the arts began to emerge more frequently, still mostly within the private sector. In 1926, for example, private citizens formed the N.C. State Art Society to promote an art museum for the state. In 1928, Bascom Lamar Lunsford launched the nation's first major folk festival of its kind. Meanwhile, the state was beginning to move beyond one-shot commissions for individual works to an ongoing involvement with the arts. In 1897, the state opened its Museum of History (originally named Hall of History) which over the years has included many folk-art displays. In 1932, using the state's name, the North Carolina Symphony began the first of what is now 50 performing seasons.

Not until after World War II, however, did the state become involved in the arts in a major way. In 1947, North Carolina became the first state to appropriate funds (\$1 million) for a public collection of art. The N.C. Museum of Art, after many years of work by the N.C. State Art Society, was slowly becoming a reality. (The doors of the museum finally opened in 1956; see article on page 22 for more.) In 1945 the state voted \$10,000 to *The Lost Colony*, the first outdoor drama in the country, so the play could continue. In 1949, private citizens in Winston-Salem launched the nation's first permanent local arts council. This effort provided a model for other communities throughout the country and stimulated greater involvement by the state.

In the 1960s and 1970s, the state took a major leap into the arts arena, primarily at the fine arts end of the spectrum. Adding to its

lengthening list of accomplishments and to its growing reputation as the "state of the arts," North Carolina:

- In 1964, formed a state arts council, through which state funds are distributed to arts groups (see article, page 72);
- in 1965, opened the N.C. School of the Arts, first state-supported residential school for the performing arts (see article, page 53);
- in 1971, as part of a general reorganization effort, created the Department of Cultural Resources, the first cabinet-level agency of its kind in the country (from 1971 to 1973, it was called the Department of Art, Culture, and History); and
- in 1977, funded the nation's first "grassroots arts program," where state monies go to local arts initiatives on a per-capita basis (see Arts Council article, page 74).

In 1978, the widely acclaimed American Dance Festival relocated from New London, Connecticut, to Durham, adding to the state's reputation as a growing center for the arts. Then, the N.C. Symphony landed engagements at Carnegie Hall (1977) and at the John F. Kennedy Center for the Performing Arts (1978). In 1982, when the Arts Committee of the National Conference of State Legislatures met in Raleigh, legislators from around the country praised the state's support of the arts, particularly the cabinet-level status of the Department of Cultural Resources.

Executive Branch Support

Most state-supported arts activities are coordinated through the Department of Cultural Resources (see organizational chart on page 4). Notable exceptions include the N.C. School of the Arts and the arts education

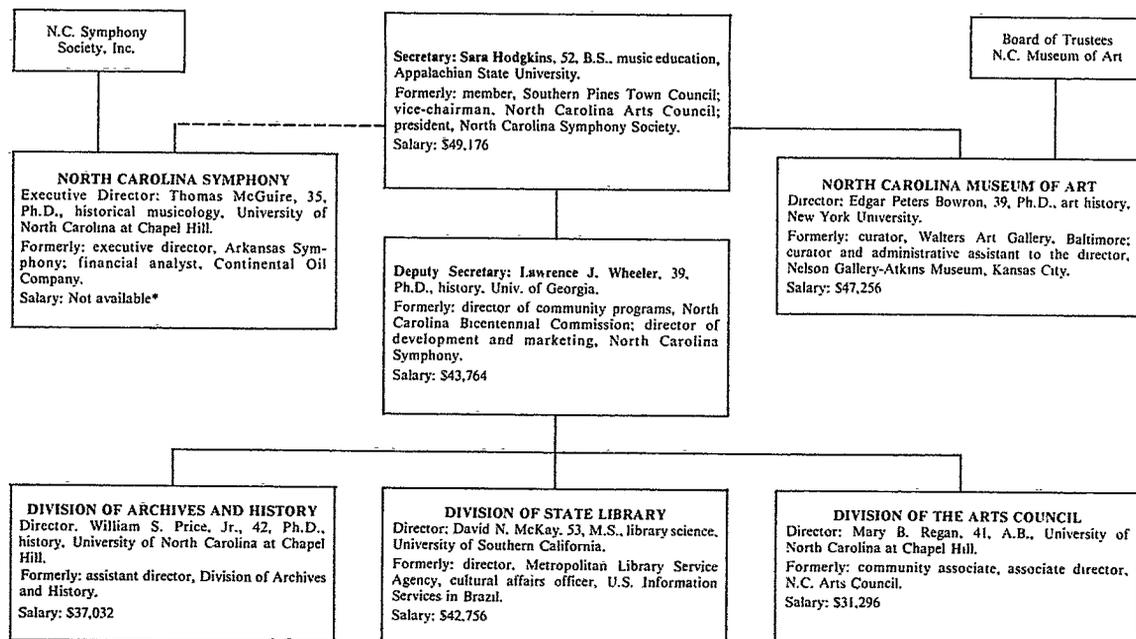
programs within the Department of Public Instruction (see articles, page 53 and 48). The secretary of Cultural Resources, as the chart shows, also has responsibility for the Division of Archives and History (archaeology and historic preservation, archives and records, historic sites and publications, the N.C. Museum of History, the State Capitol, and visitor services) and the Division of the State Library (the State Library and public library support services). Since 1981, all arts-related activities—except the Museum of Art and the North Carolina Symphony—have fallen under the third major *division* within DCR, the Division of the Arts Council (community development, folklife, music/dance, theater arts, and visual/literary arts).

Until July 1981, most arts-related activities within DCR were coordinated through the *Division of the Arts, not the current Division of the Arts Council*. The old Division of the Arts included four *sections*: the N.C. Arts Council, Theatre Arts (which provides assistance for professional, nonprofit theater), the N.C. Museum of Art, and the N.C. Symphony. The Office of Folklife Programs was then within the secretary's office. An earlier effort to place Theatre Arts under the wing of the Arts Council had been defused, primarily by those who feared

that theater would not fare as well if "hidden away" in the Arts Council. But in 1981, Secretary of Cultural Resources Sara Hodgkins and her deputy secretary, Lawrence Wheeler, successfully engineered the internal reorganization. Under the new organizational structure, the Museum of Art was placed outside of the division in a more autonomous arrangement, operating under the joint supervision of the DCR secretary and a new museum board of trustees (see article on page 22).

Similarly, the N.C. Symphony no longer rests organizationally within any division of DCR, and, according to Hodgkins, has an even more independent structure than does the Museum of Art. While the Symphony receives about half of its annual budget from the legislature through DCR, Sec. Hodgkins does not consider the Symphony an agency of her department, saying instead that it functions as a quasi-independent organization under the artistic and administrative direction of the N.C. Symphony Society. In contrast, the Museum of Art receives virtually all its operating budget from the state, and all its staff members are state employees. Of 18 Symphony staff members, 5 are DCR employees; the others are paid by the Symphony Society. The

DEPARTMENT OF CULTURAL RESOURCES



Sections:
Archaeology & Historic Preservation
Archives & Records
Historic Sites
Historical Publications
N.C. Museum of History
State Capitol/Visitor Services
Tryon Palace

Sections:
Information Services
Public Library Development
Special Services
Technical Services

Sections:
Community Development
Folklife
Music/Dance
Theatre Arts
Visual/Literary Arts

*As an employee of the N.C. Symphony Society, Inc., McGuire is not required to divulge his salary.
Source: N.C. Dept. of Cultural Resources.

Antonio Canova's *George Washington*

Symphony musicians are under contract to the Symphony Society.

In addition to the executive branch functions described above, nine boards and commissions have some direct influence over arts policy in the state (see chart on page 9). Some, such as the Board of Trustees of the N.C. Museum of Art, oversee the operations of a state agency. Others, such as the Board of Trustees of the Vagabond School of Drama (which supervises the Flat Rock Playhouse near Hendersonville), have very little formal relation to state government.² Two other important groups—the N.C. Symphony Society and the N.C. Art Society (the group founded in 1926, now evolved into the membership arm of the N.C. Museum of Art)—are essentially private membership organizations. Nevertheless, by statute, the governor appoints four and six members respectively to these two boards, making these two bodies quasi-governmental agencies as well. Another example of a private group with a close involvement in the state arts bureaucracy is the Governor's Business Council on the Arts and Humanities. Formed in 1977 within the governor's office, the group is now a private, nonprofit agency. The governor appoints all members, whose companies must then pay \$1,000 each in dues. (The Council is now considering a graduated dues structure, which would assess membership fees according to the size of a member's company.)

Legislative Branch Support

The executive branch cannot claim all the credit for boosting the arts into a major state

government business. The General Assembly, after all, took the early steps—appropriating \$1 million for art purchases in 1947 and \$10,000 for *The Lost Colony* in 1945—long before a cabinet-level advocate for the arts existed. The legislature funds arts groups in three primary ways; 1) through an appropriation to the Department of Cultural Resources; 2) to prominent groups, such as the N.C. Symphony and the Museum of Art, using the Department of Cultural Resources as a funding/administrative conduit; and 3) through "special appropriations bills" which go directly to individual groups, with no executive branch monitoring.

For FY 82, the legislature voted DCR \$20.1 million, one of the smallest amounts of any state department. Moreover, only \$4.9 million of that total went to the Division of the Arts Council, the Symphony, and the Museum of Art. While the arts, then, cannot command a portion of the state budget equal to roads or schools, this "small kid on the block" has become a scrappy fighter in recent sessions. In 1982, for example, despite a tight revenue picture, the legislature increased its support for the Grassroots Arts Program by \$256,250 (from \$593,750 to \$850,000), raising program support from about 11 cents to 15 cents per person throughout the state.

The extra allocation of a quarter of a million dollars for the Grassroots Arts Program came via the special appropriations bill route, where legislators allocate the state funds remaining after the major appropriations bill has passed. Usually, legislators fund pet projects in their own districts, but, responding here to a broad-based, grassroots lobbying effort throughout the state, the legislators spent some of their precious "special-bill" pot for arts across the state. And this wasn't the first time the special-bill route has benefited the arts. As early as FY 77-78, more than five percent of *all funds from special bills* went to the arts (see chart on page 8). In FY 82, less than two-tenths of one percent of the total state general fund went for the arts (\$4.9 million divided by \$3.435 billion). (The figure drops to less than one-tenth of one percent using the total state budget, \$5.864 billion, which includes the general fund, highway fund, federal funds, and departmental receipts.) Meanwhile, in FY 82, 7.1 percent of all special-bill funding went to the arts.

The following legislative committees have responsibilities for substantive legislation or appropriations regarding the Department of Cultural Resources (with names of chairmen): **Senate**—Ways and Means, *J. J. "Monk" Harrington* (D-Bertie) and *R. P. "Bo" Thomas* (D-Henderson); Base Budget, *Robert B. Jordan III* (D-Montgomery) and *Elton Edwards* (D-Guilford); Appropriations Committee on

General Government, *David Parnell* (D-Robeson); and State Government, *W. Gerry Hancock* (D-Durham) and *William W. Staton* (D-Lee); **House**—Base Budget Committee on General Government, *R. D. Beard* (D-Cumberland); Expansion Budget Committee on General Government, *Kenneth B. Spaulding* (D-Durham); Cultural Resources, *Marie W. Colton* (D-Buncombe); and State Government, *John T. Church* (D-Vance).

Conclusion

The executive and legislative actions described above represent a state involvement in the arts that has come to be viewed by many as a national model. South Carolina, for example, in seeking to study another state's program for comparison, decided: "There was no need to look further than North Carolina, which has become one of the most fertile areas for cultural growth in the country during the past quarter century."³

As North Carolina has emerged as a model of sorts, so have the choices for the state become

more complex. Because the state has outstanding folk and fine arts traditions, governmental structures to some extent have evolved in support of both. In many cases, however, art forms have incorporated the best of both traditions, blurring the distinction between folk art and fine art. On the one hand, contemporary quilters might draw on the color schemes of modern art, edging this folk handicraft into the fine arts arena. Meanwhile, modern dance companies at the American Dance Festival in Durham include within their repertoire folk-style dances like "Rodeo."

Despite overlapping influences between the two traditions, a dichotomy in folk art and fine arts still does exist. Today, the distinction appears most sharply not through the content or source of the art but rather through the audience—for the many or for the few? Put another way, is an art form geared to the artistic elite or to the broad populace? Framed as a question of public policy, what types of arts activities should the state support and encourage most vigorously? How can the state help the arts

Landmark Dates in the Arts in North Carolina

c. 1500 A.D.	Creek Indians build ceremonial Town Creek Indian Mound near present-day Mt. Gilead.	1925	Private citizens found the N.C. State Art Society to work for establishment of a state art museum.
1580s	John White, second governor of Roanoke Island colony, does a series of drawings of colonial life.	1925	Historic Smith Hall on the campus of UNC-Chapel Hill becomes Playmakers Theatre, the first state-supported theater in the country dedicated to the development of American drama.
c. 1790	William Cole establishes pottery business near present-day Asheboro.	1928	Bascom Lamar Lunsford launches the Asheville Mountain Dance and Folk Festival, the "grandfather" of today's folk festivals.
1813	Jacob Marling (artist, teacher, and businessman) establishes a general museum in Raleigh, the first museum in the state.	1928	New York industrialist Robert F. Phifer bequeaths his art collection and an endowment to the N.C. State Art Society.
1815	The General Assembly appropriates \$10,000 for a statue of George Washington by Italian sculptor Antonio Canova.	1931	The Charlotte Symphony becomes the state's first established orchestra.
1817	Gov. William Miller commissions Thomas Sully to paint portraits of George Washington for the Capitol.	1932	The North Carolina Symphony performs its first concert.
1897	The Hall of History (later to become the N.C. Museum of History) opens in Raleigh.	1932	Black Mountain College, a nationally recognized center for training in the arts, is founded.
1920s	Durham becomes a national center for blues musicians (Rev. Gary Davis, Blind Boy Fuller, Sonny Terry, and others).	1936	The Mint Museum, North Carolina's oldest perma-

reach all kinds of people—blue-collar workers and white-tie patrons, adults and children, the able-bodied and the handicapped, blacks, whites, and Indians?

The state legislature and the Department of Cultural Resources have attempted to address both sides of the populist art/high art dichotomy. The Grassroots Arts Program, for example, represents an important step in returning money to the local level for citizens there to determine what cultural projects should be funded. The Office of Folklife Programs, created in 1977, recognizes in an official way the indigenous art forms of the state. The North Carolina Symphony increasingly is taking pops programs to parks and other outdoor settings. On the high art side of the ledger, the state probably has had a higher profile: the \$10.75 million appropriated for the new state art museum, support of the American Dance Festival, the N.C. Symphony, and the N.C. School of the Arts.

Those who make arts policy in the state must make opportunities available to all citizens

of the state, to those who can afford tickets to the Art Society's black-tie Beaux-Arts Ball and to those who want to spend an evening under the stars at *The Lost Colony*. It is the business of the state to support our most prestigious institutions of the performing and visual arts. It is equally a responsibility to assure that those who will never view the state's art collection or hear the state symphony are also given the chance to encounter whatever it is that the arts experience—that indefinable human response—may be. □

FOOTNOTES

¹*New Horizons in American Art*, Introduction by Holger Cahill. New York: The Museum of Modern Art, 1936, p. 10.

²In 1961, the legislature designated the Flat Rock Playhouse, a private, nonprofit organization in Henderson County, the "state drama of North Carolina." State officials still have 10 appointments to this board. Resolution 59, 1961 Session Laws.

³*A Brief History and Report on the State of the Arts in North Carolina: Summary*, a publication of the Metropolitan Arts Council of Greenville, S.C., 1982, p. 1.

	nent art museum, opens in Charlotte.		the country. It opens in 1965.
1937	First performance of Paul Green's <i>The Lost Colony</i> , the first outdoor drama in the country.	1964	The North Carolina Arts Council is formed by executive order.
1943	The General Assembly passes the "Horn-ootin' Bill," appropriating \$4,000 for the N.C. Symphony.	1971	The General Assembly creates the Department of Art, Culture and History (in 1973, the name changes to the Department of Cultural Resources), the first such cabinet-level agency in the nation.
1947	North Carolina becomes the first state to appropriate funds (\$1 million) for a public collection of art (for the N.C. Museum of Art).	1973	N.C. Theatre Arts Division is established as the nation's first state agency for the support of professional drama.
1949	Private citizens found the Arts Council of Winston-Salem, today the oldest of its kind in the country.	1977	The General Assembly funds the Grassroots Arts Program, the nation's first per-capita funding program for local initiatives in the arts.
1956	The N.C. Museum of Art opens its doors in downtown Raleigh.	1978	The American Dance Festival relocates from New London, Connecticut, to Durham.
1959	The N.C. Museum of Art receives the Samuel H. Kress collection, bequest of the late New York department store magnate.	1983	New N.C. Museum of Art building opens.
1963	The legislature establishes the North Carolina School of the Arts, the first state-supported residential school for the performing arts in the		

Source: Compiled by the N.C. Center for Public Policy Research from sources including *Art in North Carolina* by Ola Maie Foushee (1972), the N.C. Office of Folklife Programs and other agencies of the Department of Cultural Resources, and the N.C. General Statutes.

Administrative offices for the Department of Cultural Resources are in the Archives and History/State Library Building in Raleigh.



Michael Matr...

Special Appropriations Bill for the Arts in North Carolina ¹
(N.C. FY 78 - FY 83)

Type of Organization/ Program	FY 78	FY 79	FY 80	FY 81	FY 82	FY 83
Arts Centers			\$17,500	\$77,500	\$25,000	\$25,000
Crafts/Folk Arts		\$10,000	10,000	3,000	60,000	
Dance					50,000	50,000
Festivals			10,000	10,000	5,000	
Grassroots Arts Program (DCR)	\$200,000	200,000			256,250	256,250
Music						
N.C. Symphony	145,714	145,714				
Charlotte Symphony	25,000					
Other	75,000	25,000			35,000	
Theater						
Outdoor Drama	100,000	70,000	135,000	45,000	145,000	126,500
Other	110,000	150,000	112,500	15,000	25,000	25,000
Other				2,500		
Totals for arts groups	\$655,714	\$600,714	\$285,000	\$153,000	\$601,250	\$482,750
Total of all special bills	\$12.3 million	\$15.5 million	\$8.5 million	\$13.6 million	\$10.5 million	\$6.7 million
Special-bill funding for the arts as a percentage of total special-bill appropriations	5.4%	3.9%	3.3%	1.1%	5.7%	7.1%

¹Note that the amounts shown in this table represent total special-bill funding for the arts and do not include appropriations that go through the Dept. of Cultural Resources.

Sources: For arts funding FY 78-82, *The Secretary's Report ... Five Years of Cultural Growth in NC 1977-81*, N.C. Dept. of Cultural Resources, 1982. For arts FY 83 and totals of all special bills FY 78-83, a series of documents, all published by the Fiscal Research Division, N.C. General Assembly: *Highlights of the 1977 Session*; *Highlights of the 1978 Session*; *Summary of 1979 Legislative Fiscal Actions: 1981-82 Legislative Budget Actions*, three volumes.

N.C. Boards, Commissions, and Councils in the Arts

Board, Commission, or Council	Established by	Purpose	Members	No. of Artists	Appointed by
1. N.C. Museum of Art Board of Trustees	G.S. 140-5.13	To adopt policies, rules, and regulations for the N.C. Museum of Art.	22	1	Governor (11) Legis. (2) Others (9)
2. Art Museum Building Commission	G.S. 143B-58	To determine site for building the N.C. Museum of Art; contract for and supervise planning, location, design, construction, and furnishing of museum; and receive funds to aid in cost of upkeep.	15	0	Governor (9) Lt. Gov. (3) Speaker (3)
3. N.C. Art Society Board of Directors	G.S. 143B-89	To promote the public appreciation of art through memberships, exhibits, reproductions and educational efforts.	25 (4 ex officio)	2	Governor (6) Art Society (19)
4. N.C. Arts Council	G.S. 143B-87	To represent excellence in the arts, to encourage their growth and evolution, and to provide opportunities for citizens to participate in the arts process.	24	3	Governor (24)
5. Committee on Art in State Buildings	G.S. 143-408.4	To supervise a program placing art in state buildings.	4 (Secretaries of DCR and Administration serve ex-officio.)	3	Legis. (2) N.C. Arts Council (2)
6. Theatre Arts Advisory Board	7 NCAC 3D .0008	To set policy for the Theatre Arts section; foster and encourage development of theater in the state; and administer funds appropriated by the legislature to aid nonprofit theater companies.	11	0	DCR Secretary (11)
7. Vagabond School of Drama Board of Trustees	Resolution 59 1961 Session Laws	To oversee the operation of Vagabond School of Drama and Flat Rock Playhouse.	35 (Sec. of DCR serves ex-officio.)	10	State officials (10) Board of Trustees (25)
8. N.C. Symphony Society, Inc., Board of Trustees	G.S. 143B-94	To function as the governing body of the N.C. Symphony Society, Inc.	16 minimum (Gov. and Supt. of Public Instruction serve ex officio.)	2	Governor (4) Balance by Society Membership.
9. Governor's Business Council on the Arts and Humanities, Inc., Board of Directors	Gubernatorial initiative, 1977. (No executive order issued.)	To encourage business donations for the arts and humanities and annually present awards to businesses for their contributions.	37	0	Governor (37)

The other 28 boards and commissions within the Department of Cultural Resources are listed below. The number of members for each board or commission follows the name.

Division of Archives and History

10. America's Four Hundredth Anniversary Committee (14)	16. Historic Bath Commission (28)	23. Public Works History Advisory Committee (12)
11. Andrew Jackson Historic Memorial Committee (12)	17. Historic Hillsborough Commission (30)	24. State Historical Records Advisory Board (14)
12. Archaeological Advisory Committee (8)	18. Historic Murfreesboro Commission (34)	25. Tryon Palace Commission (29)
13. Board of Directors of the Roanoke Island Historical Association (24)	19. John Motley Morehead Memorial Commission (19)	26. U.S.S. Monitor Technical Advisory Committee (10)
14. Capital Area Visitor Services Committee (9)	20. N.C. Council on the Holocaust (23)	27. U.S.S. North Carolina Battleship Commission (18)
15. Edenton Historical Commission (33)	21. N.C. Historical Commission (11)	
	22. N.C. Highway Historical Marker Committee (10)	

Division of State Library

28. Film Advisory Committee (12)	sory Committee (13)	33. State Library Commission (11)
29. Library Services and Construction Act Advisory Council (13)	31. N.C. Library Networking Steering Committee (13)	State Library Processing Center
30. Library Services and Construction Act Continuing Education Advi-	32. N.C. Public Librarian Certification Commission (5)	34. Advisory Committee (6)

Secretary's Office

35. Executive Mansion Fine Arts Committee (16)	36. North Carolina Awards Committee (5)	37. Roanoke Voyages Corridor Commission (20)
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Sources: *Boards, Commissions, and Councils in the Executive Branch.* The North Carolina Center for Public Policy Research will publish this comprehensive analysis of the more than 320 boards, commissions, and councils later this winter. For information on obtaining a copy, contact the Center. Number of artists provided by the respective organizations.

An Interview with Sara W. Hodgkins



Michael Matros

Sara Wilson Hodgkins, 51, was appointed secretary of the N.C. Department of Cultural Resources in 1977, by newly elected Gov. James B. Hunt, Jr. Born and reared in Granite Falls in Caldwell County, Mrs. Hodgkins earned a B.S. in music education from Appalachian State University. She taught music in the Moore County public schools and eventually became active in state cultural organizations. Before accepting her current post, she served as vice chairman of the N.C. Arts Council (1971-73) and as president of the N.C. Symphony Society (1972-74). In 1975, she became the first woman elected to the Southern Pines Town Council. Mrs. Hodgkins, married and with three daughters, maintains her permanent residence in Southern Pines.

Sara Hodgkins is only the third secretary in the history of this department, which was formed in 1971 as the country's first comprehensive state cultural agency of cabinet rank, according to *Arts and the States*, a report of the Arts Task Force of the National Conference of State Legislatures. The department has grown significantly during her tenure and has more than 500 employees and an annual budget of over \$20 million. Michael Matros and Lyman Collins conducted this interview with Mrs. Hodgkins on November 9, 1982.

Who makes arts policy in North Carolina?

Our policies stem from a combination of things. We work with citizens directly and try to reflect what they want. The people serving on boards and commissions—and the constituent-

cies these persons represent—have input into policy decisions. Many private support groups are often directly in partnership with us.

What the legislature funds determines some of the policy too. We could have thought the "grassroots arts" approach was the greatest thing since apple pie and motherhood. But unless we had the money from the legislature, we couldn't have funded the Grassroots Arts Program.

My attitude and the Governor's feelings affect policies a great deal. I am a political appointee, appointed by Gov. Hunt. Before I ever agreed to do this job, I knew how he felt about the arts and he knew how I felt. We feel like the arts deal with the hearts and spirits. The arts are uplifting, inspiring—important. They should be accessible to all the people.

What do you view as your major successes as Secretary?

First, we have pushed the completion of the art museum building. While we have not had responsibility for the building, we have been getting ready for the move to the new museum by going to the legislature and asking for the positions we need for showing the collection. We have maintained the excellence of that institution but we have equipped it to reach out better to the people of the state who own this collection.

Another success is our state Symphony reaching its 50th anniversary celebration. It has gone through a number of difficult times regarding management, artistic and professional

leadership, and financial hardships, but it is on its feet again. I have heard the Symphony several times this year and I think it is professionally as fine as I have ever heard it. This orchestra has also become a cultural ambassador for the Governor. It has gone out of state with the Governor on some trade missions. The Symphony has made a statement about the arts in North Carolina to the rest of the country.

I am also very proud of the Grassroots Arts Program, which began in 1977 under the leadership of the Governor, the Arts Council, and the General Assembly. Under this program, every county receives funds based upon the number of people in that county. The decision about how that money is spent is made at the local level. The program started in 1977 at four cents per person. It has been so popular that it is now at 15 cents per person. (See article on N.C. Arts Council, page 72.) Those funds have generated a lot of arts activity at the local level. That is my goal. *I want every citizen of this state to have a cultural experience.* And I believe that you have to offer the opportunity in the communities where people live. I believe if you have a good experience in your own community, beginning where you are, then you want something else. Or you may move up to a larger place close by, and then you will be able to grow in your cultural experiences, and can reach out to the larger institutions with even finer experiences.

Finally, Cultural Resources has been accepted as basic to life in North Carolina. The Governor has always accepted us as an equal partner along with the other parts of state government. For instance, he was the first governor to take a secretary of Cultural Resources with him on a trip abroad, or on a trade mission. We are not left out; we are an equal partner. This accomplishment is difficult to measure, but I feel it.

What do you view as your major failures?

I can't zero in on a specific one. I have made some mistakes. But I feel really good about the way things are now. We are not perfect but I think you can overcome those mistakes and learn from them.

Let's talk about the major arts agencies under your department, starting with the art museum. How does the museum's board of trustees function?

I view the board of trustees as the single governing body for the N.C. Museum of Art. The expertise of the board members helps us run the business of the art museum. The institution represented by this board is older than the department. The art museum itself started because private citizens cared enough, because the members of the Art Society (see description

of this group on page 30) thought it was important to have a museum. But the art museum today is an agency of this department. The art museum board and I share the responsibility of hiring the director, and we work in a cooperative way. The operating budget comes through the department. They raise private funds too, but they are very much an agency of Cultural Resources.

Would you like to see folk art exhibited in the museum?

I think that is something that we need to explore. We show some of our folk art in the Museum of History. When we get to a place where we can, we need to get our art museum director together with our folklife people and say, "Where are we?" And with our Museum of History director and say, "What are we doing now? What could we do to improve what we are doing?" It's a decision for the professionals.

What about the new building? Does it work?

It is too soon to say. The collection is not hanging yet. We have been given permission [by the Art Museum Building Commission] to move in works of art. We have moved in the offices. The verdict is still out, though, on the building. We will know better in April 1983 when we all go in and see the works of art in place.

Has the building commission outlived its usefulness? What are they doing now?

The building commission by law is in charge of hiring an architect and building a building. The commission is still in charge of the building until it is complete. The commission awarded the landscape contract in August or September. They demanded a report from the architect on the roof—repairs to the roof.¹ They gave permission for us to begin to move in the works of art. You should address this question to the chairman of the building commission [former state Sen. Thomas J. White of Kinston]. I don't know all the things he does.

What other thoughts do you have on the art museum?

The future for the art museum is to get our young people in there—our children, so they can learn about the program and their lives can be enriched. Then as adults, they will bring their children. I think the educational program is the program that we need to really work on, as far as I am concerned, at the art museum. (See article on page 22 for more on the art museum.)

What is the relationship of the North Carolina Symphony to your department?

The North Carolina Symphony is not an agency of the department. We do go to the legislature for them. The North Carolina Symphony Society receives a grant-in-aid from

the General Assembly. The grant passes through this department. So you see, this department gives them about half their budget. In addition to accepting that grant-in-aid, the Symphony Society raises that much money again. But they run the business of the orchestra.

There are five persons on the payroll of this department who work for the Symphony. We have the responsibility to monitor how the grant-in-aid is spent. That is our connection there. I don't think a bureaucrat in state government ought to be making decisions about what the orchestra plays. I think that should be determined by the artistic director of the orchestra. So I don't get into those details, because I think they ought to be free to play what they think is right professionally for the orchestra, for the audiences, or whatever they decide is the right mix to use. That is why I am glad that their board runs the Symphony instead of the Department of Cultural Resources.

Is there a rivalry between the state Symphony and the local symphonies like Charlotte and Winston-Salem, in terms of their audience?

There is a good, healthy rivalry there. And, of course, they play for the same audience because the state Symphony belongs to all the people of the state, and that includes the people of Charlotte and Winston-Salem and Greensboro who have their own symphonies, to mention a few. The North Carolina Symphony has been very instrumental in helping to build audiences for city symphonies in this state.

What is the function of the N.C. Arts Council, a division in your department?

The arts council movement has been very important in making the arts visible and accessible to people. This movement was born in Winston-Salem. That was the first local arts council in the country (formed in 1949; see "Landmark Dates" on pages 6-7). The Winston-Salem Arts Council continues to set a fine example for all of us. They, for instance, have spearheaded a downtown revitalization campaign, where old buildings have been renovated and preserved for the performing arts, for example, the new Stevens Center. Using the arts and historic preservation to bring back the core of one of our major cities is an example of what a local arts council can do.

The N.C. Arts Council reaches out to local communities through the arts councils across the state and helps areas without an arts council to form one. I served on the N.C. Arts Council Board under Gov. Scott. At that time, we had 10 or 12 local arts councils. That number has grown to 93 now. I can see how these local arts councils have affected their communities. This growth has come with the assistance and leadership of a state arts council. The Council staff gather

information about needs across the state and recommend to the Arts Council board how the Council's funds should be distributed.

Would you like to see more artists on the Arts Council board?

What do we have now, one or two? I can't remember. (There are three; see chart on page 9.) We have a good board; I know that. I think artists have a lot to add to any board, but I am not so concerned about what the occupations of the members of the board are. I am concerned about getting the best people we can to advise the Arts Council and to advise me in my leadership role.

What else does the Council do?

The Council assists individual artists and arts groups. For example, we have developed a fellowship program through the Arts Council where four artists receive enough funds to have time to be more productive as artists. That is the first time we have directly assisted artists through the state Arts Council.

The Council also provides arts organizations with technical assistance and offers a funding channel for some groups. For example, several times during the past year, we met with the managers and the chairmen of the boards of the groups that participate in the Statewide Arts Resources Program, which is part of the Arts Council. We talked about their needs and tried to help them talk to each other and find ways that they can help each other. These organizations are an interesting group.² They represent together about \$9 million in [arts expenditures] and their boards are made up of the top leaders in their community. These are home-grown organizations, serving their areas of the state and also traveling outside the state. For instance, the Frank Holder Dance Company [of Greensboro] tours regularly, using money they raise themselves. They represent us well outside the state. The North Carolina Dance Theater was in Europe last summer. They played to full houses and got excellent reviews.

Do you think the groups in the statewide arts program will hold together and continue to seek most of their state funds through your department rather than going directly to the legislature?

It may be too early to call at this point. We have worked with those groups and urged them to find ways to assist each other. We'd like for them to stay together because we think there is great strength in working that way. We are all working for the same goals. And we hope the legislature will see that. If the legislators give us some funds that we can distribute based upon need, we think that is a good way to manage funding for these groups. If the legislature

chooses not to do that, then I think each of those groups should go with their own special bills and get what they can. We can try the united approach and if it works, fine. If it doesn't work, I don't think they should be penalized. I think they should go in for themselves and get what they can.

Special bills is sort of a short term approach though. It might work one year, but might not another. But the legislature is the determining factor. I have discussed this issue with the legislative leadership. They have to make the decision; I don't know how they feel. It is my responsibility to give them the best information that I can. Then we'll see how it goes.

Cultural activities are popular things for legislators to take home to help their local groups. And I think it is wonderful. I welcome money from anywhere we can get it because we have great needs. I am really proud when legislators feel strongly about their local groups and want to appropriate funds to help them. It is something I have learned to accept. (See page 8 for special bills passed, with funding levels, since 1977.)

How do you approach the General Assembly in general now?

First, we'll have to work very hard to keep everything that we have, items funded through what the legislature calls the "continuation budget." Second, we have prepared a budget for expansion, which would be in addition to what we are already getting. I have made several requests for the expansion budget that the Governor and the Advisory Budget Commission will submit to the 1983 session of the legislature. [None of her requests was included.] In the arts area, I requested more aid for the Statewide Arts Resources Program and for professional theater. Both these programs have been held at the same levels since 1979. (See Arts Council article, page 72.) I also asked for funds to help our educational program at the art museum. We have a fine new director of education there, and we have a development officer who is trying to raise public funds. But we need some operating money so that we can reach out more with our educational program.

Outside the arts, I requested additional aid for public libraries across the state. And with our historic sites, I sought a small amount of funds to continue several programs we have begun—the Andy Jackson research, for example. You know, we gave him to the nation. He is one of our presidents. We started some research in Union and Cabarrus counties, that area. We want to interpret his life properly.

Are you going to ask the 1983 legislature to set aside some funds for arts in public buildings—

the "percent-for-arts" proposal?

Let me give you a little history on that issue. In the 1977 session, we tried to get such a bill through but the General Assembly didn't like the percentage-of-construction-costs approach.³ So that bill did not pass. In 1979, we came back with a request for a lump sum for art in public buildings.⁴ That was not funded. Then in the '81 session, Rep. Mary Seymour (D-Guilford County) introduced a bill that stated it is the policy of North Carolina to put art in the public buildings.⁵ The General Assembly held that bill over and brought it up again during the budget session in 1982. Finally, Mary Seymour was able to get the bill through, with \$5,000 to begin the program.

What we now have is a statement of policy and a committee appointed by various people to decide where that \$5,000 will be spent. They will make a recommendation. Now that we have got that policy statement and a little money, I have been trying to raise some money to match it. Once we get this thing started, I think it will grow.

Does the department have any plan to counteract federal budget cuts, particularly from the National Endowment for the Arts?

No, we don't have a plan or strategy other than the one that we have had all along. We always try to assist our arts organizations throughout the state. We know that the [state] revenues are down, and so I have been very selective about my budget requests. I am asking for some increased funds for our Statewide Arts Resources Program, which benefits the groups that have been mainly affected by the cutbacks at the federal level. I guess you could say that that would be one way of addressing the situation.

How do you view North Carolina in a national context regarding the arts?

I work with Rep. Seymour and Sen. Helen Marvin (D-Gaston) on the arts committee of the National Conference of State Legislatures. This group asked us for assistance because they heard of some of our programs. I was in a meeting yesterday in New York City with David Rockefeller, Jr., who heads Arts, Education and Americans [an arts education advocacy group]. He always turns to me and says, "What is happening in North Carolina?" He knew Phil Hanes had gotten a North Carolina Award.⁶ And his Rockefeller Brothers Fund gave \$10,000 to the Swain County Schools last year for an exemplary arts program. Only 10 groups in the country were so honored.

I have phone calls all the time from various states asking me about the department, how it got started, all that. Other states turn to me because North Carolina is a trend-setter. Groups like the American Dance Festival wouldn't have

come to North Carolina if they hadn't felt that it was a good place for nationally known dance companies to come and perform. We have a national reputation and I am very proud of that.

Do public relations efforts help to establish such a reputation?

All of us in North Carolina go around touting ourselves—it's a matter of pride. I like calling North Carolina home. I don't care where the reputation comes from. I like it.

How about Governor Hunt touting the arts in his economic development efforts?

I'm glad that he uses the arts as a tool for economic development because I think that's important as a part of making the arts basic. You have to show the value of it and you have to justify the expenditures. For instance, I told the Advisory Budget Commission the other day that increasing aid to professional theater means more theater tickets are purchased in our summer theater efforts. And these dollars multiply in the cost of housing the actors, food, babysitting—there are a lot of related costs. The Brevard Music Festival generates a couple of a million dollars in business. It's important to say that. That's the way the Governor uses the arts, to say that we have an extra dimension to offer if you want to put some money into our state or to invest in some jobs in it.

Overall, how do you approach your job? Do you try to improve the quality of the state's arts programs or to make the arts more available to more people?

When I assumed this job, I promised Gov. Hunt that we would try to maintain excellence in the arts. If you don't have excellence, there is no credibility. At the same time, we have tried to make the arts more accessible. I believe you can have both. Everybody is entitled to a cultural experience. But everybody doesn't begin at the same place.

Is the dichotomy of excellence and accessibility the same as elitism and populism?

I don't know whether it is the same or not. There's tension, of course, between the two. Cultural experiences are different for different people. What appeals to you might not appeal to me. We all make choices. What affects you emotionally and mentally and physically is determined by so many things that have happened before. There is elitism in everything. We choose based on our own experience.

As a child in Granite Falls, North Carolina, my cultural experiences consisted of a music program at the school—mainly band and chorus—and some musical experiences at my church. When my parents took me to Hickory to hear the North Carolina Symphony, it nearly

blew my mind. I knew that I had experienced something that I had never experienced before. Then going to art museums, which were not available on the local level—each experience added something else.

There are some people who have a closed mind to art museums. There are some people who have closed minds to classical music. But that doesn't mean they can't enjoy other music. The same with art museums. I think when you walk into a shopping center, you have some sort of artistic experiences, because you will see color, you will see shapes, you will be affected in some way. We all have to make choices. If we are choosing what suits us, we are being elite, aren't we?

North Carolina has something to offer to everybody: the Grassroots Arts Program which distributes funds throughout the state on a per-capita basis; our art museum, which is 25 or 30 years old; the Symphony, which is 50 years old; and now our new folklife section, which nurtures the rich heritage of folklife here. There is something here for everybody if we make it a normal, natural, easy experience. □

FOOTNOTES

¹When the Art Museum Building Commission met on December 7, 1982, Gordon Hanes, chairman of the art museum's board of trustees, expressed a sharply worded complaint about the lack of progress in fixing the leaky roof. As of this writing, the roof has not been repaired; consequently some of the museum galleries will not be open in April.

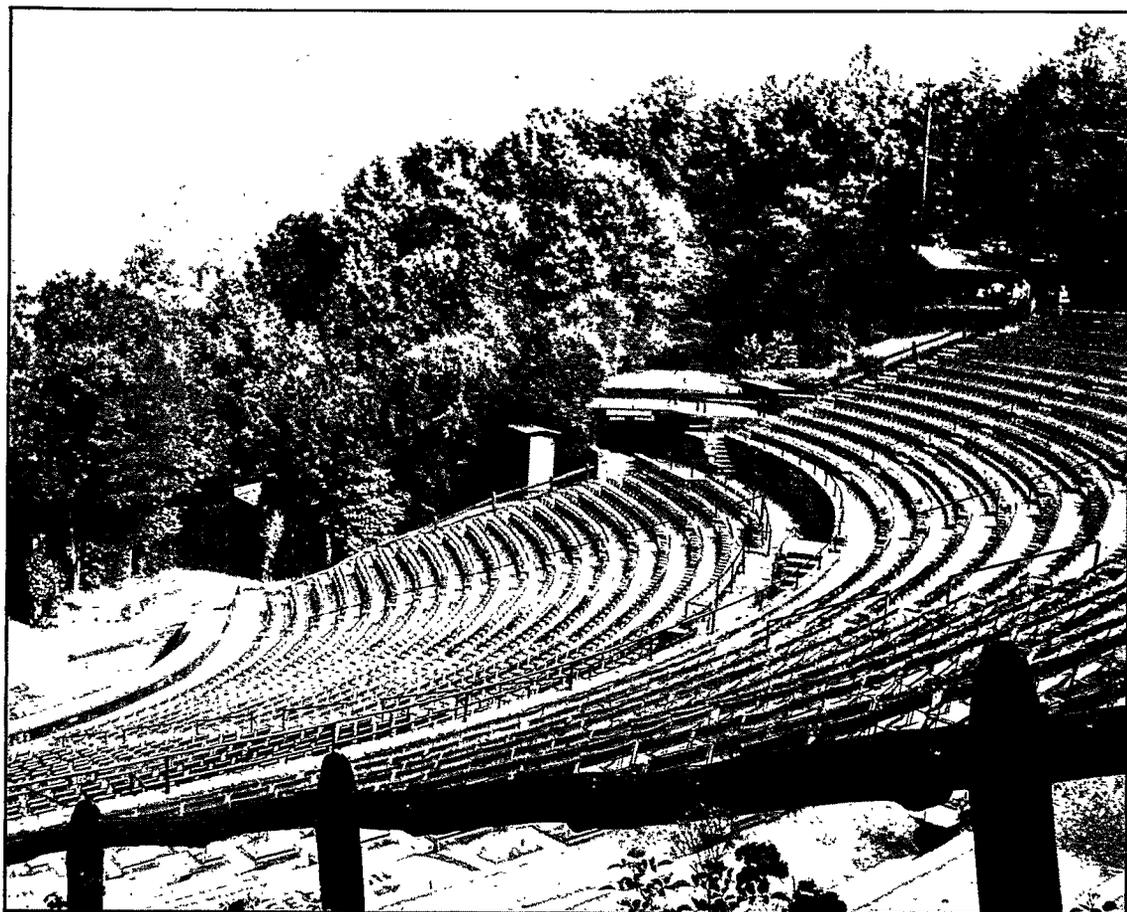
²The organizations are: *Dance*—American Dance Festival, Durham; Frank Holder Dance Company, Greensboro; North Carolina Dance Theater, Winston-Salem. *Music*—Brevard Music Festival, Brevard; Charlotte Symphony Orchestra, Charlotte; Eastern Music Festival, Greensboro; National Opera Company, Raleigh; North Carolina Opera, Charlotte. *Visual Arts*—John C. Campbell Folk School, Brasstown; Mint Museum of Art, Charlotte; Penland School of Crafts, Penland; Piedmont Craftsmen, Winston-Salem; Southeastern Center for Contemporary Art, Winston-Salem; Southern Highland Handicraft Guild, Asheville.

³House Bill 1141, as introduced in the 1977 Session, would have appropriated not less than one percent of new building costs and some renovation costs for the purchase of art for state buildings.

⁴Senate Bill 333, as introduced in the 1979 Session, was in fact very similar to House Bill 1141 (above), but the percent-of-construction figure was one and one-half percent. Legislation appropriating a lump sum for art was not introduced.

⁵Chapter 1384 of 1981 Session Laws (1982 Session), House Bill 453. House Bill 454, which was postponed indefinitely in the Appropriations Committee, would have also appropriated \$100,000 for 1981-83 to purchase art works for state buildings.

⁶Hanes received the 1982 North Carolina Award—considered the most prestigious award the state can give—in the category of the fine arts.



Outdoor Drama

Filling Seats When the Sun Sets

by Louise Lockwood

On July 5, 1937, *The Lost Colony*, the nation's first outdoor drama, opened on Roanoke Island, at Manteo, North Carolina. Paul Green, the Pulitzer Prize-winning playwright from Chapel Hill, called his new play a "symphonic drama." Green blended music, dance, and drama into a new American genre—*theater under the stars*, just as the Greeks had done it. The play celebrated the 350th birthday of Virginia Dare, the first European child born in America.

On that sultry July evening 45 years ago, the smell of an Independence Day celebration still drifted over Roanoke Sound, out into the Atlantic. Two thousand people jammed into the new Manteo amphitheater, then a long, hot drive from anywhere. President and Mrs. Franklin D. Roosevelt made it for opening

The Unto These Hills amphitheater will be full when the summer stars shine.

night. But Green, like the Greeks, wanted more than Presidents and first ladies. Fishermen, shopkeepers, and housewives joined theater buffs and dignitaries to witness a drama of heroes and heroines, of courage and perseverance. Strongly influenced by the traumas of the Depression and by the New Deal philosophy, Green wanted to offer a sense of hope and of history for ordinary people, those who would

Louise Lockwood, an Asheville native, is completing a Masters in Public Administration at North Carolina State Cultural Resources (pp. 15, 18, and 19) and the Institute of Outdoor Drama (P. 20).

never set foot on Broadway or view opera through binoculars. *The Lost Colony* and the movement it has spawned represents a success far beyond what even Green could have envisioned.

Except for an intermission during World War II, *The Lost Colony* has not missed a season. Its success stimulated an outdoor drama boom, first in North Carolina and then throughout the country. Today, 56 such dramas dot the American landscape, staging productions from pirate ships and Indian villages and wagon trains. North Carolina, which leads the nation with 10 outdoor dramas, also serves as an administrative base for this genre through the Institute of Outdoor Drama at the University of North Carolina at Chapel Hill.¹ In 1982, almost two million people attended one of these 56 "symphonic dramas," 230,000 of them in North Carolina.²

These outdoor offerings, says Richard Coe, drama critic for *The Washington Post*, are "the

least spotlighted but most broadly active segment of American theater." It has brought the performing arts, as Coe puts it, to "places not generally associated with theater, or, for that matter, anything else."

Public funding always has been a crucial part of this effort to bring drama to the people. The Works Progress Administration (WPA), the New Deal agency that supported thousands of artists and writers through the Depression, paid for the amphitheater at Manteo and in 1937 the salaries of 13 professional actors. But the WPA funding ended in the late 1930s and then came the war-year performing hiatus. *The Lost Colony* needed a financial boost to keep its momentum, and the N.C. General Assembly responded with a grant of \$10,000.³

In 30 years, this modest investment of state funds has grown 20-fold. From FY 78 through 82, North Carolina spent \$213,580 a year on the 10 dramas, all of which are run by non-profit organizations.⁴ The General Assembly appro-

Table 1. Outdoor Dramas in North Carolina—Five Year Fiscal Summary (N.C. FY 1978-1982)

Ranked by Average State Subsidy Per Paid Admission (1978-82)	Name of Drama	Location	Year Started	Source of Funds (N.C. FY 1978-1982) ¹			
				Department of Cultural Resources ²	Legislators' Special Bills ³	Governor's Contingency and Emergency Fund ⁴	Five Year Total
1.	Liberty Cart	Kenansville	1976	\$108,599	\$ 95,000	0	\$203,599
2.	Sword of Peace	Snow Camp	1974	84,052	45,000	0	129,052
3.	From This Day Forward	Valdese	1968	11,538	30,000	5,859	47,397
4.	Strike at the Wind	Pembroke	1976	65,615	60,000	0	125,615
5.	Listen and Remember	Waxhaw	1965	0	15,000	0	15,000
6.	First for Freedom	Halifax	1976	11,000	0	24,000	35,000
7.	Horn in the West	Boone	1952	42,400	125,000	19,000	186,400
8.	Blackbeard	Bath	1977	7,500	30,000	17,057	54,557
9.	Unto These Hills	Cherokee	1950	115,518	50,000	11,000	176,518
10.	The Lost Colony	Manteo	1937	83,763	0	11,000	94,763
Totals for all ten dramas:				\$509,985	\$470,000	\$87,916	\$1,067,901

¹A five-year period is used because of the wide fluctuation of funding levels from year to year. See text regarding impact of special-bill funding.

²Annual expenditure ledgers, N.C. Department of Cultural Resources, sections labeled "Aid-to-Outdoor Drama" and "Aid to Professional Theater", pp. 947-949 (FY 78), 1012-1014 (FY 79), 1179-1181 (FY 80), 1231-1233 (FY 81), and 1243-44 (FY 82); *Certified Budget 1977-79 Biennium*, budget code 18441, Dept. of Cultural Resources, 1360 Grants-in-aid to arts, line 6438; *Certified Budget 1979-81 Biennium*, budget code 18441, Dept. of Cultural

Resources, 1350 Theatre Arts, line 6446.

³Chapter 986 of the 1977 Session Laws and publications of the legislature's Fiscal Research Division: for FY 78, *Highlights of 1977 Session*, pp. 65-68; for FY 79, *Summary of Appropriations and Revenues: 1977 General Assembly (1978 Session)*, July 10, 1978, pp. 35-38; for FY 80, *Summary of 1979 Legislative Fiscal Actions*, pp. 55-61; for FY 81, *Legislative Budget Actions: 1980-81*, pp. 44-47; for FY 82, *Legislative Budget Actions: 1981-82 (Supplement)*, 1981 *General Assembly (Fall Session)*, pp. 41-51.

⁴Listing of transfer of funds from the Governor's

priated \$9 of every \$10, using two funding channels: 1) almost \$5 of every \$10 to the Department of Cultural Resources (DCR), which distributes the funds to all 10 dramas; and 2) over \$4 of every \$10 directly to specific plays, using funding vehicles called "special appropriations bills."⁵ The Council of State allocates the other \$1 of every \$10 through the Governor's Contingency and Emergency Fund (because of inclement weather or other circumstances beyond the control of the organization).⁶ Since FY 78, 44 percent of the outdoor drama funds have come through special bills—where legislators allocate the state funds remaining after the major appropriations bill has passed, usually to pet projects in their own districts.⁷ Consequently, state support fluctuates widely from year to year—both in total amount and in the amount to each production. (See Table 1 for funding levels and source of funds for each drama.)

North Carolina's 10 outdoor dramas affect

Level of State Subsidy		
Average Annual State Funding (FY 1978-82) (Rank in State)	Average Annual Paid Admissions (1978-82) ⁵ (Rank in State)	Average State Subsidy Per Paid Admission (1978-82)
\$ 40,720 (1)	5,098 (7)	\$7.98
25,810 (4)	6,915 (6)	3.73
9,479 (8)	3,155 (8)	3.00
25,123 (5)	8,505 (4)	2.95
3,000 (10)	1,100 (10)	2.73
7,000 (9)	2,720 (9)	2.57
37,280 (2)	22,609 (3)	1.65
10,911 (7)	6,970 (5)	1.57
35,304 (3)	102,069 (1)	.35
18,953 (6)	78,550 (2)	.24
\$213,580	237,691	\$.89

Contingency and Emergency Fund, as recorded in the following documents, all published or located in the State Auditor's Office: for FY 78, *Annual Report and Supplement Information*, p. 48 (Schedule A-7, p. 31); for FY 79, *Annual Report and Supplement Information*, p. 25 (Schedule A-7, p. 7); for FY 80, FY 81, and FY 82, State Auditor's Office ledger sheet, Account Code 19001.

⁵Institute of Outdoor Drama files. For more information, contact Mark Sumner, director, 202 Graham Memorial, University of North Carolina at Chapel Hill, Chapel Hill, N.C. 27514.

their communities in markedly different ways. The "big three"—*The Lost Colony* at Manteo, *Unto These Hills* at Cherokee, and *Horn in the West* at Boone—have been playing for 30 years or more and are solid tourist attractions, drawing 20,000 to 100,000 paid admissions a year. Five of the remaining seven—staged from Valdese in the west to Bath in the east—began as historical commemorations, part of the national Bicentennial in 1976 (see "year started" column, Table 1). Generally, the groups starting the seven smaller productions expected their plays only to run for two or three years. Strong community response and state support, however, have helped them continue. Today, each of the "little seven" attracts from 1,000 to 8,500 people a year while offering a historical dimension as an integral part of community life in Alamance, Beaufort, Burke, Duplin, Halifax, Robeson, and Union counties.

The outdoor dramas contribute to the artistic and economic life of the state in several important ways. The big three have evolved into indispensable ingredients in the booming tourist economies in Cherokee, Boone, and Manteo/Nags Head. At the same time, they provide an important opportunity for North Carolinians (and others) to learn of significant cultural and historical events and to participate in professional theater, sometimes leading to careers on the stage. The little seven contribute to the cultural and educational life of the state and especially to a sense of community in areas with modest artistic resources. And in all ten productions, ticket prices remain low and the outdoor atmosphere high—a combination that continues to attract farmers and secretaries, casual tourists and history-conscious families.

Brief case studies of a major drama, *Unto These Hills*, and of a minor one, *From This Day Forward*, show how valuable the outdoor dramas are in economic and cultural terms. These two profiles, together with Table 1, also explain the type of financial investment the state has in these dramas. Finally, these two reviews suggest that Paul Green's populist vision has not gone unattended.

Unto These Hills

In 1946, a group of businessmen and community leaders from North Carolina's 11 westernmost counties formed Western North Carolina Associated Communities. Aware that *The Lost Colony* had become a major tourist attraction on Roanoke Island, the group wanted an outdoor drama to attract visitors to the mountains. The businessmen located the drama in Cherokee because of its location at the entrance of the Great Smoky Mountain National Park. They hoped that tourists visiting

the park would spend at least one night in western North Carolina.

Kermit Hunter's story of the Cherokee Indians opened in 1950 in a drama established in part through a \$35,000 appropriation from the General Assembly. *Unto These Hills* documents the Cherokee story, from the tribe's first encounter with DeSoto's soldiers in 1590 to the "Trail of Tears" march to Oklahoma in 1838, when the federal government forced the Indians off their land. The latter part of the play recounts the martyrdom of the Cherokee brave, Tsali, whose sacrifice enabled many Cherokees to remain in the North Carolina mountains.

The play immediately succeeded as a tourist attraction, just as conceived. Since "Mountainside Theater" emerged from a blackberry bramble on the edge of Cherokee, more than 3000 motel rooms have sprung up along with tourist attractions ranging from the authentic Oconaluftee Indian Village to souvenir shops hawking plastic tomahawks. "When the drama opened," says Jim Cooper, who operates the local Holiday Inn, "there were less than 150 motel rooms in Cherokee—and that's being generous—and less than 20 souvenir shops."

Tourism in the Cherokee area now goes well beyond *Unto These Hills*, yet the play's impact remains significant. One shopkeeper says his business jumps 15 to 25 percent when the play opens and declines by a comparable amount when it closes. Cooper of the Holiday Inn agrees: "My business picks up immediately upon the opening of the drama and drops immediately upon the close of it. We provide bus service to the drama every night, six days a week. We fill up one bus, sometimes two."

Whatever one thinks of some of the more blatantly commercial development in Cherokee, *Unto These Hills* clearly is a moneymaker. The

play has a payroll of \$225,765 and provides valuable experience for a cast of 130. Among its alumni are Ben Jones, who plays Cooter in *The Dukes of Hazzard* television series, and Louise Fletcher, who played Nurse Ratchet in the film *One Flew Over the Cuckoo's Nest*. The Institute of Outdoor Drama, using a 1979 survey of nine of the nation's largest outdoor dramas, estimates that *Unto These Hills* brings more than \$7 million a year to the Cherokee area each season, about half from out-of-state visitors. Even using a more conservative figure of \$940,000 from out-of-state visitor revenues (a figure derived from a cost-benefit study)⁸, the state has fared well indeed with its modest investment to the play.

In FY 82, the state subsidy to *Unto These Hills* totaled \$73,800, the largest amount ever granted to this play. This \$73,800 may have helped bring at least \$940,000 (to use the conservative figure) from outside North Carolina into the state's economy—a cool return of 1174 percent, not bad with inflation running below 10 percent. *Unto These Hills* ranked third in total state funding received between FY 78 and 82 but ninth in average state subsidy per paid admission, 1978-82 (see Table 1).

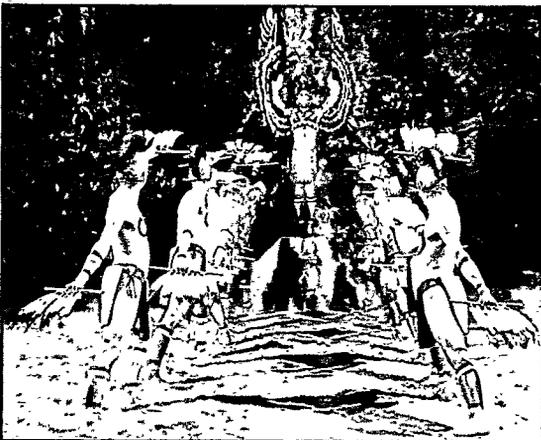
Except for the \$35,000 allocated by the state to help launch this production, *Unto These Hills* has received very little state money for 30 years. "This has all changed within the last five years," says Carol White, business manager for the drama. "After 30 years [of productions], the equipment is beginning to wear out. We have had to spend more on replacement in the last three years than the entire theater cost in 1948-1949. Inflation has resulted in an enormous increase in our operating expenses. We're doing less advertising, but it's costing two to three times what it formerly did. Our income has not kept up with the increase in costs."

In 1982, *Unto These Hills* raised its average ticket price from \$5 to \$6, much to White's regret. "Outdoor drama is mass entertainment," White explains. "The relationship of ticket price to attendance is something like a pyramid. When you raise the price of a ticket, you cut off the base of the pyramid."

From This Day Forward

Launched by a high school teacher, *From This Day Forward* "opened" in 1959, at a church supper in Valdese. With funds from the federal Elementary and Secondary Education Act, the play became a more formal teaching vehicle, and in 1968 a community theater presentation. The play has neither drawn a large number of tourists nor been a significant economic shot in the arm for Valdese. Like the other six smaller outdoor dramas, however, the play makes a cultural, educational, and historical contribution. It has

The Eagle Dance from *Unto These Hills*



become a part of the community's life.

The play fills an educational gap by telling the history of Valdese, a story until recently virtually unmentioned in the history books. The play recounts the story of the Waldensians, a group of French-Italian Protestants who immigrated to America in 1893 and established the town of Valdese (the "W" in Waldensians became a "V" in Valdese). It acquaints the audience with 15th century religious persecution, the troubles of a simple folk amidst European power struggles, the dream of a Utopia in the Blue Ridge, and the harsh reality in the hardscrabble uplands of Burke County early in the 20th century. Like other outdoor dramas, the play inspires. From their hard lot, the residents of Valdese took advantage of American religious freedom and economic opportunity to create a successful industrial community in the foot of the Blue Ridge.

Besides serving as a "living" history book, *From This Day Forward* exposes young people to the theater. Elementary, secondary, and college students make up half of the cast. Several players have later become students at the N.C. School of the Arts in Winston-Salem. Lynn Lockrow, the play's first technical director, now holds the same position for *The Lost Colony*.

"Dr. Janet Carroll, artistic director for the drama, has had a big influence on youth," says Steve Masten, chairman of the Board of Directors of the Outdoor Theater Charitable Trust Fund, which sponsors the play. "She's gotten them charged up and turned on to drama." Adds John Heilman, a businessman, a board member, and an actor in the play, "The drama has shown young people another way to make a living."

Finally, the drama has contributed to Valdese's sense of community. Every February 17, for example, the church holds a supper to commemorate the day in 1848 when the Waldensians in Italy were granted religious freedom. "Used to be not many people came to the February 17 supper," Heilman says. "Now reservations are required because the church cannot accommodate all who want to attend. The young people used to pooh-pooh the idea of being Valdensians. The play has turned all that around."

The community recognizes the value of the play. The town contributes \$5,000 a year, office space for the business manager, rent-free land for the amphitheater, and maintenance for the parking lot and grounds. The Lions Club takes up tickets; the Pilot Club runs a gift shop; and the Rotary Club operates the concession stand. Individual citizens contribute time and money as well. Despite this concerted community effort and modest state support (see Table 1), the play



From *This Day Forward* cast members play bocci.

may not survive. A visitor to Valdese must stay in Hickory or Morganton, where businesses have yet to capitalize on the play. Cheryl Kendrick, business manager for the drama, says the play may have to cut back from its five-week run. Even then, more advertising will be necessary.

From This Day Forward has not enjoyed the commercial success of *Unto These Hills*, but the Valdese drama sprang from different aspirations, and it, too, has succeeded in its own way. The state has supplied modest funding support, \$8,047 in 1982. From a stockbroker's point of view, the \$8,047 investment proved less than successful, for the play in 1982 probably brought in only \$6,650 into the area from out-of-state.⁹ Educators and community leaders see this small contribution from the state's fiscal budget as money well spent. *From This Day Forward* ranked eighth in total state funding received between FY 78-82 and third in average state subsidy per paid admission, 1978-82 (see Table 1).

State Support for a Democratic Vision

Both the state and host communities derive significant economic, cultural, artistic, educational, and community benefits from outdoor drama. Moreover, the productions in North Carolina depend on state support—if ticket prices are to remain low, in keeping with Paul Green's vision of democratizing theater. But state funding for outdoor drama currently appears fragmented and somewhat unpredictable.

Prior to 1977, state funding for outdoor dramas through the Department of Cultural Resources was minimal. The Theatre Arts Division, created by the legislature in 1973, received about \$75,000 a year from FY 74-77, which had to cover administrative costs and grant awards to all professional theater,

including outdoor dramas. Because so few funds were available through DCR, professional theater groups had begun to lobby their legislative delegations with increasing vigor for special-bill funding. In the process, they had begun to compete sharply with each other. In 1977, in an effort to reduce the competition for state funds, theater groups coordinated their lobbying activities. They sought, with the assistance of DCR, special-bill funding for the Theatre Arts Division, which could distribute the funds outside the highly charged political arena of pork-barrel politics. The legislature passed a bill, appropriating \$210,000 for FY 78 and for FY 79.¹⁰

The 1977 legislative action, however, did not dissuade legislators from securing funds for individual dramas in their own districts. The special bill appropriated money to DCR but included a mandatory allocation table with specific line items for eight plays (six outdoor dramas, one of which no longer exists). The line items for specific outdoor dramas totaled \$100,000 for FY 78 and \$70,000 for FY 79 or 40 percent of the total appropriated in the special bill (\$170,000 of the total \$420,000). And this action seemed to spur more special bills for individual dramas. The total of special bills for individual dramas jumped from \$70,000 in FY 79 to \$140,000 in FY 80, declined to \$45,000 in FY 81, and then leaped again to \$145,000 in FY 82. From FY 78 to 82, 84 percent of the special-bill funds went to 5 of the 10 dramas. *Liberty Cart*, which ranked seventh in average annual paid admissions, received \$95,000 in special-bill funding. In addition, *Liberty Cart* got \$60,000 through earmarked line items in the legislature's appropriation to DCR (\$30,000 in both FY 80 and FY 81).¹¹ Adding the \$60,000 in earmarked funds to the \$95,000 from special bills, *Liberty Cart* received 31 percent of all

special-bill and earmarked funds (FY 78-82). This resulted in a whopping \$7.98 average state subsidy per paid admission for *Liberty Cart* (1978-82), more than twice as much subsidy as any other drama (see Table 1). This production is staged in Kenansville, a town in the legislative district of Sen. Harold Hardison (D-Lenoir). Hardison chairs the Senate Appropriations Committee and ranked second in effectiveness among state senators in the latest rankings by his fellow legislators, lobbyists, and capital correspondents in *Article II*.¹²

Liberty Cart may have gotten more than its share of state money because a powerful legislator wants an outdoor drama to prosper in his district. But even if that is the case, does such a pattern mean that special-bill and earmarked, line-item funding are bad ideas? Legislators control the budget process and inevitably some special bills emerge through their deliberations; pork-barrel politics is a part of the American political system. From the point of view of arts advocates, better to have funds go to outdoor dramas and other arts projects than to a pet highway project or a horse arena. "Cultural activities are popular things for legislators to take home to help their local groups," explains Secretary of Cultural Resources Sara Hodgkins. "I think it's wonderful. I welcome money from anywhere we can get it because we have great needs. Legislators feel strongly about their local groups and want to appropriate funds to help them."

Secretary Hodgkins makes a critical point, for outdoor drama has in large measure lived up to Paul Green's democratic vision. Prices are low and dress is casual. Audiences range from Mississippi cotton farmers to New York opera buffs. Outdoor drama offers the first and only theatrical experience for some, a broadening cultural experience for others.

"Outdoor drama has done a lot for theater," says Judy Chavis, director of the Theatre Arts Section within DCR. "It's taken away the elitist atmosphere of red carpets and posh seats. It's made people feel more comfortable with theater, given them an incentive to try theater in other settings. State funding has made it possible for outdoor drama to continue on a personal level. It's allowed the dramas to expand and grow professionally. It's allowed them to improve technically, artistically, and to reach new audiences."

North Carolina's outdoor dramas have brought the arts to ordinary folks. The "big three" have been an important economic stimulus to their communities and to the state. The smaller ones play an important role in the lives of their communities. It is likely that some could not survive without continued state support—

After the opening performance of *The Lost Colony* in 1937, Eleanor Roosevelt speaks with the drama's creator Paul Green (l.) and producer D. B. Fearing.



“Outdoor drama has . . . taken away the elitist atmosphere of red carpets and posh seats. It’s made people feel more comfortable with theater, giving them an incentive to try theater in other settings.”

and that those that did survive would be diminished and less accessible because of higher prices. These are sound reasons for the state to support outdoor drama.

In 1937, Paul Green, Franklin and Eleanor Roosevelt, fishermen, families, and friends revived a Greek tradition on Roanoke Island, North Carolina, and seeded the American theatrical repertoire with a new genre. That

opening night success spawned a movement that today attracts more people during its production season than does any other type of American drama. Outdoor drama—an art form born and bred in North Carolina—must continue to be nourished. As the state assists more artistic enterprises in surviving and prospering, so does the state fulfill the populist vision of one of its most prominent sons, playwright Paul Green. □

FOOTNOTES

¹The Institute of Outdoor Drama, formed in 1963, is a research agency within the University of North Carolina at Chapel Hill. Before the Institute’s formation, the UNC Department of Drama assisted with outdoor dramas throughout the country.

²The Institute of Outdoor Drama.

³Chapter 953 of Session Laws of 1945.

⁴See Table 1—“Source of Funds” section and footnotes 3-5 for explanation of funding figures.

⁵To receive funds from the Department of Cultural Resources (DCR), the drama’s non-profit sponsoring organization (for example, the Cherokee Historical Association for *Unto These Hills*) applies to DCR. The non-profit sponsor must also submit an annual audit report to DCR. A special bill appropriation goes directly to the individual drama without any review, evaluation, or monitoring by any office in the administrative branch. These funds go for operating budgets and for capital improvements.

⁶To receive funds from the Governor’s Contingency and Emergency Fund, the sponsoring organization applies to the Department of Cultural Resources, which in turn passes the application along to the Council of State, the body which must approve expenditures from this fund. The Council of State consists of the secretary of state, state auditor, state treasurer, attorney general, commissioner of agriculture, commissioner of insurance, commissioner of labor, superintendent of public instruction, lieutenant governor, and governor.

⁷See chart on page 8 for a summary of all special-bill funding for the arts since 1977.

⁸One could argue that the drama might have operated without the state support of \$73,800 and hence could have brought in the \$940,000 without any state investment. In the next paragraph of the text, the business manager of the drama explains the importance of the state funds to the play’s ability to stay solvent. Consequently, it appears safe to assume that the state subsidy of \$73,800 did indeed play a critical role in bringing in the \$940,000. The \$940,000 figure results from the estimates explained below. Sources for the different estimates follow the calculations, all based on 1982 figures:

Out-of-state admissions (81,561) ^a x average ticket prices (\$6)	= \$489,366;
Percent increase in local business during play seasons (10%) ^b x out-of-state admissions (81,561) x average amount spent per person (\$50) ^c	= 407,805
Percent of out-of-state admissions who will return to N.C. (1%) ^d x out-of-state admissions (81,561) x average amount spent per person (\$50)	= 40,780
	<u> </u>
	\$937,951

Sources: a. license plate tallies kept by *Unto These Hills*; b. estimates by local businesses; c. estimates by Institute of Outdoor Drama; and d. author’s estimate.

⁹The \$6,650 results from the same process shown in footnote 8. The figures are:

700 admissions x \$4 per ticket	= \$2,800
10% x 700 x \$50	= 3,500
1% x 700 x \$50	= 350
	<u> </u>
	\$6,650

¹⁰HB 947, Chapter 986 of the 1977 Session Laws.

¹¹During FY 78-82, only *Liberty Cart* (\$60,000) and *Sword of Peace* (\$30,000) received any earmarked, line-item funds for outdoor drama. All other appropriations for outdoor dramas went to the Theatre Arts Section within DCR and were not designated for any specific drama. Ralph Scott, a state senator in 1951-57 and 1961-78 and a member of the Advisory Budget Commission in 1961-64, 1967-71, and 1973-76 (chairman); was a member of the Senate Appropriations Committee in 1977-78. Scott represented Alamance County, the home of *Sword of Peace*, when this drama got its earmarked funds (FY 78 and FY 79). Source for these earmarked figures is Fiscal Research Division, N.C. General Assembly.

¹²Article II: A Guide to the N.C. Legislature 1981-82, N.C. Center for Public Policy Research, June 1982, p. 214.

In a series of events the first week of April 1983, the new home of the North Carolina Museum of Art will open on the western edge of Raleigh. Arts patrons, political dignitaries, arts professionals, and the public will each have their moments—luncheons, speeches, education day, artists day, and founders reception. When the photographers and television crews gather at the long-awaited ceremonies, they will probably rely on wide-angle lenses. Such a prism can bring all of one dramatic corner of the \$16 million building into the frame while cropping out the Polk Youth Center correctional facility, a landscape of temporary buildings, and the field out of which the new structure rises. And such a resourceful lens will allow for a close-up view of each segment of the April grand opening.

The N.C. Art Society, for example, has its own Art Society Day (April 8). This private, non-profit association of citizens, which functions as a volunteer membership arm to the art museum, might well view that day as the culmination of a 60-year old dream. The 5,000-member Art Society launched the idea of a state-owned and -operated museum with its formation in 1926, 21 years before the first state appropriation for the museum. Joining the Art Society members will be prominent individual patrons, people like Gordon Hanes and Mary D.B.T. Semans. Certainly, these philanthropists will be pleased to see the doors finally swing open to huge halls where their gifts will hang secure in a new home. North Carolina political leaders of the last 20 years will be invited to the “official” opening on April 5, where they can bask in the concrete realization of years of both high ideals and hard-nosed haggling.

The combined resources and tenacity of the Art Society, arts patrons, and political leaders made possible this dramatic 181,000 square foot edifice—the expansive galleries, the large formal staircase, the series of balconies balanced along a four-tiered structure. But when the music stops on Friday, April 8—after the final patron has called it a night at the Art Society’s \$125 per-person, annual Beaux-Arts Ball—who will then stroll through the galleries, down the staircase, and along the balconies? On the weekend of April 9-10, the doors will finally

open to the public, the citizens of the state whose taxes supported the museum with \$1.9 million in operating funds for 1982-83. Who will these museum visitors be? What will they see and feel? How will their lives be enriched? Put another way, who benefits from this state-supported and state-run museum?

Beginnings

In 1961, 14 years after the legislature voted \$1 million for works of art and 5 years after the N.C. Museum of Art opened in the Highway Building in downtown Raleigh, the N.C. General Assembly delineated the functions of this “agency of the State of North Carolina.” The N.C. Museum of Art, the legislators charged, shall “acquire, preserve, and exhibit works of art” and “conduct programs of education, research, and publication designed to encourage an interest in and an appreciation of art on the part of the people of the State.”¹ For 20 years,

from 1961 to 1981, the art museum staff worked toward these four purposes in temporary quarters totaling less than 50,000 square feet. Still, the collection gained prominence, the museum began to acquire a reputation, and attendance grew, topping 110,000 in 1978 and staying at 98,000 in 1979.

The North Carolina Museum of Art at a Crossroads

by Michael Matros and Bill Finger

The museum’s programs expanded to meet the legislative charges and the expanding patronage. The Collectors Gallery opened, where visitors could buy works by artists, usually from the state. An annual North Carolina exhibition, begun by the Art Society years before the museum existed, continued. Traveling exhibitions toured statewide, with museum art appearing in such settings as libraries in rural counties. The Mary Duke Biddle Gallery opened, featuring sculpture for blind visitors. The Art Society enlarged its membership. And the education program grew, attracting schoolchildren from around the state and establishing the museum as a mandatory stopover on the Raleigh tour. The busloads of boys and girls trooped by the museum’s star holdings—past the four smiling children in John Singleton Copley’s “Sir William Pepperrell and

Michael Matros is associate editor of this issue of N.C. Insight. Bill Finger is the editor.

His Family" (1778, oil on canvas, 1947 state appropriation) and the pristine baby in Peter Paul Rubens' "The Holy Family with St. Anne" (c. 1633-35, oil on canvas, 1947 state appropriation).

In 1967, just six years after charging the art museum to acquire, preserve, exhibit and interpret works of art, the legislature created an Art Museum Building Commission, whose 16-year-old life should finally end this April (if it submits its final report; see sidebar on page 26). As the new building slowly became a reality, so did a new structure, staff, and program evolve. In 1980, the legislature established a new museum board of trustees to share control of museum operations with the secretary of the N.C. Department of Cultural Resources (DCR). Then, in 1981, the new board, chaired by Gordon Hanes of Winston-Salem, and Sara Hodgkins, secretary of DCR, hired a new museum director, Dr. Edgar Peters Bowron, with museum experience in Kansas City, Minneapolis, Baltimore, New York, and Rome.

"When I arrived," Bowron remembers, "I was very disturbed by not only the quality of some of the [staff members] but by their total lack of experience in art museums." So he began assembling a battery of art historians, several with Ph.D.s and most from outside the state. Eight of the first nine persons listed on the art museum's official staff biographies, including all the curators, arrived in 1982, from the Portland Art Museum in Oregon, the Montgomery (Ala.) Museum of Fine Art, the National Gallery of Art (Washington), the Virginia Museum of Fine Arts (Richmond), the Royal Oak Foundation (New York), and the Walters Art Gallery (Baltimore). Of these nine, only the curator of ancient art had ever worked in North Carolina. In short, this is a new museum—a new board from around the state, a new staff from around the country, and a new building.

Can this new enterprise measure up to the legislative mandate and the public expectation? "We're a very young institution," says Bowron, with just over one year in North Carolina under his belt. "I don't perceive that the public feels strongly about this institution, that this institution has insinuated itself into their hearts. It's not a point of pride in the way the other

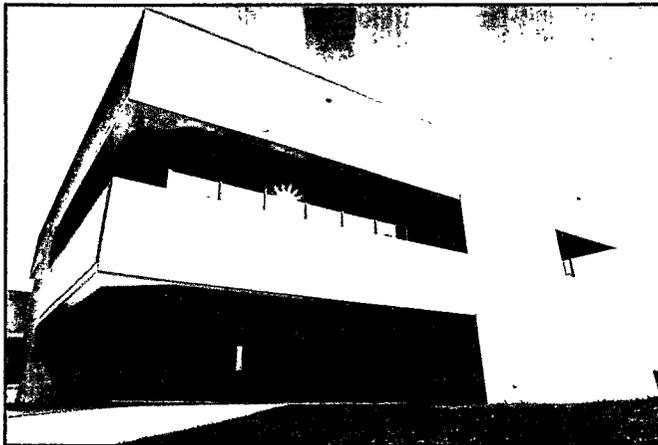
institutions that I've been involved with have been. In Kansas City, taxi drivers taking people in from the airport would make the point of saying, 'You're only here for a few days, but you absolutely must visit the Nelson Gallery-Atkins Museum.'"

If Bowron hopes for the same taxi-ride talk from the Raleigh-Durham airport, he's got his work cut out. In his proposals for the next five years, Bowron may well alienate many potential supporters by:

- * changing the N.C. Artists Exhibition from an annual to a triennial event;
- * closing the Collectors Gallery;
- * failing to include the N.C. Film Festival in its long-term program;
- * curtailing the schedule of museum-sponsored traveling exhibitions; and
- * limiting the use of the Biddle Gallery by blind persons.

Bowron and his staff defend these actions with an emphasis on *quality*—a word that appears again and again in interviews with staff members and in the written proposals being circulated by the Bowron administration. "In accordance with the new focus of our Museum on selectivity, quality, and scholarly documentation," writes Mitchell Kahan, the curator of American and contemporary art, "the major effort on our part in regard to art of this state will be employed in the solo shows and limited group shows of work by North Carolina artists."²

The North Carolina Museum of Art stands at a crossroads, probably the most important one since 1947, when the General Assembly made its original appropriation for the museum's core collection. Will it seek to become a quality, general-purpose museum, emphasizing art from throughout the world? Will it focus on the strengths of the Tar Heel art community? Or will it try to do both? Understanding how a museum makes such choices requires a brief review of the museum's efforts in acquisitions, preservation, exhibitions, and interpretation—the four-part mandate of the legislation sanctioning this museum as well as the four central aspects of any art museum.



Acquisitions and Preservation

The museum collection began long before a "museum" existed. In 1925, arts patrons in the state, many from wealthy North Carolina families, began assembling a new art collection under the aegis of the N.C. Art Society. In 1928, New York philanthropist Robert F. Phifer, a North Carolina native, bequeathed his art collection to the Art Society, together with a trust fund. After trying for years to persuade the state to sanction and support an art museum, the members of the Art Society finally succeeded. In 1947, the General Assembly became the first state legislature in the United States to set aside funds for an art collection—a \$1 million grant to be matched by private donations.³ The Samuel H. Kress Collection, gathered by the founder of the Kress variety store chain, provided the match with a noted group of Renaissance and baroque paintings.

The Phifer and Kress donations, together with the state-funded purchases, form the collection's greatest strength: a European collection of national reputation and significance, including works by the Italian Renaissance masters Botticelli and Raphael, French artists Monet and Chardin, the English portraitist Gainsborough, the Spaniard Goya, and the Dutch and Flemish artists Rubens, Jordaens, and Van Dyck. Dr. David A. Brown, curator of early Italian painting at the National Gallery of Art in Washington, D.C., calls the North Carolina museum's collection of European paintings "truly remarkable, all the more so because it was formed so recently." This European emphasis helped lure Bowron, a specialist in Renaissance and baroque art, to the director's position.

Over the years, the collection grew and broadened, shaped mainly by private donors and the N.C. Art Society. Additional state appropriations have also contributed, but in varying amounts. The acquisitions budget reached \$200,000 for each year of the 1973-75 biennium, but by 1982 this figure had fallen to \$25,000, an extremely modest amount for any significant art purchase. Today, like the Metropolitan Museum of Art in New York City, the N.C. Museum of Art is a *general museum*, exhibiting works from many cultures—American,

Egyptian, Greek, Roman, African, Oceanic, pre-Columbian, and others—and in various media—paintings, sculpture, drawings, prints, and decorative arts. The American collection includes works by the 19th century Hudson River painters and 20th century avant-garde artists Georgia O'Keeffe, Robert Rauschenberg, and Frank Stella. Mr. and Mrs. Gordon Hanes donated the Stella painting, *Raqa II* (1970, synthetic polymer on canvas) which the museum is using as a logo on its grand opening promotional materials.

The museum hopes to expand the collection in three areas, according to chief curator William Chiego: 1) give more breadth to the 19th century European collection; 2) add some significant pieces to the Greek, Roman, and Egyptian collections; and 3) provide "some connective tissue," as Chiego puts it, to the American 20th century collection, "which has some recent gains thanks to Gordon Hanes." But expanding the museum's collection in this time of high-priced art takes careful planning and money.

"It's very difficult now to just go out and buy anything you want," Chiego says. In addition, donors sometimes have pet areas of art which don't coincide with museum priorities. Several avenues for expanding the collection according to priority areas exist, including raising funds by selling existing works (through a process called



N.C. Museum of Art
Peter Paul Rubens, *The Holy Family with St. Anne* (c. 1633-35). Oil on canvas.

de-accessioning), stimulating donors to concentrate on particular types of art, and making purchases in areas where prices are not highly inflated.

Bowron recently de-accessioned a work "which I would not have hung but put in storage." This was only the sixth de-accession in the history of the museum, indicating the extent to which the museum collection has come to have a sense of inviolability. Prominent museums sometimes utilize de-accessioning to tighten their collections. In 1982, for example, Dumbarton Oaks in Washington, the country's leading museum of Byzantine art, sold a painting by Matisse and one by Picasso so that it could buy a rare 14th century icon of St. Peter. The museum's benefactor, Robert Woods Bliss, had left the Picasso and the Matisse to the museum, but "said they should be sold at some time in the

future to acquire Byzantine art," Dumbarton Oaks Director Giles Constable told *The New York Times*. The N.C. Museum of Art has a "like-for-like" de-accession policy: money from a de-accessioned work is used to buy art of the same genre or period.

Encouraging gifts in a particular area and concentrating on non-inflated types of purchases may well allow for some expansion. Chiego and Kahan, the American and contemporary art curator, say that good buys can be found in contemporary American art. And Kahan, in particular, wants more North Carolina art. "There is always a good deal of gift potential here," says Kahan, who brought substantial collections of folk art into the Montgomery Museum of Fine Art.

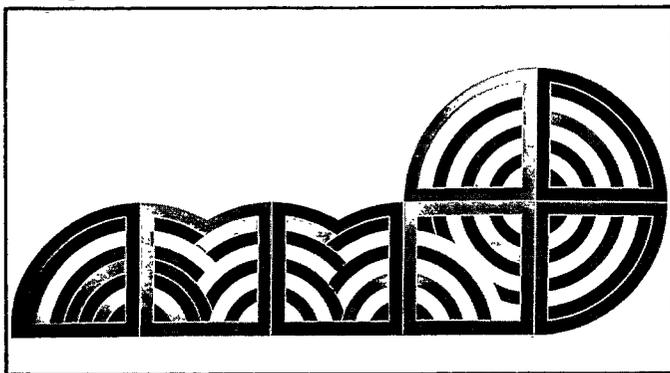
In addition, the sculpture market, unlike that for 19th century European paintings, for example, "is such that one can still acquire important pieces," says Chiego. A five-year draft plan, submitted by the museum staff to its Board of Trustees and the Department of Cultural Resources in December 1982, mentions, for example, possible purchases of works by French sculptors: "a terracotta sculpture, especially a Clodion, a Marin, or Saly ... busts or figural pieces by Lemoine and Pajou ... a major academic bronze by Mercie, a Rodin of medium scale ..."⁴

Chiego points out that the 164-acre museum grounds lend themselves to a variety of outdoor sculpture opportunities. The five-year plan, however, does not provide an overview of how the museum grounds might develop. Bowron explains that such decisions must wait until the building commission completes its landscaping plans. Should the museum work toward a dramatic sculpture environment like, for example, the Hirshhorn Museum and Sculpture Garden—part of the Smithsonian Institution in Washington, D.C.—or the privately endowed Brookgreen Gardens near Pawley's Island, South Carolina? Kahan wants a project modeled after Artpark in Lewiston, New York, where sculpture is widely placed over the acreage.

Whatever new directions the collection takes, it will have to be well cared for. The collection "is not in the best of condition," says chief conservator David Goist, who arrived in 1982 from the Virginia Museum of Fine Arts.

"We've done a lot of remedial things over the past summer to stabilize it, to buy some time to get things up on the wall—to wait until we can gradually work through the collection, based on a priority system." Goist says that working through the collection will take 20 years. Some works require only remedial work, equivalent to minor surgery. But many need major treatments: removing and replacing the deteriorated canvas or wooden panel upon which a work was originally painted, "in-painting" by a conservator where pigment has flaked away, and removal of dirt and varnishes. Major treatments should last 50 to 70 years, says Goist.

The emphasis on expanding the collection and the need for conserving it dramatize a fundamental aspect of this museum. "Of the number of things that define a museum," says



N.C. Museum of Art

Frank Stella, *Raqa II* (1970). Synthetic polymer on canvas.

Bowron, "the first and foremost is the quality of its collections—their breadth, quality, scope, and importance." While this is true in many museums, including such majors as the Metropolitan Museum of Art and smaller ones like the North Carolina museum, others concentrate much more on temporary exhibi-

tions. These museums often emphasize the importance of stimulating interest in contemporary art and allowing their visitors the maximum exposure to various collections. The Southeastern Center for Contemporary Art (SECCA), a private museum in Winston-Salem, exemplifies this school of thought. SECCA has no permanent collection at all, relying instead entirely on temporary exhibits.

Exhibitions and Interpretation

In locating the various permanent collections and the space for temporary exhibits, Bowron and his staff decided to showcase 20th century art. The museum has four levels, the top floor for offices and the lower three for exhibits—the entrance level, below it the "main" level, and below it the "lower" level. Entering the building, a visitor will see the museum's permanent 20th century collection, paintings and sculpture by American and European artists. The contemporary art contrasts sharply with the entrance-level exhibit in the old museum—the permanent Renaissance collection, now to be shown one level below the entrance, along with Egyptian, classical, and early American pieces. Meanwhile,

the temporary exhibits will focus on 18th, 19th, and 20th century art. The emphasis on more recent art in exhibit placement serves at least two functions, says Bowron. It stimulates interest in contemporary art among possible donors. It also emphasizes a modern touch, in concert with the modern design of the building, for the large crowds of visitors anticipated for the museum's first year (Bowron is hoping for 250,000).

The new museum features two new galleries—one for contemporary art and one for North Carolina exhibits. Both will rely mainly on shows by individuals or small groups of artists. The contemporary gallery, located in a balconied, two-story area that reaches from the "main" up to the "entrance" level, will include mostly avant-garde artists, says Kahan, beginning with the photographer André Kertész in June 1983. The North Carolina Gallery,

on the "entrance" level, will emphasize paintings, sculpture, and graphics, although a pottery exhibit from Jugtown is also scheduled for 1984. The first special exhibition in the gallery—in July 1983—will feature Yanceyville painter Maud Gatewood, and an exhibit of work produced at Black Mountain College in the 1930s and 1940s is tentatively planned.

The other significant new space in the museum is a 272-seat auditorium in the Nancy Susan Reynolds Education Wing. The Z. Smith Reynolds Foundation offered a \$1.5 million grant to the state in the late 1960s to stimulate interest in a new museum building. The state matched the grant in 1967 and appointed the building commission to begin work on a new museum. (The state eventually spent \$10.75 million on the building, and private donations for the structure totaled \$5 million. See sidebar

Building by Commission

by Ferrel Guillory

When the General Assembly created the Art Museum Building Commission in 1967, surely legislators didn't envision a project lasting more than a decade or intend to award anyone a long-term grant of power. The General Assembly probably had in its collective mind simply a duplication of the procedures that led to the construction of North Carolina's modern Legislative Building.

Sixteen years later, the Art Museum Building Commission still exists, with its date of termination remaining uncertain. And Thomas J. White of Kinston retains the chairmanship, having been appointed by Gov. Dan K. Moore and having held the position without interruption through the terms of Governors Robert Scott, James E. Holshouser, Jr., and James B. Hunt, Jr.

The commission, therefore, has become an extraordinary example of North Carolina's predilection for government by commission. Under government by commission, authority to accomplish a task or to set certain policy is delegated to a panel, often with appointments made by several different officials and, most importantly, with no one person directly accountable to the people.

White himself, then a state senator, introduced the legislation creating the museum building commission. The law gave the commission extensive powers to carry out the museum project. The commission had power to employ architects, to enter into contracts on behalf of the state for constructing and furnishing the facility and to receive gifts from foundations, corporations, and individuals.¹

The law also gave the commission authority to select a site for the museum. But, in one of the few checks on its power, the law provided that the commission obtain approval from the governor, the Council of State and the State Capital Planning Commission for its chosen site. The original legislation called for a museum in Heritage Square, an area of downtown Raleigh near the state Capitol. The legislature later amended the law to permit the museum to be placed outside downtown Raleigh.

The controversy over the site of the museum turned

into a classic struggle. The commission wanted to put the museum on the outskirts of Raleigh, near the Polk Youth Center, contending that the facility needed uncongested space. However, a coalition of groups, including Raleigh city officials, several newspapers, and art and educational interests, argued for putting the museum downtown, making it part of the state government complex and helping to invigorate the core of the capital city. In the end, after efforts in the legislature and the state courts to block the commission failed, the museum was placed in the suburbs.²

The struggle, which went on for nearly six years, spotlighted how a major capital construction project must be looked at as more than merely a building. It must also be seen in terms of the fabric of a community. Nowhere in the law did the museum commission have instructions to consider the museum in this wider context. Its mandate was to build a museum.

The history of the museum building commission also illustrates how a single individual with power—and the will and know-how to use it—can cut through the dispersal of power inherent in government by commission. Not only was Tom White a veteran state legislator but he had also served for a decade as the chairman of the Advisory Budget Commission, the most powerful of North Carolina's governmental commissions. Members of the museum commission "never really challenged him," says Dr. Lawrence J. Wheeler, deputy secretary of the Department of Cultural Resources who has reviewed minutes of the commission meetings. "They knew he could get the money out of the legislature."

While still serving as chairman of the Advisory Budget Commission, White pulled off an extraordinary series of maneuvers to arrange for the suburban site for the museum. In a period of 21 days, White got the necessary approvals from four separate agencies for the transfer of Polk Youth Center land, completing the deal on the last day of Gov. Scott's term. Since the building commission held meetings only quarterly, White had

Since 1972, Ferrel Guillory has been a political reporter for The News and Observer of Raleigh, as the chief capital correspondent and head of the Washington bureau. Now associate editor, he is responsible for the editorial page.

below.) The large education wing provides space for a variety of programs, from concerts, lectures, and slide shows to children's programs and film showings.

The museum's largest audience is always going to be children, says Education Director Joseph Covington, because of the many school tours which come to the museum. But the museum wants to appeal more to adults. "Visiting museums is a lifelong endeavor," says Bowron. "Somehow in this state people feel that museums are for children. It is the adult audience that I want. These people will bring their children and encourage their children. Here [in North Carolina], it is just the reverse. This is not a museum-going state. Parents in this area and around the state need to realize that they have a right to be here as part of their cultural heritage." The museum staff considers itself a small faculty

in art history and is emphasizing such adult programs as "Saturday symposia" in its plan for the education wing. "Art history isn't a subject young children are capable of mastering," Covington says.

The Controversies Ahead— Quality, Access, or Both?

Except for the controversy surrounding the building itself, the exhibition and interpretation plans of the Bowron administration have generated the most opposition. Five areas of concern have surfaced, three regarding the museum's approach to North Carolina artists and two regarding accessibility to the museum's holdings. In all five cases, the balance hangs in how much weight one gives to quality and how much to accessibility.

long stretches of time in which he was able to act upon his authority as chairman. When it suited his purposes, White also called the commission into closed session.

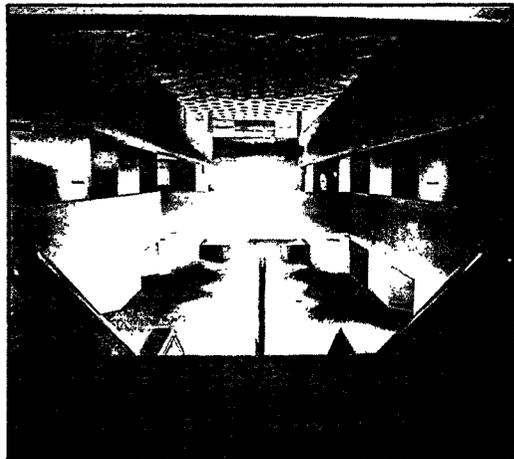
How has it been possible for White to hang onto the building commission's chairmanship? The original legislation set no time limit on terms for the commission members. In a 1973 revision, the legislature made clear that the governor, the House speaker, and the lieutenant governor would have appointments as vacancies occurred, but it also provided: "The initial members of the commission shall be the members of the existing Art Museum Building Commission who shall serve until the completion of the duties assigned to the commission."³

It was only in 1980, when a board of trustees was established to govern the museum, that the legislation spelled out the terms for terminating the building

commission.⁴ This law said the building commission could continue to function until the museum was both dedicated and completed, until the art collection is exhibited or stored in the new facility and until the commission submits its final report to the General Assembly. So loose is this language that the building commission could continue to function for months after the museum's scheduled opening in April 1983.⁵

Perhaps there will never be another project quite like the art museum. But the state's experience with the museum clearly calls into question whether a commission rather than a regular state agency should supervise the construction of a major building. And the experience also suggests that the state legislature pay more attention to balancing the need to give enough power to get things done with the equally important need to ensure that those with power have accountability to the public. □

Some galleries planned for the new N. C. Museum of Art were never built because of budgetary constraints. Although museum officials anticipate more construction in the future, they say that proper exhibition space is now limited. This view from the grand stairway will be obstructed to museum visitors by a large partition erected to provide extra space for paintings.



Michael Matros

FOOTNOTES

¹N.C.G.S. 140-5.3

²In a review of this article prior to publication, former Sen. White said: "The delay cost the state an estimated \$2.5 million in escalation of building costs and services."

³N.C.G.S. 143B-59

⁴N.C.G.S. 143B-61.1

⁵In interviews with Michael Matros, associate editor of *N.C. Insight*, Museum of Art Director Edgar Peters Bowron and Department of Cultural Resources Deputy Secretary Lawrence Wheeler said the building commission's existence is no longer necessary.

"The building commission should be dissolved as rapidly as possible," Bowron said. "I don't see any function that the building commission fills now that the state of North Carolina doesn't have entire agencies equipped to deal with, whether it's fixing the leak in the roof, whether it's the legal problem with Middlesex Construction [the original contractor], or whether it's the operation of the building. It's just unarguable that the building commission has outlived its usefulness."

"It outlived its usefulness," Wheeler said, "really after the selection of the site." He added that he had talked with several individual members of the building commission who felt that the building "would be better administered at this time by the board of trustees and the state."

1. **The N.C. Artists Exhibition.** An annual competition for over 40 years, this popular exhibit is now scheduled as a triennial event. This format "will make it a more sought-after exhibition in which to be included," contends Mitchell Kahan. "It will also guarantee that each show will be viewed as a sort of 'new development in North Carolina art' exhibition."

Many artists in the state disagree. "I consider it one of the museum's principal functions to serve and encourage living artists in North Carolina," says Jerome Kohl, a Raleigh photographer and previous award winner at the North Carolina exhibition. "A triennial exhibit would lose all momentum," says Kohl. "Artists would forget it exists."

Bowron defends the change in format by emphasizing the museum's new attention to quality. "We feel strongly that we want to show the work of North Carolina artists and we will, by having a number of exhibitions. At the same time, we're derelict if we're not showing works of art that are of high quality.... To show works of third-rate artists, whether they're North Carolina artists or Texas artists, is as much an injustice as if I were to put out third-rate Dutch paintings. Just because an artist happens to pay taxes or reside in North Carolina doesn't mean that he or she automatically should receive representation in the museum. It's a question of talent, quality, and distinction."

The new North Carolina Gallery will showcase state art of high quality. But only solo or specialized shows are planned, like the Maud Gatewood, Jugtown, and Black Mountain exhibits. Neither the museum's draft five-year plan nor interviews with Bowron and the principal curators give any indication that the museum will seek out and show a broader cross-section of work from the state's artists—except once every three years.

2. **Closing the Collectors Gallery.** A popular feature in the old museum building, this place for North Carolina artists to sell and rent

their work will no longer exist. When Bowron announced this change, he met immediate opposition from artists as well as the press. Answering an editorial against the action by *The News and Observer* of Raleigh, Bowron wrote in the paper's October 7, 1982, "People's Forum": "Museums are educational institutions, and most professionals agree that the sale of art is not one of their legitimate functions. North Carolina has a number of successful commercial galleries that can better meet this need, leaving to museums the educational role that only they can fulfill."

The same month Bowron's letter appeared in the Raleigh newspaper, an article called "Bringing the Museum Home" ran in *Esquire* magazine. The story detailed how museums "as crusty and venerable as the century-old Philadelphia Museum of Art" run art-rental galleries. And these museums—which got the idea from the granddaddy of the rental trade, the

Museum of Modern Art in New York (renting since 1951)—rent for the same reasons that the North Carolina Museum of Art ran its Collectors Gallery. "Rental galleries, which are usually staffed by volunteers and paid for by those low rental fees, are a cost-effective way for museums to help buoy the local art scene, assuage a little guilt, and add a line to an artist's biography," says *Esquire*. "Those who use the rental services are indirectly creating a

benign climate for the continued health of contemporary art." *Esquire* calls the arrangement a "mutually rewarding three-sided exchange."⁵ The artist, the public, and the museum all gain—the same three groups that benefited from the old Collectors Gallery.

Local artists seem to side more with *Esquire* than with Bowron. "To survive as an artist you have to sell," says Richard Fennell, an artist on the faculty at the University of North Carolina at Greensboro who has had a number of works shown and sold in the Collectors Gallery. Fennell, like the photographer Kohl, says that few galleries exist in the state where they want to



N.C. Museum of Art

John Singleton Copley, *Sir William Pepperrell and His Family* (1778). Oil on canvas.

show their work.

The Secretary of Cultural Resources, Sara Hodgkins, stands firmly behind Bowron in his controversial decision. "When they started the Collectors Gallery, there weren't many places for the North Carolina artists to sell," Hodgkins says. "But there are many fine galleries now that are in the business of selling art. I feel sure that the museum will cultivate and work hard at a good relationship with North Carolina artists."

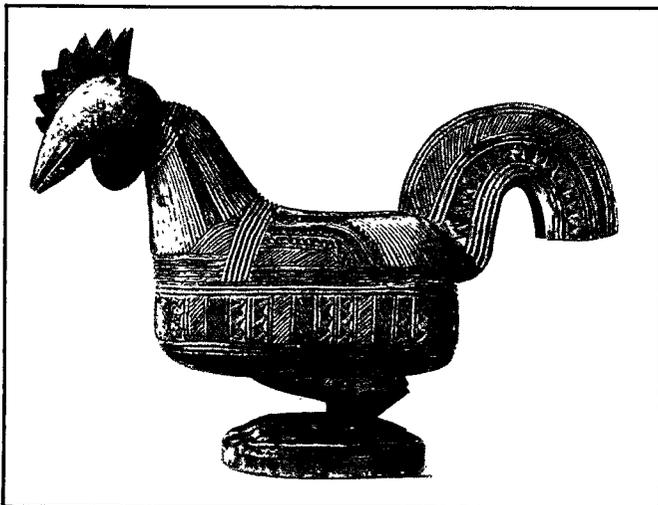
3. The N.C. Film Festival. With no formal announcement, the museum staff did not schedule a N.C. Film Festival for 1983 and has no definite plans for reviving the popular event. Many think this particular festival provided an important outlet and landmark event for encouraging new filmmakers, an opportunity now taken away. "Perhaps 1983 will produce a new sponsor for this event, the sort of outlet that's crucial to the next generation's Spielbergs and Fassbinders," wrote film reviewer Godfrey Cheshire in the January 6, 1983, issue of *The Spectator*, a weekly catalogue of cultural events in the Raleigh-Durham area.

Bowron says that he was not aware until reading an earlier *Spectator* article that the museum had sponsored a film festival—an indication, he says, of the festival's lack of permanent standing among museum programs. The museum took on the festival only a few years ago and has not had sufficient staff or money to organize a permanent yearly competition. Nonetheless, North Carolina filmmakers have few opportunities to exhibit their work before the public and to gather for workshops and conferences. If the museum administrators exclude this festival from its long-range program, these filmmakers will be hard pressed to find a sponsor of comparable prestige and resources.

4. Reducing the schedule of traveling exhibitions. The education department is scaling down the traveling exhibits, which annually have hung in libraries, schools, and the museum's 12 affiliate galleries around the state. Education Director Covington says the museum will continue statewide services, but finances are

forcing the museum to cut back on the traveling exhibits. By necessity, they usually included second-best works, says Covington, but even then proved expensive and potentially harmful to the art.

The new staff wants to meet standards of quality not met in previous years, says Covington, when the staff spread itself too thin and organized programs without sufficient attention to—he again stresses the word—quality. The new building should be the center of the museum programs, says Covington, where the collection, which is of fundamental importance, can be seen in its best environment. But such a perspective may disappoint a lot of people. About 50,000 people a year have viewed the various traveling exhibits in recent years, says Lorraine Laslett, coordinator of statewide services, and another 30,000 a year have attended the museum's exhibitions in affiliate galleries. Even at its peak, the downtown museum topped 100,000 visitors in only one year (1978). In its last full year of operation, attendance dipped to 50,000, as the museum closed, gallery by gallery.



Yoruba tribe (Nigeria), ceremonial dish in form of a rooster. Wood, pigment.

N.C. Museum of Art

5. Limiting the use of the Mary Duke Biddle Gallery by blind persons. Covington says the pieces in the Biddle Gallery have been worn down over the years from too much touching. He wants to limit touching mainly to raw materials in workshop areas. In the new museum, explains education staffer Laslett, volunteer guides (docents) will provide a more complete museum experience for persons

legally blind but with some vision by describing a wider range of art pieces. For the completely blind person, an occasional piece of sculpture will be included for touching in the Biddle Gallery. Covington says he plans to use the gallery for more general educational purposes, including some programs for people with hearing impairments.

According to Bowron, most visually impaired visitors would prefer to be brought into the mainstream of the museum, and he says that "only a handful of blind people" visited the Biddle Gallery in recent years. Nevertheless, the Biddle Gallery established its reputation and

indeed its special place in the museum by including mostly sculpture that could be felt—by blind and by sighted persons—for a multi-dimensional art experience. The Biddle Gallery also organized occasional shows of works by adult mentally retarded residents of state institutions. Asked about the importance of including sculpture for blind persons in the

Biddle Gallery, Mary Duke Biddle Trent Semans said the Biddle collection “was given for that purpose” by a number of contributors. If implemented, Covington’s proposals would change the character and purpose of the Biddle Gallery. Bowron says that the situation right now is “fluid.”

Facts and Figures on the N.C. Museum of Art

The N.C. Museum of Art, an agency within the N.C. Department of Cultural Resources, received \$1.9 million in FY 83 from the General Assembly. In addition, since 1977, the museum has raised \$6 million in donations and endowments. The privately incorporated N.C. Art Society, which operates as the museum’s membership arm, administers an endowment of \$2.3 million, called the Phifer Fund, whose earnings are spent only for purchases of art, usually for the museum. Foundations also contribute to the museum. For example, the Andrew Mellon Foundation in New York has made a grant of \$100,000 (through 1986) to support planning costs of exhibitions and publications related to the permanent collection. The Mary Reynolds Babcock Foundation in Winston-Salem made a grant of \$111,362 (1981-83) to support establishment of a development program. Private donations go through the North Carolina Museum of Art Foundation, administered by its officers. When the museum opens in April, it will have 91 employees, including curators, exhibition designers and preparators, educators, guards, and administrative staff. A 22-person board of directors shares museum supervision with the secretary of Cultural Resources. (See chart on page 9 for a summary of the board’s statutory purpose and appointment method.)

In 1926, a group of citizens established the N.C. Art Society (originally called the N.C. State Art Society). From 1926 to 1947, this group collected what was to become the core collection of the North Carolina

Board of Trustees Chairman Gordon Hanes (l.) with Museum Director Peter Bowron.



Michael Matros

Museum of Art. In 1947, the state appropriated \$1 million for purchases of art, the first such action taken by any state. The membership arm of the North Carolina Museum of Art, this organization had revenues of \$170,000 and expenses of \$150,000 in FY 1982. While it is not a state agency, it uses donated space in the new museum building and has a 25-member board of directors established by North Carolina statutes. (It is unusual for a private board to be set up by public law. See chart on page 9 for a summary of the board’s statutory purposes and appointments method.)

The Museum of Art (NCMA) opened on Morgan Street in downtown Raleigh in 1956. It closed gradually in 1979-82 to allow for a move to the new museum building on Blue Ridge Boulevard on the western edge of Raleigh. The new building will open to the public on April 9, 1983. Museum admission is free.

The museum staff considers its European painting and sculpture collection among the most important in the country. Major works from this collection are frequently on loan to prestigious museums such as the National Gallery of Art in Washington, D.C., where NCMA’s Raphael painting is now on display. Other collections include Egyptian, Greek, and Roman antiquities; objects from African, Oceanic, and pre-Columbian cultures; and American art, including work by North Carolinians. For other information on the museum’s collection, exhibition, and interpretation policies, see main article.

According to the *Official Museum Directory 1983* of the American Association of Museums, there are only two other state art museums in the country—the Virginia Museum of Fine Arts in Richmond and the John and Mable Ringling Museum of Art in Sarasota, Florida. The Virginia Museum, founded in 1934, has an annual operating budget of \$4,755,000, of which \$3,970,000 is a state appropriation. Other revenue comes from the museum foundation, special programs, and admissions (voluntary, but suggested at \$1 for adults). In addition, approximately \$1 million in private donations is spent to purchase art each year. It is a general museum, with collections from 15 world cultures. In the past, it has offered a biennial juried competition and exhibition for Virginia artists. Artists selected for the show have been permitted to sell their work in the museum’s sales gallery. The museum organizes a traveling exhibition program which this year offers six shows of works from the permanent collection for display in various Virginia communities.

The Ringling Museum in Sarasota operates on a \$1.7 million annual appropriation from the state of Florida and about \$2 million annually from private contributions and endowment revenues. Admission for adults is \$4.50, except on Saturday, when admission to the art collection is free. The Ringling Museum, which became a state museum in 1946, features European painting and sculpture. It also includes a museum of circus memorabilia and the Asolo Theater. It organizes no juried competition of state artists and offers no art sales gallery.

—Michael Matros

Conclusion

Peter Bowron and his staff have ambitious plans to improve the quality and scope of the North Carolina Museum of Art. To expand the collection, preserve even the existing pieces, and infuse the dramatic new building with notable exhibitions will cost lots of money. This museum — with an annual operating budget of \$1.9 million from state funds and a privately funded development office still in its infancy — will have difficulty accomplishing such goals, much less gaining a national reputation. For fiscal year 1982-83, for example, the legislature granted the museum only \$32,000 for special exhibitions (temporary, on-loan shows), barely enough for one minor show. (See sidebar on page 30 for more on budget and structure.)

The museum is attempting to formalize its private fundraising efforts. In the past, the N.C.

Art Society has coordinated the museum's membership and financial development functions. But the museum staff has begun to take over these tasks through its own development office. "I would be surprised if there weren't a merger [between the museum and the Art Society] within the next five years, possibly within two years," says Art Society Treasurer Peter VanGraafeiland of Raleigh. Or the Art Society might become more independent of the museum, says VanGraafeiland, serving

perhaps as a statewide visual arts support group.

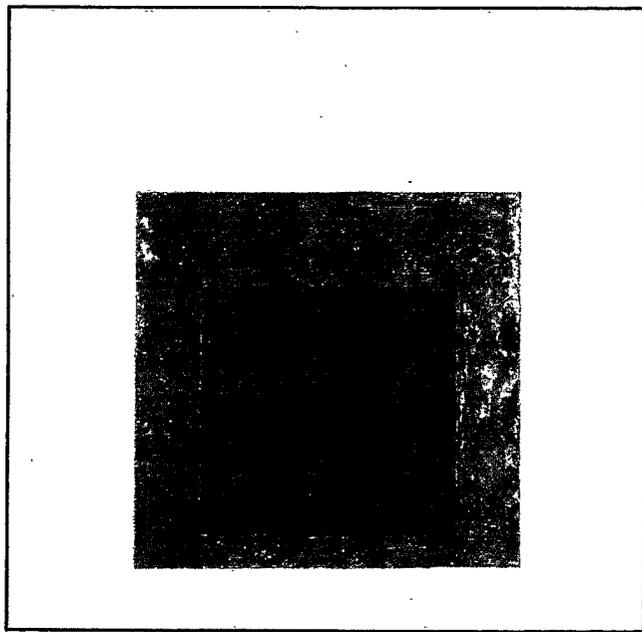
Whatever funding vehicles Bowron and his staff rely on—from increased state appropriations to an endowment structure established by individual donors—the test of quality must be met, says Bowron. "The museum should collect and exhibit works of art that represent the very best of an artist, of a period, or a moment in history. We always said before—the museum and the people who preceded me—'We don't have a Greek marble sculpture, we don't have an African mask.' And the idea has been, well, just any old African mask will do. It is the level of

discrimination, the level of discernment, of connoisseurship that concerns me. That's where I want to make my stand."

Bowron has assembled an experienced and ambitious staff to help him take this stand. He has the Secretary of Cultural Resources behind him and a brand new \$16 million facility before him. To accomplish all that they want to do, Bowron and his staff will need all of these assets. But in formulating policies emphasizing "only the best," they plan to curtail programs that over the years have attracted significant constituencies. This insistence on quality above all else may alienate some potential supporters, especially North Carolina artists and filmmakers. Persons accustomed to viewing the museum's collection in their own towns and those excited by "seeing" a sculpture with their hands may also wonder why better quality means less accessibility.

Despite making some hard and potentially

damaging choices, Bowron seems to know what he's up against. "We are competing for people's leisure time is what it comes down to," says Bowron. "We are competing with the natural beauty of this state, with UNC football and basketball, with television. We feel we are a legitimate, a very rewarding expenditure of people's time. And best of all it's free. But, we've got a long way to go." □



N.C. Museum of Art

Joseph Albers, *Homage to the Square: Michoacan* (1961).
Oil on board.

FOOTNOTES

¹N.C.G.S. 140-1.

²*Long-Range Planning 1981-86 (Draft)*, submitted to the Secretary of the Department of Cultural Resources and the Board of Trustees, December 7, 1982, p. 49.

³In 1934, the Virginia legislature had provided funds for administration of its new museum, but not for art purchases.

⁴*Long-Range Planning 1981-86 (Draft)*, p. 32-33.

⁵*Esquire*, October 1982, p. 41.

Federal Budget Cuts To Culture: How Keen the Axe?

by Lyman Collins

In its 1981-82 performing season, the Frank Holder Dance Company of Greensboro had to reduce its planned out-of-state travel schedule. The reason? Less federal money available for the arts. "We are spending less time touring and more time here in the Triad area," says Holder Company Executive Director Louis Hrabovsky. The National Endowment for the Arts (NEA) rejected a \$35,000 grant proposal from the Holder Company. This proposal represented almost 10 percent of the Holder Company's \$371,000 annual budget. Without such funds, this widely acclaimed dance company may be hard pressed to continue serving as a roving ambassador for North Carolina.

The Holder Company does not represent an isolated example of how federal budget cuts are affecting North Carolina. From Fiscal Year (FY) 1980 to FY 1981, total funds from the National Endowment for the Arts to North Carolina declined by 25 percent. From 1981 to 1982, another decrease of 32 percent took place in NEA funds coming to the state. Put another way, in just two years, from 1980 to 1982, *one of every two dollars of National Endowment for the Arts funds available to North Carolina artists vanished.*

The two tables below detail how federal cutbacks have affected North Carolina. Table 1 summarizes the funding to North Carolina from the National Endowment for the Arts, the federal government's chief source of funds for the arts. Table 2 highlights the drop in all federal funds that come through the N.C. Department of Cultural Resources and the N.C. Symphony, including funds for the arts, libraries, and archives and history. In order to show a trend in federal cutbacks since the beginning of the Reagan administration in January 1981, the tables show reductions from FY 80 to FY 81 and from FY 81 to FY 82, rather than combining the two years.



The Frank Holder Dance Company: Travel reduced by the National Endowment for the Arts.

The National Endowment for the Arts (NEA)

The NEA channels money to the 50 states in two ways. First, NEA relies on its three "national programs"—a Basic Grant to all 50 states, its Dance Touring Program, and its Artists-in-Education effort. In North Carolina, all of this NEA money goes through the N.C. Department of Cultural Resources (DCR) to arts groups throughout the state. Second, the NEA distributes money through specific project grants, which may go to state agencies or directly to individual artists or private organizations in North Carolina. Artists and arts groups can apply to the NEA in any of 15 categories—from design to dance, music to museums, folk art to opera.

In February 1981, just two months after taking office, the Reagan administration proposed cutting the overall NEA budget by \$88 million or 44 percent. An outcry from arts groups and supporters convinced Congress to hold the reduction to 9 percent. But this was only part of the damage. "It's not so much the effect of the cuts as the feeling of uncertainty," explains N.C. Arts Council Executive Director Mary Regan. "All of the talk of budget cuts has caused arts groups to become conservative. I'm really afraid we'll lose what we've gained in innovation."

A close review of the figures in Tables 1 and 2

Lyman Collins, formerly the arts program adviser for the Davidson College Union, is completing a masters in public administration at the University of North Carolina at Chapel Hill. Collins served as an intern at the N.C. Center for Public Policy Research during the fall of 1982.

shows that artists in North Carolina have some valid reasons for their fears. In 1982, for example, 209 artists and arts groups in the state applied to the NEA for grants. Only 58 of these grants (about 1 of every 4) were approved—53 to individuals and private groups, and 5 to the Department of Cultural Resources (see Table 1, "Number of Grants"). The impact appears even more severe in terms of dollars, especially for individual artists and groups. In FY 1980, N.C. artists and arts groups not under DCR received 81 grants totaling \$1.7 million dollars in NEA funds. In 1981, these figures decreased to 67 grants received and \$1.2 million; by 1982 the numbers shrank to 53 grants and \$700,000—a 41 percent drop in funds in a single year (see Table 1).

The impact on the N.C. Arts Council has been somewhat lighter. From 1980 to 1981 NEA funds to the Arts Council actually increased slightly (from \$581,000 to \$588,000) but in 1982 declined 12.7 percent (to \$513,000)—(see Table 1). The overall decline in NEA funds to North Carolina—combining the NEA national programs, the individual grants to DCR, and the individual grants to artists and art groups—was

25 percent from 1980 to 1981 and another 32 percent drop in 1982 (see Table 1).

These reductions in NEA funds must be viewed in the context of more than just the Reagan administration's budget-cutting philosophy, however. In early 1981, the administration announced plans for major funding cuts in the arts. This announcement functioned as a kind of deterrent to arts groups in applying for more federal dollars. "Because of all the talk of budget cuts, there has been a general decline in applications from organizations which assume they won't be funded anyway," says Robert Hollister, NEA southeastern regional representative. Lawrence Wheeler, deputy secretary for Cultural Resources, echoes that sentiment. "There is still a lot of money we could get from the Endowment. If we haven't gotten it, it's because of our own lack of initiative." For FY 83, the Reagan administration again proposed cutting NEA's budget, this time from \$143.0 million to \$100 million. But again, strong pro-NEA lobbying in Congress prevailed. In December, the lame duck Congress even voted NEA a small increase, to \$143.9 million.¹

Table 1. National Endowment for the Arts Funding to North Carolina (Federal FY 1980-82)

	FY 1980	FY 1981	FY 1982	Percent Change	
				80-81	81-82
I. Number of Grants					
A. Department of Cultural Resources (DCR) ¹	7	6	5		
B. N.C. Artists and Organizations	<u>81</u>	<u>67</u>	<u>53</u>		
C. Total No. of Grants	88	73	58	-17.0	-20.5
II. Amount of Funds					
A. Department of Cultural Resources (DCR)					
1. N.C. Arts Council ²	\$ 580,808	\$ 587,924	\$ 513,252		
2. Other ³	<u>78,052</u>	<u>587,924</u>	<u>513,252</u>		
Total DCR	658,860	587,924	513,252	-10.7	-12.7
B. N.C. Artists and Organizations not under DCR ⁴	1,735,925	1,185,772	699,316	-31.6	-41.0
C. Total Amount of Funds	2,394,785	1,773,696	1,212,568	-25.1	-31.7

¹Three of the DCR grants in each year were the NEA national programs—the Basic State Grant, Artists-in-Schools Program, and Dance Touring Program—which were awarded directly to the N.C. Arts Council.

²Includes Basic State Grant, Artists-in-Schools Program, Dance Touring Program and individual project grants for which the N.C. Arts Council applied.

³In 1980, "other" includes grants for the N.C. Office of Folklife Programs. In 1981, this agency became part of DCR's Division of the Arts Council. Consequently, the "other" amount ended in 1981.

⁴Includes statewide/regional groups like the N.C. Dance Theatre, Charlotte Symphony, N.C. Symphony, etc.; local groups like the Winston-Salem Arts Council; independent presses like Carolina Wren Press; individual artists; and museums.

Source: National Endowment for the Arts Reports: "Grants by State/Program: Fiscal 1980 including Project Descriptions," Report No. NGS411, pp. 791-808; "Grants by State/Program: FY 1981," Report No. GMS89A, pp. 336-343; "Grants by State/Program Fiscal 1982," Report No. NMS89E, pp. 1-9.

Federal Funding to the Department of Cultural Resources

Arts Council. Table 2 details the extent of the federal cuts in the three main divisions of the N.C. Department of Cultural Resources—arts, libraries, archives and history—and in the N.C. Symphony. The Division of the Arts Council receives all its federal funds from the NEA. Consequently, the Arts Council funding levels listed on the first line of Table 2 are the same as those on the fourth line of Table 1. Table 2 also shows the percent of the Arts Council budget that comes from the NEA.

Libraries. Since 1956 the Library Services Act (now the Library Services and Construction Act, or LSCA) has provided the only direct federal support for public state library services. Enacted to help extend public library service to the nation's rural areas, LSCA now addresses the library needs of special populations and interlibrary cooperation, as well as the original purposes. All LSCA funds are administered by the Division of State Library.

In 1981, the Reagan administration proposed cutting the Library Services and Construction Act by 30 percent. A strong grassroots lobby for libraries, led by the American Library Association, persuaded Congress to limit the LSCA reduction in 1982 to only 4 percent. In North Carolina, the Division of State Library within DCR actually received an 11 percent increase in federal funds for FY 81 and only a 2.8 percent cut in FY 82 (see Table 2). But the future looks cloudy. LSCA is administered through the U.S. Department of Education, proposed by the Reagan administration to be abolished. In the meantime, the administration proposed zero funds for LSCA in FY 83. If the Reagan plans materialize, North Carolina will feel severe effects. In FY 82, one of every five dollars in the Division of State Library budget came from LSCA funds (see Table 2, percent of division budget from federal funds).

Assistant State Librarian Jane Williams said the talk of budget cuts has affected spending patterns. "We're spending more now for short-term projects rather than multi-year programs because we don't know if the money will be there for a long period of time."

Only five percent of federal money goes into administrative costs for the division. The rest is spent in direct grants to public libraries and on programs that the division administers statewide. Williams said the immediate impact on the local level of no LSCA funds would not be severe, but smaller public libraries would eventually be most affected because they rely heavily on many of the statewide services supported by LSCA. For example, the state provides local libraries and

citizens with materials for the blind and others with physical handicaps. Other statewide services that would be affected include the summer reading program for children, film services, information/reference and interlibrary loan services, and other interlibrary cooperation programs. It would be impractical for smaller libraries to try to duplicate the services of the State Library and other libraries that provide statewide services.

From Fayetteville, for example, the N.C. Foreign Language Center, a part of the Cumberland County Public Library, serves libraries throughout the state with books, recordings, and periodicals in a wide variety of languages. Totally supported by LSCA funds coming through the State Library, the center would in effect disappear if federal funds were eliminated, says its director, Pat Valentine. Although the center's annual budget has increased, inflation and rising postage costs use up most of those increases. "We provide a legitimate service not only to native Americans who may not speak English but to refugees and immigrants who are enriching the cultural fabric of the nation," explains Valentine. "They have a right to library service too."

If the budget were cut drastically—as the Reagan administration has proposed—the division would be hard pressed to continue many services. "We couldn't do all we do now on the state budget allocation," says Williams. "Given what the legislators and the Governor are saying . . . , well, we hear no encouraging word about [the state] making up the differences."

Thus far the national library lobby has been successful in persuading Congress to continue federal funding. Most recently, in December of 1982, the lame duck session of Congress refused to go along with Reagan's proposal to eliminate LSCA funding and voted the same \$71.5 million that the program received in FY 82.²

Archives and History. This division has not been so fortunate with regard to the budget cuts. From 1980 to 1981, the amount of federal money the division received declined by more than 54 percent; another decline of 18 percent followed in 1982 (see Table 2). The only significant federal money going to this division comes from the Historic Preservation Fund of the U.S. Department of the Interior. The Reagan budget cutters proposed in 1981 to eliminate this program entirely, but preservation advocates managed to limp out with a cut of "only" 29 percent at the national level.

Lloyd Childers, grants and aid administrator for the Division of Archives and History, said the cuts had dramatically altered the way the division spends its federal funds. In 1980, over half the federal money, some \$800,000, was distributed throughout the state in three different

Table 2. Federal Funding to N.C. Dept. of Cultural Resources (DCR) and N.C. Symphony (Federal FY 1980-82)

	FY	FY	FY	Percent Change	
	1980	1981	1982	80-81	81-82
Divisions of DCR					
Arts Council	580,808	587,924	513,252	+1.2	-12.7
% of budget from federal funds	28%	27%	24%		
State Library	1,613,388	1,791,621	1,741,163	+11.0	-2.8
% of budget from federal funds	20.4%	22.2%	19.9%		
Archives and History ¹	1,610,227	737,064	605,024	-54.2	-17.9
% of budget from federal funds	20.7%	11%	7.6%		
Divisions Total ²	3,804,423	3,082,294	2,824,439	-19.0	-8.4
N.C. Symphony	202,500	75,000	60,000	-62.9	-20.0
% of budget from federal funds	9.7%	3.6%	2.7%		

¹All the federal money listed here went into the Archaeology and Historic Preservation Section.

²Other federal funds came directly into DCR, but according to DCR Fiscal Officer Mary Cornick, these amounts represent a variety of small funds that "pass through" the department each year. Changes in these funds, says Cornick, do not represent the effects of federal budget cuts.

Sources: National Endowment for the Arts and N.C. Department of Cultural Resources.

grant categories: survey and planning, predevelopment, and acquisition and development. By 1982, less than 10 percent, or about \$60,000, of the federal funds were spread across the state as grants. Archives and History has been forced to put more money into administering the program to meet various federal requirements, says

Local citizens hope to continue restoration work on the Cabarrus County Court House despite federal budget cuts in historic preservation.



Courtesy N. C. Division of Archives and History

Childers. For example, staff must monitor the progress of local projects to insure compliance with federal standards. The field money still available goes primarily for the evaluation and protection of non-state-owned historic resources. When federal money was plentiful, Childers fondly remembers, demand for that money rose tremendously. "We built up excitement and anticipation—and a constituency. But now we have to say, 'Sorry.'"

In recent years most historic preservation funds came to DCR for acquisition and development. But in 1982 the Fund, after its budget was cut, eliminated entirely the acquisition and development category. The division of Archives and History prior to the 1982 cuts had planned to fund six major development projects in locations ranging from Cabarrus to Carteret counties. But after this category ended, none of these six received any federal monies. According to Childers, most of the six projects may be able to proceed, but the future—due to lost federal funds—looks bleak for several projects.

The historic preservation reductions reflect a change in federal philosophy. Tax credits for persons who restore historic properties for commercial purposes have replaced the old federal approach of grant programs. With such emphasis on commercial development, says Childers, "the rich get richer and the poor get poorer. You have to be rich to take advantage of this program. For the private homeowner or private organization, forget it. There is nothing."

For fiscal 1983 the Reagan administration again proposed to eliminate all funding for historic preservation. But the lame duck Congress, again lobbied hard by preservationists, voted a slight increase in the Historic Preservation Fund for a total budget for 1983 of \$26 million. Reagan signed the bill into law on December 30, 1982.³

Other Federal Funds to the Arts

The North Carolina Symphony, which receives some state funding through DCR, also relies on the NEA for support. In 1980, NEA awarded the Symphony a \$200,000 challenge grant "to help eliminate accumulated deficits, to augment an endowment, and to meet increased operating costs associated with performances, education programs, and development." In 1980 the Symphony received an additional \$2,500 from the Endowment to support educational programs. In 1981 and 1982, the Symphony received one grant each year for \$75,000 and \$60,000, respectively.

Federal support for the arts and arts-related ventures has come from sources other than just NEA, LSCA, and the Historic Preservation Fund. In recent years, for example, the National Endowment for the Humanities has given individuals money to conduct research in music and art, has given the American Dance Festival \$2,000 to study the history of modern dance, and has granted Old Salem \$10,300 to study the history of folk medicine in North Carolina. The U.S. Department of Education has helped fund some artists-in-schools programs. In a few cases, another source of arts-related funding has been the Economic Development Administration (U.S. Department of Commerce), which in Winston-Salem helped with the revitalization of the downtown area near the new Roger L. Stevens Center for the Performing Arts. As the general trend toward federal cutbacks continues, most if not all of these programs will also be reduced.

Can the State Budget Respond?

The major impact of the arts cutbacks thus far has been on private groups and individual artists. With fewer federal funds available, many are beginning to come to the state for funds. "They are really out there looking for dollars," says Arts Council Director Mary Regan. "But the legislature's stance is: Don't come to us because of the federal cuts."

Two strategies appear to be unfolding regarding an increase in state dollars for the arts. Secretary of Cultural Resources Sara Hodgkins says that she will ask for some increases. "We know that state revenues are down, so I have been very selective about my budget requests," says Hodgkins. "I am asking for some increased

funds for our Statewide Arts Resources Program, because these are the [individual arts] groups that have been mainly affected by the cutbacks at the federal level." The 14 arts groups which get funding through the Statewide Arts Resources Program also rely extensively on NEA grants that go directly to the programs (see article on page 72 for more on this DCR program).

Individual arts groups are not putting all their hopes in the Department's plea for funds, however. More and more groups are going directly to the legislature for funding through what's known as a "special appropriations bill." Special bills are separate from the main appropriations bill, which includes the DCR budget. Special bills are usually enacted at the very end of a legislative session as a way to distribute whatever surplus monies that can be found (see chart on page 8). In the 1982 session, the Frank Holder Dance Company received two grants of \$25,000 through special bills. "That money was a matter of life and death for us," said Holder Director Hrabovsky. "Luckily the Guilford County [legislative] delegation had the political clout to pull it off."

Regardless of the success that Secretary Hodgkins might have through the normal budget process or that local groups might have with special bills, the state will not be able to replace the federal cuts in the arts. The state faces a severe revenue pinch itself and other higher profile priorities—like teachers' and state employees' salary increases—will take what extra resources that can be found. Moreover, as Mr. Hrabovsky of Greensboro views it, the federal cuts in the arts must be seen in a broader context.

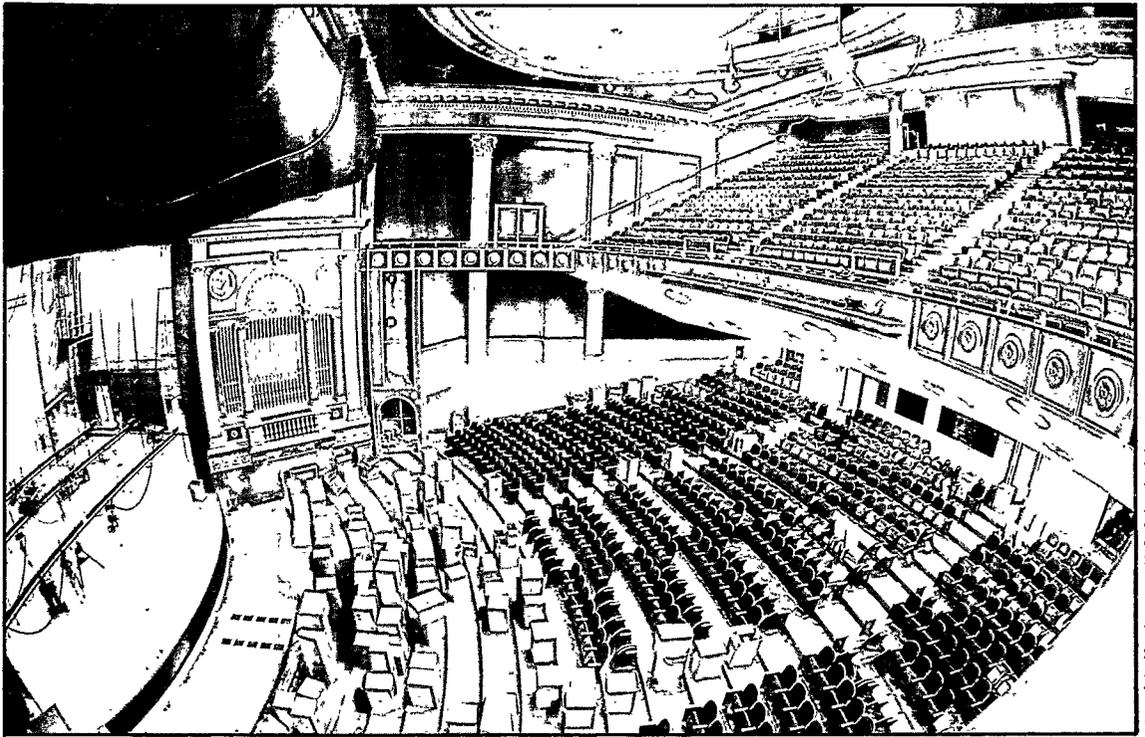
"Arts funding represents not only money but a philosophy," says Hrabovsky. "The arts are what this country will be remembered by, not whether we developed a certain type of bomber." □

FOOTNOTES

¹P.L. 97-377, Further Continuing Appropriations, Fiscal Year 1983 (House Joint Resolution 631, 97th Congress).

²Ibid.

³P.L. 97-394, Interior and Related Agencies Appropriations for Fiscal Year 1983 (H.R. 7356).



David Rolfe, Courtesy N.C. School of the Arts

Due to open in April 1983, the N.C. School of the Arts' Roger L. Stevens Center for the Performing Arts is largely a gift from the private sector.

Funding the Arts— A Philanthropic Tradition

by F. Whitney Jones

R. J. Reynolds Industries, the nation's 32nd largest corporation, has a penchant for wanting to beautify its own backyard. Headquartered in Winston-Salem, N.C., Reynolds Industries gave over \$7 million to the arts between 1977 and 1981, most of it to hometown projects. Two of its largest gifts were to new facilities that have attracted international attention: \$1.2 million to the Roger L. Stevens Center for the Performing Arts, a 1920s-vintage movie hall restored into a performing base for the N.C. School of the Arts (see article on page 53); and \$1 million to Winston Square, a revitalized downtown area now serving as the base for many arts groups, including the Arts Council of Winston-Salem,

the oldest of its kind in the country (1949) and still one of the largest. *The Wall Street Journal*, *Smithsonian Magazine*, and *The London Times* have all called Winston-Salem—and indeed, the state of North Carolina—a national model for local support for the arts.

Much of the stimulus for such recognition has stemmed from support from corporations—

F. Whitney Jones, a consultant and writer in Winston-Salem, N.C., has done work for the Metropolitan Opera, Old Salem, Reynolda House, the Southern Arts Federation, the Governor's Business Council on the Arts and Humanities, and others. His articles have appeared in Corporate Philanthropy, PACE, Shakespeare Newsletter, and other publications.

Reynolds Industries, the Wachovia Corporation, NCNB Corporation, Philip Morris Incorporated, Hanes Dye and Finishing, and others—and from North Carolina-based foundations—Z. Smith Reynolds, James G. Hanes Memorial, Mary Reynolds Babcock, Mary Duke Biddle, Greater Charlotte, and others. Table 1 lists the top ten N.C. corporate and private foundation donors to the arts. In addition, a Governor's Business Council on the Arts and Humanities, begun by Gov. James B. Hunt, Jr. in 1977 and now a private, nonprofit corporation, has helped to promote and assist arts-related ventures in the state.

Private support for the arts stands in a long Tar Heel philanthropic tradition. Reaching back to donated ball fields and health clinics in turn-of-the-century mill villages, philanthropy acquired a more formal structure in the 1920s and 30s as the fortunes of North Carolina industrialists—particularly tobacco magnates James Buchanan Duke and Richard Joshua Reynolds—began to filter into a variety of foundation and corporate giving programs. But arts-related ventures did not attract significant attention until much later.

Of those corporations giving to cultural programs in 1979, about 28 percent had begun their programs before 1950. From 1950 to 1960, another 18 percent initiated such efforts. Not until the last two decades did the remaining 54 percent of the corporate givers begin their cultural giving programs.¹ Foundation giving in the state has followed a similar pattern. The Z. Smith Reynolds Foundation, for example, the largest arts-giving foundation in the state, only made its first substantial arts award in 1964, 27 years after it began operating (a \$300,000 grant to the N.C. School of the Arts). Finally, efforts within state government to encourage gifts from private arts donors have likewise accelerated in the last decade.

Arts organizations stay solvent by combining "earned" income (ticket sales, concessions, and income from endowments and investments) with "unearned" income (contributions from the

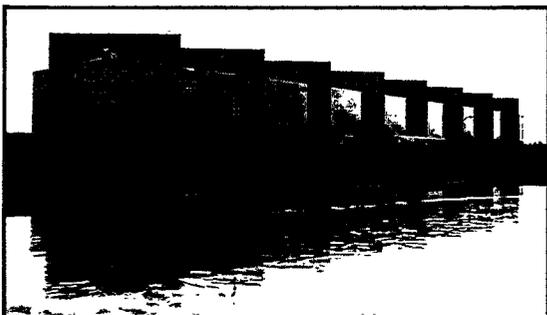
public and private sectors.) In the last 15 years, private-sector giving to the arts has generally been on the rise. In 1955, individuals, corporations, and foundations donated \$199 million to the arts, three percent of total private-sector giving. By 1980, the figure had jumped to \$2.96 billion, more than six percent of all private-sector giving.² Since 1955, public support for the arts has also increased sharply, particularly through the creation of the National Endowment for the Arts (NEA) in 1965. In 1955, there was no such national agency to distribute arts funds; in 1980, \$154.4 million went to arts efforts through the NEA.³

In 1981, however, the funding picture for the arts began to change. The Reagan administration's budget cuts, combined with the economic recession in general, have threatened both public and private funding sources. Reductions in federal funds for the arts may total \$1.1 billion from 1981 to 84 in direct and indirect costs.⁴ (See article on page 32 for details on cuts in North Carolina.) Thus far, the N.C. General Assembly has not cut state funds for the arts—and indeed, even boosted the Grassroots Arts Program by a quarter of a million dollars in 1982. But for the upcoming 1983-84 fiscal year, the Governor and the Advisory Budget Commission have not recommended any substantial increases in the \$21 million annual budget for the N.C. Department of Cultural Resources. And only about one-fourth of this \$21 million goes to the arts; the rest supports work with libraries, archives, and historic preservation.

In an era of governmental budget deficits, the arts may have to turn more to the private sector. But the economic recession is cutting into corporate profits, foundation incomes, and individual giving as well. Thus far, North Carolina has not been hit as severely by the recession as some other areas of the country. And certainly, the long Tar Heel philanthropic tradition, which has concentrated on the arts more and more in recent years, reaches deeper than profit-margin fluctuations. At the same time, new industries have moved into the state—from the "high-tech" companies in the Research Triangle Park to the corporate branch headquarters sprouting in Charlotte. Can the giving patterns of the corporate oldtimers, combined with the generosity of the more prosperous newcomers, sustain—or even increase—corporate giving to the arts in the state?

Private and public giving to the arts in North Carolina may level off in future years—if not decline. Have the arts in North Carolina reached a kind of zenith in terms of public and private support? Will the state have to rely on *faits accomplis* in Winston-Salem and elsewhere

The world headquarters of R. J. Reynolds Industries, Inc., in Winston-Salem.



Courtesy R. J. Reynolds Industries, Inc.

to bill itself as the "state of the arts"? Such a curtailment of public and private support in the state seems likely unless new efforts are undertaken both to coordinate the current private and public efforts and to stimulate further support. The wave of federal cutbacks and the spinoffs of the national recession endanger current arts efforts in the state, not to mention future initiatives. What can the private sector do, in conjunction with the state, to insure

that the arts in North Carolina will continue to flourish—not languish for lack of funds?

Corporate Giving

Prior to the current recession, corporate support nationally for the arts had increased dramatically, from \$221 million in 1976 to \$436 million in 1979, a 54 percent increase.⁵ Since 1979, the figure has remained over \$500 million a year.⁶ A survey of North Carolina corporations,

Table 1: Ten Largest N.C. Corporate and Private Foundation Donors to the Arts

Ranking the top foundations and corporations for giving to the arts requires not only hard-nosed research but also educated guesswork. Information regarding arts giving is often not available to the public nor does it always fall into an easily definable "arts" category. Corporate giving is particularly difficult to assess since none of the top corporate givers to the arts in North Carolina releases figures on giving patterns. In addition, determining "arts" giving sometimes requires an arbitrary decision. For example, does a corporation count the money it gives to a university for an auditorium—a place used for concerts as well as lectures and other public events—as arts giving?

The table below, compiled by Whitney Jones and Bill

Finger, is based on three primary sources of information: 1) the annual reports of the foundations; 2) the limited public information on corporate giving such as announcements of major individual gifts; and 3) a telephone survey of the ten foundations and corporations listed below regarding their assessment of the accuracy of this table (the ten groups received a pre-publication draft of the table). Note that the foundation data is for 1981 and the corporate data for 1979. Because the information on foundation giving is generally accessible from annual reports, 1981 data is included. Because corporate data is generally not accessible, data for the years available is included.

Top Five Foundations (1981)	Arts Giving		% of Total Giving	Largest Arts Grant	Number of Arts Grants
	in N.C.	Total Giving			
Z. Smith Reynolds Foundation ¹	\$1,094,871	\$ 5,034,743	22%	\$700,000	17
James G. Hanes Memorial Fund/ Foundation ²	777,992	\$ 1,305,983	60%	226,000	19
Mary Reynolds Babcock Foundation ³	285,862	\$ 2,629,000	11%	120,000	8
Mary Duke Biddle Foundation ⁴	245,353	\$ 828,814	30%	178,853	14
Greater Charlotte Foundation ⁵	160,108	\$ 1,264,010	13%	44,322	39
Top Five Corporations (1979)					
R. J. Reynolds Industries, Inc. ⁶	\$ 887,000	\$11,000,000	8%	\$239,500	58
Wachovia Corporation ⁷	359,410	1,271,987	28%	300,000	15
NCNB Corporation ⁸	NA	1 percent of pre-tax income	NA	NA	NA
Philip Morris Incorporated ⁹	NA	NA	NA	NA	120
Hanes Dye and Finishing Co., Inc. ¹⁰	NA	5 percent of pre-tax income	NA	NA	9

¹Source is the foundation's 1981 annual report, pp. 12-18. The Z. Smith Reynolds Foundation has given larger grants than that noted for 1981, the largest being a \$1.5 million grant in 1967 to the N.C. Museum of Art Foundation for the education wing in the new art museum building.

²Source is Roy Cope, account executive, Wachovia Bank & Trust Co., trustee for the James G. Hanes Memorial Fund/Foundation. The Fund and the Foundation are two separate giving sources, which operate on different fiscal years (neither is the calendar year). Mr. Cope computed a single 1981 figure, totaling the appropriate amounts from both sources.

³Source is the foundation's 1981 annual report, pp. 7-25. In 1981, the Mary Reynolds Babcock Foundation also gave arts grants outside North Carolina totaling \$40,000.

⁴Source is the foundation's 1981 annual report, pp. 9-11. In 1981, the Mary Duke Biddle Foundation also gave arts grants in New York totaling \$144,000.

⁵Source is the foundation's 1981 annual report, pp. 24-27.

⁶Reynolds does not make public its total giving, but the Committee to Increase Corporate Giving placed Reynolds at \$11 million for 1979. The arts-giving amount for 1979 appeared in

Guide to Corporate Giving in the Arts (American Council for the Arts, 1981). Reynolds has given larger grants than that noted for 1979, including \$1.2 million for the Roger L. Stevens Center for the Performing Arts and \$1 million to Winston Square.

⁷Wachovia does not release its total giving or details on arts giving. The 1979 figures appeared in *Guide to Corporate Giving in the Arts* (American Council for the Arts, 1981). John T. McNair III, vice-chairman of the Wachovia board, confirmed that the 1979 figures above are correct. He also released arts giving for 1980 (\$292,755) and 1981 (\$139,925) but preferred not to release total giving or a further breakdown of the arts giving for 1980 and 1981. Telephone interview, January 30, 1983.

⁸NCNB does not disclose these figures. Ranking based on survey of NCNB's major arts grants.

⁹Philip Morris does not disclose these figures. Ranking based on survey of Philip Morris major support projects. Philip Morris supports many projects through its advertising and promotions department rather than through direct giving.

¹⁰Hanes Dye and Finishing Company does not release figures. Ranking based on survey of company's major arts grants.

conducted by R. Michael Lowder at the N.C. Department of Cultural Resources, estimated corporate giving to the arts in North Carolina in 1979 to be about \$7.4 million.⁷

In his 1979 survey, Lowder found corporate giving to cultural programs to be concentrated in the state's urban areas. Lowder found that almost 60 percent of the grants and other means of support in 1979 went to the state's five most populous counties (see Table 2). Wake County, with its statewide museums and arts organizations ranked first with 16.8 percent of the grants; following closely were Forsyth (12.2 percent), Guilford (11.1 percent), Mecklenburg (10.1 percent), and Durham (9.1 percent). Many of the Wake County-based efforts, such as the N.C. Symphony, benefit persons throughout the state. In the other counties, some programs also

benefit persons from throughout the state, particularly the N.C. School of the Arts in Forsyth and the American Dance Festival in Durham. Most of the other programs in the counties other than Wake, however, benefit primarily those persons in the metropolitan areas within those counties.

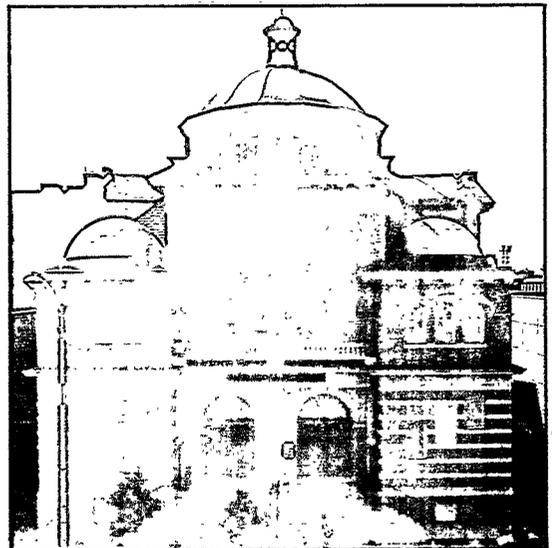
Recent giving patterns confirm Lowder's findings. Like R. J. Reynolds, North Carolina's other top corporate contributors tend to spend their arts money at home, in the urban areas where they are located. Reynolds has helped build not only the Stevens Center and Winston Square but also the James R. Scales Fine Arts Center at Wake Forest University (\$1.5 million) and the Single Brothers Workshop at Old Salem (about \$700,000). Wachovia Bank and Trust Co., also headquartered in Winston-Salem,

Funding the Arts in Charlotte and Mecklenburg County: A Community Tradition

by Beth Briggs

Charlotte and Mecklenburg County have developed a unique method for bringing the arts to their community. The city and the county have made major financial investments in the arts as a way to encourage corporate and individual donors to join them in their commitment to make Charlotte one of the major arts centers in the Southeast. The city and county share responsibility for funding the arts—the city picks up significant capital construction costs and the county and city pay substantial maintenance and operational costs. In addition, they reserve one percent of the cost of all new city/county construction projects for the arts (see page 13 for a discussion of applying this procedure to construction of state facilities). The city and county have provided substantial support for efforts ranging from Spirit Square, Discovery Place, and the Mint Museum to the Charlotte Opera and Symphony.

"Government's ongoing and unwavering support has a necessary part in attracting additional giving," says Susan Greene, Mecklenburg County commissioner. "In the face of federal cuts, local government support can serve as a catalyst, to generate greater private initiative and more broad-based giving from individuals and corporations. It makes good business sense to fund the arts," Green explains, "because they are a strong drawing



NCNB Performance Place is a restored Baptist church.

card that can tip the balance in a corporate decision to relocate to a particular area."

The city/county initiatives have indeed helped spawn significant corporate support for the arts. The Charlotte Arts and Science Council, the area's private, non-profit arts council, serves as a central agency for collecting and distributing corporate funds to various projects. In 1982, the council collected over \$1,000,000 from area corporations and individuals for distribution to local arts projects. The combined private and public efforts have helped establish three successful programs which have experienced tremendous growth over the last year.

Spirit Square, a multifaceted complex in

Beth Briggs is development coordinator for the N.C. Center for Public Policy Research.

contributed \$750,000 to the arts from 1979 to 1981, including a \$300,000 donation to Winston Square.

The remaining three companies in the top five are less open about their contributions but follow similar patterns. NCNB Corporation concentrates much of its support in its hometown of Charlotte. In the last three years, NCNB gave \$230,000 to Spirit Square in Charlotte for the 800-seat NCNB Performance Place (see sidebar below). It also gave \$150,000 to the Roger Stevens Center in Winston-Salem. In 1982, the annual statewide NCNB Music Competition began as an effort to provide scholarships for talented musicians and singers to attend the N.C. School of the Arts. Finally, NCNB maintains a corporate art purchase program; it sponsors juried exhibitions and

purchases the award-winning pieces of art for its various branches. These shows often travel from bank to bank, to many of the 90 North Carolina communities where NCNB has over 225 branches. Philip Morris likewise concentrates its support in its home areas. It supports City Stage in Greensboro, near Eden, where a large Miller Beer brewery is located (Miller Beer is a subsidiary of Philip Morris). Recently, it also commissioned 40 works of art by North Carolinians through the N.C. Museum of Art for its new cigarette manufacturing complex in Cabarrus County. Hanes Dye and Finishing provides continuing support to arts organizations in Winston-Salem.

Lowder's 1979 study included another significant finding regarding corporate giving, a pattern reinforced by the recent Reynolds gift to

the old First Baptist Church downtown, contains studios, classrooms, gallery spaces, a performance theater and a restaurant. The county bought the church for \$300,000 and leases it back to Spirit Square, Inc., a non-profit group, for \$1.00 per year. The city is paying the debt service on a 1978 bond of \$2.5 million that enabled renovations of the church's sanctuary as a theater. Spirit Square is operating on a \$1 million annual budget for 1983, one-third of which comes from the county. In 1982, Spirit Square completed a \$1 million fund drive to renovate a contemporary art gallery and buy an adjacent parking lot. The Kresge Foundation contributed \$150,000, and the Z. Smith Reynolds Foundation granted \$40,000; local donors contributed the other \$800,000. Spirit Square also received strong corporate support. NCNB, for example, contributed \$230,000 toward the NCNB Performance Place in Spirit Square.

Discovery Place serves the Carolinas as a dramatic "hands-on" science and technology museum. A 1977 city bond referendum provided \$7.1 million for the building and grounds and an additional \$3 million was raised for exhibits and programs. Discovery Place, which opened in 1981, has a \$1.8 million budget provided by the city (23 percent), the county (9 percent), the Charlotte Arts and Science Council (10 percent), membership (11 percent), corporate/individual donors (7 percent), state funds (6 percent) and fees and other (34 percent). Kimm Jolly, development coordinator for Discovery Place, says that "strong corporate support is also evident in the funding of the facility. Knight Publishing Company with the Knight Foundation contributed \$200,000 for the Knight Rain Forest. First Union National Bank funded the First Union

National Bank Science Theater with a grant of \$100,000." Doug Carter, director of finance for the city of Charlotte, says government support of Discovery Place has an important educational purpose. "Every schoolchild in the Charlotte-Mecklenburg school system will probably visit Discovery Place each year," says Carter. The school system has assigned two teachers to Discovery Place to teach sex education.

The Mint Museum, a general arts museum, depends on the city for two-thirds of its \$821,000 annual budget. Private donations toward the collection have averaged \$1 million a year for the last six years, says Milton Bloch, museum director, and in 1982 the Charlotte Arts and Science Council gave the Mint \$90,000 raised from corporate donations. The city owns the museum buildings and grounds, and the collection is held in trust by the Mint Museum Board of Trustees. In 1982, the city approved a \$3.5 million bond referendum to expand the building and build a new road to the museum. The Mint is located in the exclusive Myers Park section of Charlotte and heretofore has been difficult for the general public to reach. The new road will tie the museum to a major thoroughfare and to the rest of the city. To receive the city funds for the new building wing, the museum's board of trustees must raise \$2 million in private funds. If the board can raise the money to build the new wing, Mr. and Mrs. Harry Dalton are prepared to donate a valuable collection of over 200 pieces of art. Already, the Mint Museum owns a larger collection than it can exhibit. With the recent bond referendum and the prospect for additional exhibit space and accessibility, the Mint is trying to become a museum for the whole city. □

Table 2. Distribution of N.C. Corporate Support to Cultural Programs, Top Ten Counties, 1979

County	Number of Grants	Percentage of Total Corporate Support
1. Wake (Raleigh)	83	16.8%
2. Forsyth (Winston-Salem)	60	12.2%
3. Guilford (Greensboro, High Point)	55	11.1%
4. Mecklenburg (Charlotte)	50	10.1%
5. Durham (Durham, Research Triangle Park)	45	9.1%
6. New Hanover (Wilmington)	20	4.1%
7. Buncombe (Asheville, Swannanoa)	17	3.5%
8. Cumberland (Fayetteville)	15	3.0%
9. Alamance (Burlington, Graham)	15	3.0%
10. Rowan (Salisbury, Landis, Spencer)	13	2.6%

Source: *Business Support of the Arts and Humanities in North Carolina* (North Carolina Department of Cultural Resources, 1981), pp. 13-14.

Winston Square. The network of arts councils throughout the state, including the N.C. Arts Council and local groups, received 21.3 percent of the 1979 corporate cultural gifts, Lowder found. Symphony orchestras rated a distant second (13.4 percent), followed by art museums (11.1 percent), theaters (9.3), other music (8.3 percent), and history museums (8.1 percent).⁸

Compared to national corporate giving for the same year, North Carolina corporations were far more generous to arts councils than the average, and far less generous to public broadcasting. National corporations reported giving only 7 percent of its arts contributions to arts councils but 11 percent of such funds to public broadcasting.⁹ North Carolina corporations, according to the 1979 Lowder study, gave less than one percent (.8 percent) to public broadcasting. In 1979, corporate contributions to the University of North Carolina Center for Public Television (then called UNC-TV) were minimal. In 1981, the UNC Center created a new development division which has worked to attract corporate funds. In 1982, North Carolina corporations contributed about \$400,000 to the UNC Center, about six percent of the UNC Center's total budget.

In North Carolina, arts councils serve a wide audience and support downtown business districts, functions which appeal to corporations. Arts councils, for example, sponsor large downtown festivals (Carolina Street Scene in Winston-Salem, City Stage in Greensboro, Artspllosure in Raleigh) and some have chosen to concentrate money and energy on downtown revitalization projects (Winston Square in Winston-Salem, Spirit Square in Charlotte, the Carolina Theatre renovation in Greensboro).

The arts councils of the state have also drawn heavily on corporate managers for

volunteer help with marketing, planning, and public relations. Arts fund drives have received substantial corporate support. Wachovia, for example, is proud to claim that almost 75 percent of its management employees participate in the Winston-Salem Arts Council Fund Drive. NCNB is the leading corporate contributor to the Charlotte-Mecklenburg Arts and Science Council, the area's arts council. In 1982, NCNB made a corporate gift of \$56,000 to this council, and NCNB employees gave over \$35,000.

In a discussion of corporate support for the arts in North Carolina, perhaps the most telling statistic of all is the very small number of corporations which contribute the largest portion of money given to the arts. The Lowder survey of corporate support for the arts in the state in 1979 found that the 16 largest companies participating in the survey provided 89.5 percent of the total financial donations reported. Since the survey covered 1,263 companies, the 16 donors represented 1.3 percent of the survey population. These findings are in line with national corporate giving patterns. According to surveys conducted by Touche Ross and Company, almost one half of the corporate money contributed to the arts in 1979 came from 970 companies, about one percent of the corporate population.¹⁰

Foundation Giving

In recent years, private foundations, like corporations, have increased their support to the arts. Nationally, from 1976 to 1980, such foundation support grew 31 percent, from \$114 million to \$149 million.¹¹ Comparable data for North Carolina is not readily available. No public or private agency monitors foundation giving to the arts in North Carolina on any formal basis. Consequently, arriving at accurate

aggregate data requires a review of the gifts of every one of the 413 foundations that now exist in the state, a task beyond the scope of this article.¹²

While no reliable aggregate data base exists regarding foundation giving to the arts in the state, some educated estimates can be made. Informal surveys of foundation executives and a review of the annual reports of the largest foundations in the state indicate that corporate giving to the arts has increased in recent years, particularly by the five foundations included in Table 1. While 413 foundations now exist in the state, a handful of foundations dominate the arts-giving field. These foundations tend to focus on their hometowns and on statewide organizations, in many cases giving to the same groups supported by the major corporate donors.

Three of the top five are in Winston-Salem and much of their giving focuses on that city. The Z. Smith Reynolds Foundation, for example, provides continuing support to Reynolda House—the former Reynolds mansion, now a private Winston-Salem museum and learning center specializing in American art—while the James G. Hanes Fund does the same for the Southeastern Center for Contemporary Art (SECCA), also in Winston-Salem. Both foundations also have provided substantial funding for the N.C. School of the Arts in Winston-Salem (more than \$2 million from Z. Smith Reynolds since 1964). The third largest supporter of the arts among foundations in Winston-Salem, the Mary Reynolds Babcock Foundation, has given major grants to the School of the Arts, Winston Square, and Reynolda House.

Completing the top five are the Greater Charlotte Foundation and the Mary Duke Biddle Foundation. The Biddle Foundation, which is restricted to giving in North Carolina and New York City, supports arts efforts at Duke University, the N.C. School of the Arts, and the N.C. Museum of Art (the Mary Duke Biddle Gallery), among others. In 1980 and 1981 alone, the Biddle Foundation gave over \$425,000 to music programs at Duke University. Support from the Biddle Foundation and the location of the American Dance Festival at Duke—a program which attracts funds from around the state, and, indeed, the country—is rapidly making the Durham-Chapel Hill-Raleigh area one of the state's leading arts centers, along with Winston-Salem and Charlotte (see sidebar on page 40).

The state's major philanthropic resources are increasingly focusing on the arts. Winston-Salem, in particular, has benefited from the Reynolds fortune (as channeled through the Z.

Smith Reynolds Foundation and Mary Reynolds Babcock Foundation) and the Hanes family wealth (SECCA's home is a former Hanes estate). Out of this Winston-Salem tradition and similar traditions in other parts of the state emerged several important contemporary philanthropists who have given time and money to help build a significant place for the arts in North Carolina (see sidebar on page 44).

As the private sector has concentrated more of its philanthropy into the arts, the state has attempted to stimulate and recognize this interest. In 1977, Gov. Hunt appointed the Governor's Business Council on the Arts and Humanities. In 1981, the group became an independent, private, non-profit organization, but the governor of the state, according to the group's charter, still appoints the members of the council. Currently chaired by J. Tylee Wilson,

Table 3. Winners of the Governor's Business Awards in the Arts and Humanities

1978

Graham Drug Company, Wallace
Hanes Dye and Finishing Company, Winston-Salem
NCNB Corporation, Charlotte
R. J. Reynolds Industries, Inc., Winston-Salem
The Liggett Group, Durham

1979

Akzoña Inc., Asheville
Central Carolina Bank and Trust, Durham
IBM Corporation, Winston-Salem
*R. J. Reynolds Industries, Inc., Winston-Salem
WITN-TV, Washington
Wachovia Bank and Trust Company, Winston-Salem

1980

Burroughs Wellcome, Research Triangle Park
Dillard Paper Company, Greensboro
First Federal Savings & Loan Association, Goldsboro
First Union National Bank, Charlotte
*R. J. Reynolds Industries, Inc., Winston-Salem
Weyerhaeuser Company

1981

American Savings & Loan Association, Goldsboro
Hotel Europa, Chapel Hill
J. A. Jones Construction Company, Charlotte
Knight Publishing Company, Charlotte
Miller Brewing Company, Eden
Northwestern Financial Corporation, North Wilkesboro
*NCNB Corporation, Charlotte
*R. J. Reynolds Industries, Inc., Winston-Salem
Wright Chemical Corporation, Wilmington
The Equitable Life Assurance Society of the United States, Charlotte

*Indicates return winner

Source: Governor's Business Council on the Arts and Humanities, Winston-Salem, North Carolina

president of R. J. Reynolds Industries, Inc., the 37-member council includes the presidents of many of the state's largest corporations.

Each year since 1977, the council, in conjunction with the N.C. Department of Cultural Resources, has recognized businesses for outstanding support to the arts. The number of companies nominated for these awards has increased rapidly in recent years, indicating broader-based support for the arts, says Gayle Anderson, secretary for the council and the community public affairs associate for R. J. Reynolds Industries. In 1980, 26 firms from 14 towns were nominated for council recognition. In 1981, 68 firms were nominated from 25 different areas; in 1982 the figures grew to 75 firms in 37 towns.¹³

"In reviewing the letters of nomination," says Anderson, "I've found that most businesses are being nominated for working with local, community-based arts organizations." Anderson emphasizes that despite the concentration of giving among high-visibility firms, such as her own R. J. Reynolds Industries, many smaller corporations throughout the state also support the arts, often in their home areas. (See list of recipients of these awards on page 43.)

Conclusion

The Governor's Business Council on the Arts and Humanities is a healthy first step towards organizing and stabilizing private-sector support for the arts in the state. Such stability is essential for arts organizations in the

Individual Support of the Arts

Private individuals in North Carolina play a major role in shaping arts policy in the state. They influence policy in two major ways: 1) contributions of money, services, and art itself; and 2) "in-kind" services of time, especially through memberships on various boards, commissions, and councils (see page 9 for a summary of arts-related boards at the state level). Because individuals influence everything from the type of collections in museums to the touring plans of performing groups, identifying the most prominent donors is important. Arriving at a definitive list of important individual donors, however, is extremely difficult. Anonymous giving and the reluctance of recipients to disclose donations make figures almost impossible to compile.

The names below emerged from an informal survey of leading arts patrons and administrators in the state conducted by the N.C. Center for Public Policy Research. The names are in alphabetical order, followed by their hometowns, professional affiliations, and the major arts efforts to which they as individuals contribute.

Henry Bowers (Raleigh), associate vice chancellor of student affairs, N.C. State University. N.C. Arts Council.

Joseph M. Bryan, Jr. (Southern Pines), owner, Sandy Lanes Farms. Eastern Music Festival (chairman of the board).

Mrs. William A. (Mimi) Cecil (Asheville), family owns the Biltmore House. *The Arts Journal* (president of the board), N.C. School of the Arts, Community Arts Council of Western North Carolina.

Ivie L. Clayton (Raleigh), president, N.C. Citizens for Business and Industry. N.C. Museum of Art, Governor's Business Council on the Arts and Humanities.

Mrs. Benjamin (Elizabeth) Cone, Jr. (Greensboro), owner, Solutions Unlimited. United Arts Council of Greensboro, Carolina Theatre (chairperson), N.C. Museum of Art, N.C. Arts Council.

Ben T. Craig (North Wilkesboro), chairman of the board, Northwestern Financial Corporation. N.C. School of the Arts, Governor's Business Council on the Arts and Humanities.

Harry L. and Mary Dalton (Charlotte), Mr. Dalton is honorary chairman of the executive committee, Barclays American Corporation. Mint Museum, general patrons of the arts in Charlotte.

Mrs. Frank (Julia) Daniels, Jr. (Raleigh), family owns The News and Observer Publishing Company, N.C. Art Society (president), N.C. Symphony.

Mrs. D. M. "Lauch" (Nancy Bryan) Faircloth (Clinton), businesswoman. N.C. Symphony Society (chairperson of the board of trustees).

Joel Fleishman (Durham), vice-chancellor, Duke University. N.C. Symphony, American Dance Festival.

Gordon Hanes (Winston-Salem), chairman of the board, Hanes Corporation (retired). N.C. Museum of Art (chairman of the board of trustees).

R. Philip Hanes, Jr. (Winston-Salem), chairman of the board, Hanes Dye and Finishing Co., Inc., and chairman of the company's subsidiary, Ampersand, Inc. N.C. School of the Arts, Southeastern Center for Contemporary Art, Governor's Business Council on the Arts and Humanities, arts-based urban revitalization in Winston-Salem.

Mrs. Ira (Ruth) Julian (Winston-Salem), retired businesswoman. N.C. School of the Arts, Southeastern Center for Contemporary Art.

Thomas S. Kenan III (Chapel Hill), officer and director, Kenan Transport Co. and Flagler System, Inc. N.C. School of the Arts, N.C. Museum of Art.

Michael and Tog Newman (Winston-Salem). Mr. Newman, an architect, is chairman of the N.C. Arts Council. Mrs. Newman works with the Winston-Salem Symphony, the N.C. School of the Arts, and the Southeastern Center for Contemporary Art.

Mrs. George W. (Beth) Paschal, Jr. (Raleigh). N.C. Museum of Art.

Sam Ragan (Southern Pines), editor of *The Pilot*. Weymouth Center in Southern Pines. Poet Laureate of North Carolina.

Oliver R. Rowe (Charlotte), chairman of the board, Rowe Corporation. Music and dance programs in Charlotte.

James H. and Mary D. B. T. Semans (Durham). Dr. Semans, a urologist, serves on the board of the N.C. Arts Council. Mrs. Semans is chairman of the Duke Endowment and of the Mary Duke Biddle Foundation. N.C. Museum of Art, N.C. School of the Arts.

Louis C. Stephens, Jr. (Greensboro), president, Pilot Life Insurance Co. N.C. Museum of Art.

Mrs. Andrew G. (Barrie) Wallace, (Durham). Durham Arts Council (president), American Dance Festival, N.C. Theatre Arts (chairman).

economic climate of the eighties. For arts groups in North Carolina to remain stable, they must be able to rely on consistent sources of support from "unearned" income. What can be done to promote such stability?

1. Annual, accurate reporting of corporate and foundation contributions is needed. As of now, grantmakers are largely unaware of the activities of each other, and several major contributors decline to disclose their total contributions to the arts. Lack of knowledge of arts support in the state can only impede steps on the part of grantmakers to plan their own giving policies for the arts. The Governor's Business Council, which has established its credibility within the public and private sectors, or the Department of Cultural Resources could serve as a clearinghouse for such information.

2. Arts groups need consistent giving patterns from corporations and foundations—particularly from major donors. Variations in giving by these contributors can have a profound effect, since such a large proportion of support for the arts comes from a very small number of foundations and corporations. While companies and foundations may be reluctant to fix the amount of their contributions, they might consider limiting variations to 10 percent from one year to the next.

3. Contributions from individuals need to be encouraged. Individuals traditionally make some 75-85 percent of all arts contributions in the United States. Daniel Fallon at the Business Committee for the Arts, while cautioning that no hard figures exist on the proportion of individual giving, estimates 75 percent. "But without a doubt," says Fallon, "individuals are the largest single group of contributors to the arts." Even so, arts organizations have not generally developed programs designed to take advantage of this pattern. R. J. Reynolds Industries, by offering challenge grants—i.e., grants which must be matched by funds raised from other sources—has helped to stimulate new annual gifts for arts organizations. Such grants tend to increase corporate contributions as well as individual donations.¹⁴ In addition, R. J. Reynolds, IBM, and others have established a program of matching contributions to arts groups made by their employees. Reynolds matches one-to-one, and IBM two-to-one. Peer pressure often stimulates important individual gifts; thus, increased participation of top corporate executives in fund-raising efforts might well result in increased philanthropy in general, particularly for the arts.

4. Corporations and foundations should review their policies regarding gifts to establish

or enlarge arts groups' endowments. Endowments are a stable source of earned income for arts organizations, yet major North Carolina contributors have shied away from such gifts in recent years. The nation's largest arts organizations, including the Metropolitan Opera in New York and the New York Philharmonic Society, are now attempting to increase their endowments by \$100 million (the Met) and \$18 million (the Philharmonic).

Arts organizations in North Carolina face an uncertain economic future. Those who believe in the role of the arts and who fund those organizations must therefore adopt consistent policies for their arts support. By increasing and stabilizing the support of the major funding sources in the state, by broadening the base of smaller donors, and by increasing incentives to gain individual donors, North Carolina's corporate and private foundation community can help guarantee the viability of the arts in "the state of the arts." □

FOOTNOTES

¹R. Michael Lowder, *Business Support of the Arts and Humanities in North Carolina*, a publication of the N.C. Department of Cultural Resources, 1981, pp. 2-9. In 1979, Lowder mailed a survey to 420 of the state's 1,263 businesses with net worth of \$1 million or more, as listed by Dun and Bradstreet in its *Million Dollar Directory*. Of the 420 surveyed, 74 companies returned questionnaires with useful data. While these 74 are a limited sample, their responses—as compiled, analyzed, and reported by Lowder and the Department of Cultural Resources—still represent the best available aggregate data on corporate giving to the arts in the state.

²*Giving U.S.A.*, American Association of Fund-Raising Counsel, New York, 1981.

³Tom Bradshaw, research office, National Endowment for the Arts, telephone interview, January 13, 1983.

⁴Lester Salamon and Alan Abramson, "The Federal Government and the Nonprofit Sector: Implications of the Reagan Budget Proposals," The Urban Institute, Washington, D.C., May 1981.

⁵Business Committee for the Arts, *Triennial Survey of Business Support of the Arts*, 1980.

⁶Daniel Fallon, director of communications, Business Committee for the Arts, telephone interview, January 28, 1983.

⁷Lowder, p. 18.

⁸Lowder, p. 20.

⁹Business Committee for the Arts, *Triennial Survey*, 1980.

¹⁰*Ibid.*

¹¹*Foundations Today*, The Foundation Center, New York, 1981, p. 13.

¹²In 1983, the N.C. Center for Public Policy Research will publish a guide to foundations in North Carolina, a resource which will assist in compiling aggregate data of various sorts. This is a special project, funded by the Z. Smith Reynolds Foundation.

¹³Gayle Anderson, secretary to the Governor's Business Council on the Arts and Humanities, telephone interview, January 28, 1983.

¹⁴In 1981, R. J. Reynolds made a \$25,000 challenge grant to Reynolda House, which helped Reynolda House raise \$83,766 in corporate gifts (up from \$18,185 in 1980) and increase the number of corporate donors to 78 (up from 34).



Gene Furr, Courtesy N.C. Dept. of Public Instruction

Arts Education —

The Challenge of a Holistic Approach

by Bill Finger

Anne A. Kratzer teaches 1,000 children —one thousand. Each child gets about an hour of instruction every other week. Despite such a load, Mrs. Kratzer has “the best rapport I’ve ever seen with students,” as one of her colleagues puts it. One of 171 teacher in the arts in the Wake County School system (a system with 53,800 students), Kratzer was recently named Wake County 1982 Teacher of the Year. Honoring an art teacher with this award indicates the importance of people like Anne Kratzer. But the 1982 choice also highlights the low level of resources for arts education in relation to other “basic” subjects.

“We’re so used to basic skills, we tend to forget the arts,” Kratzer said recently, after receiving the award. “Art helps perception, and if you don’t perceive, you don’t think.” Children have to be shown how to look for new ways to solve a problem. Teaching children how to express themselves helps do that, says Kratzer, by making every one of them feel important through what he or she creates. Important—and respected.

Few educators deny that the arts are a fundamental part of a child’s education. “The arts are basic in our state,” Gov. James B. Hunt, Jr. told a statewide arts and education conference in 1980. But the current fiscal pinch at the federal and state levels has forced politicians and educators to make hard choices in their budget priorities. The arts often fall near the bottom, behind the three “R’s,” behind math and the sciences, and behind athletics.

Against the current wave of fiscal pressures stands a solid base of state policies and commitments to arts education. The three articles that follow show how the state has developed a potential structure for lifelong learning in the arts—from kindergarten through the adult years.

First, educator Gloria Gillins Jackson and journalist Steve Adams review the importance of arts education in the public schools, nurturing the right side of the brain (intuitive skills) as fully as the left side (analytical skills).

Bill Finger is editor of N.C. Insight

Then arts patrons Mary and James Semans explain how the N.C. School of the Arts offers a place for students with special talents. The School of the Arts stands as a kind of middle training ground—a training site for aspiring arts professionals as well as a cultural resource to all North Carolinians who see their performances. Finally, journalist Peggy Payne describes the Visiting Artist Program, which provides an opportunity for professional artists and adults in communities throughout the state to have an artistic interchange that goes beyond the performer/audience format.

While a solid structure for arts education stands firmly in place in North Carolina, financial and philosophical commitments within that structure are still evolving. As Jackson and Adams point out, for example, the state and local school systems have committed less than four percent of all teachers' salaries to the arts. Statewide, only 2,680 arts teachers—people like Anne Kratzer—work with children in the public

the talented and arts education for the many. Both types of commitments are critically important. In the School of the Arts, as the Semanses explain, North Carolina has one of the nation's most outstanding training grounds for performing artists. At the state level, Jackson and Adams show that arts education is slowly evolving into a position of power with the other basics. But the arts have not yet achieved the importance of the three "R's" in the eyes of the legislature. Until arts education attains such a rank, scarce funds will go elsewhere.

North Carolina can be proud that arts training for those with special talents continues to prosper during an economic downturn. But what about those children who will spend more time in an audience than on a stage? As Anne Kratzer said upon receiving her Teacher of the Year award, "If you don't perceive, you don't think."

The arts, perhaps more than any other discipline, can help us all learn how to perceive.

*The arts often fall near the bottom,
behind the three "R's," behind math
and the sciences, and behind athletics.*

schools; 8,000 are said to be needed. Meanwhile, the School of the Arts in Winston-Salem is flourishing—expanding its curriculum, opening a major new performing center, and broadening its reputation for excellence.

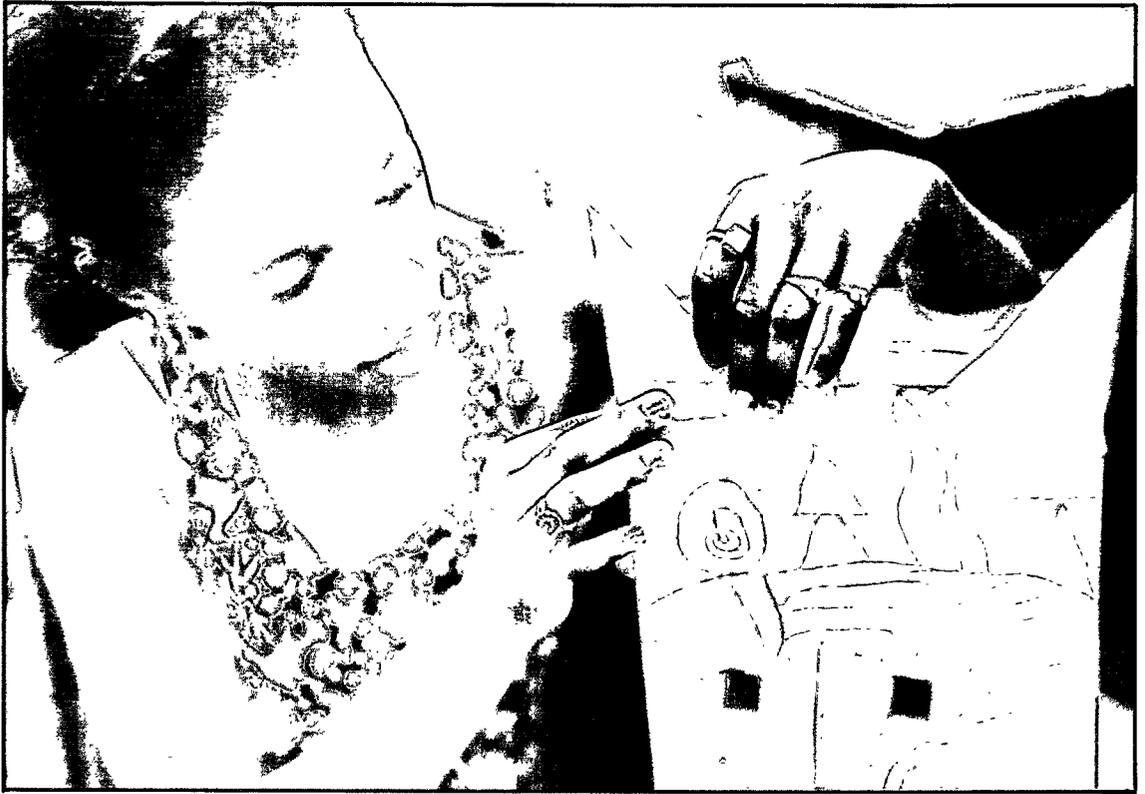
The level of the state's commitment to children with special talents—i.e., the School of the Arts—seems to be on very solid ground. But the level of support for the "artist" in all children from Manteo to Murphy seems to be on "hold," if not suffering. At a time of economic retrenchments—when students focus on job training and state policymakers concentrate on industrial growth and a balanced budget—arts education commitments seem to tilt toward the talented and away from the masses. Put another way, policymakers seem to find it easier to support arts training for the few over arts education for the many—to support that elite group of persons who can perform a flawless pirouette or play a poignant Beethoven sonata over the broad populace of students who depend primarily on the left side of the brain.

Policymakers in North Carolina must be very conscious of the choices before them in arts education, particularly between arts training for

In the long run then, committing funds to both types of arts education—for the talented and for the many—represents an investment in the future of the state that pays a high yield. □



Michael Matros



Christine Alexander, Courtesy: N.C. Arts Council

One Left Plus One Right Equals One Whole

A Rationale for Arts Education in North Carolina Schools

by Gloria Gillins Jackson and Steve Adams

To me, the arts are basic," Gov. James B. Hunt, Jr. said at a statewide conference on arts education in 1980. "And we must be candid and admit that we do not, today, have a well-rounded arts program in all of our schools." Eleven hundred participants in the Arts and the Child Conference in Raleigh were focusing on the Governor, waiting to hear a solution to this problem.¹

"Just as it is essential that every child learn from the beginning to read, to write, and to do math," Hunt continued, "it is also essential that every child in every school in North Carolina participate in good arts programs." The arts administrators and teachers began nodding their approval. Parents and artists were smiling.

The Governor, sensing a friendly audience, raced to his conclusion. "We've simply got to make a far better effort at the state level. We simply must commit in the state budget of North Carolina more funds for arts in the public schools. And I intend to see us do that!" The speech brought the house down.

Two lean budget years later, the Governor has not been able to follow through on the promise of putting more funds into arts

Gloria Gillins Jackson, a middle-school teacher for seven years and a mother of two, is completing a Ph.D. in education at North Carolina State University. Steve Adams, a 10-year veteran of the North Carolina press corps, is a Raleigh free-lance writer.

education. State Superintendent of Public Instruction A. Craig Phillips offers this assessment of why: "He [Hunt] kind of waxed eloquent in his speech. But the commitment has not been realized yet," added Phillips. "We have a legislature and a governor who have not seen fit to put that kind of priority in their expansion budgets."

If the arts are in fact basic, as Hunt put it in his crowd-pleasing address, why do the arts usually fall behind reading, writing, math, and sciences in the funding line? North Carolina has made significant progress in arts education in recent years, but arts has neither achieved parity with the "three R's" at the core of basic school curricula nor emerged as an "essential" as have computer technology and other sciences. How has the state fostered arts education in the public schools? And what remains to be done?

In the meeting room of the State Board of Education hangs a framed bit of philosophy from former Gov. Charles B. Aycock (1901-05), a staunch advocate of good schools. We must give schoolchildren the opportunity to "burgeon out all that is within them," Aycock's ghost reminds the State Board every time it convenes. Gov. Hunt, who sat on that board for four years as lieutenant governor, used the Aycock quotation in his 1980 "arts-are-basic" speech.

How do state education policies reflect an effort to help every child "burgeon out" to his or her fullest potential? Put in the current vernacular, how do priorities at the state level incorporate arts into the "basics" of education?

"The back-to-basics movement has taken a narrow view of what the basics are," says Carl Dolce, dean of the School of Education at N.C. State University and long an advocate of "basic" education. "My own definition of basic education includes the arts, from a number of points of view and including a political point of view. The arts are the first area totalitarian governments clamp down on. During World War II, the people kept going to concerts even though they might get blown up doing it. The arts are an essential part of human experience."

Understanding what is basic for education requires some knowledge of the latest research on how the brain functions. For many years, scientists have been aware that the brain has two hemispheres, each of which has its own distinct functions. Most educators contend that both sides of the brain must be developed in concert. The left hemisphere develops linear, sequential thinking, in short, utilitarian skills—a mode of analysis. The right side of the brain processes visual and spatial information, in short, holistic skills—a mode of synthesis. When a child describes a painting, the left side of the brain is at

work. The child's emotional response to the painting reflects the right side of the brain in action.

The two hemispheres are connected by a bundle of nerves called the corpus callosum, which integrates information processed by each hemisphere. "Both [hemispheres perform] cognitive functions," writes educator Charity James. "In the fullest competent human being, they are in constant interplay, each taking priority as appropriate."²

Historically, American education has been preoccupied with "left-brain" learning. "It is apparent that organization of schools is predominantly based on capabilities found in the left brain," says a pamphlet issued by the Division of Arts Education in the N.C. Department of Public Instruction. "It also seems that we are largely educating only half of the child."³

North Carolina schools have begun to break from this tradition, but to what extent? In his 1980 speech, Hunt claimed bragging rights for the state's progressive reputation in the arts. Regarding arts and education, he pointed to:

- an official statewide curriculum which includes the arts as one of seven areas of learning;
- the N.C. School of the Arts, which provides highly professional training for gifted students (see article on page 53);
- the Governor's Schools (one in Winston-Salem and one in Laurinburg) which provide exceptional students an opportunity to concentrate in the arts; and
- the coordination of arts and arts-related ventures by the Department of Cultural Resources, formed in 1971, the first such cabinet-level agency in the country (see article on page 2). Indeed, North Carolina does appear to enjoy a progressive reputation in arts education, according to Dolce as well as Phillips.

To the extent that reputation is deserved, it is largely the result of developments in the past 23 years, and particularly the last 13. The state Department of Public Instruction hired its first music supervisor, with a staff of six, in 1951, and added an art supervisor in 1961. But not until 1969-70 was the Division of Cultural Arts, precursor of the Division of Arts Education, formed in the Department of Public Instruction. In 1973, the division hired the first state-level dance education consultant in the nation.⁴

In 1975, the state began certifying teachers in drama, in addition to art and music; in 1977, certification in dance began.^{5,6} In 1980, the division hired a consultant in the folk arts. Meanwhile, three significant policy initiatives reflected a growing commitment to arts education.

although educators agree that the development of creativity is a life-long experience (see other articles in this section for more on arts education for the aspiring professional and for adults.) In the early years, arts are integrated into the school day. As students move into middle and high schools, courses become elective and often specialized.

Not all areas of the arts are offered at all schools. Many schools must share arts teachers, and teachers complain that, because of the personal nature of arts instruction, overcrowding and split programs often reduce effectiveness. "In some school systems, the arts are highly organized," says Dr. Jerome Melton, deputy superintendent of Public Instruction. "They are mediocre in others. Most are somewhere in between."

Local leadership is critical to arts education because both state policy and the state budget deliberately are designed to allow flexibility for local school systems. All 143 local school systems now have an arts coordinator, or at least a central-office administrator whose responsibilities include the arts. Local programs often hinge on the effectiveness of these individuals, says Lynda McCulloch, dance consultant and assistant director of the Division of Arts Education. Many school administrators have backgrounds in coaching, but few come from the arts, adds McCulloch. As a result, she suggests, local leaders may tend to have stronger commitments to athletics than to the arts.

Since the 1930s, funding for North Carolina schools has been under a consolidated statewide system, where state revenues provide a budget base for all local systems—funding levels which may be supplemented by the individual systems through local and federal revenues. With minor exceptions, the state budget does not include line items for arts education.¹³ The state allocates teaching positions on the basis of enrollment, and local units allocate these positions among the subjects. The state also provides one "support" position for each 264 students. Arts specialists must compete with guidance counselors, media specialists, and assistant principals for these "support" slots. Put another way, the state budget allows local school officials the chance to choose athletics—or some other priority—over the arts.

Despite this local flexibility, state policy does play a role in how local systems allocate positions. Class-size legislation, for example, requires local systems to assign a minimum number of teachers to the regular classroom. Course requirements are another example of state influence. But of the seven curriculum areas in the course of study, only five are required for high school graduation. Two—cultural arts and



Christine Alexander, Courtesy N.C. Arts Council

vocational education—are not. Officials in the Department of Public Instruction acknowledge that the arts curriculum, while official state policy, actually offers only guidelines for local schools in developing programs.

Emphasis at the state level on other subjects—notably reading, math, science, and, more recently, writing—also may place the arts in a poor competitive position for scarce resources. The statewide annual testing program, for example, ranks every student by percentile in reading and math, and the test results are published school by school. There is no comparable accountability in the arts. In addition, the legislature funded the primary reading program in the late 1970s, putting reading aides in every primary-grade classroom, at a cost of some \$56 million per year. By comparison, the State Board of Education has requested only \$4.2 million from the legislature for the 1983-1985 biennium to improve instruction in *cultural arts, physical education, and science*. Moreover, the legislature has rejected similar requests in recent sessions. Finally, the Department of Public Instruction has consultants in a number of subject areas in its eight regional centers across the state. But the four cultural arts consultants all are based in Raleigh.

As a result of such factors, there appears to be a shortage of arts teachers. The Department of Public Instruction estimates that there are currently 2,600 to 2,800 arts teachers in the state but asserts the need is about 8,000. While no firm budget figures are available, Phillips says that hiring a teacher costs slightly more than \$20,000 a year in salary and benefits. These figures suggest that North Carolina schools currently spend some \$55 million a year in salaries for teachers in the arts and that some \$160 million

may be needed. The schools' total expenditure for salaries in 1980-1981 was about \$1.5 billion.¹⁴ Thus the state and the local school systems currently allocate roughly 3.7 percent of all teachers' salaries to teachers in the arts (\$55 million ÷ \$1.5 billion).

North Carolina has made significant strides in expanding arts education. It has incorporated the arts into its school curriculum, long-range planning, and teacher certification. Under the auspices of the State Board of Education, State Superintendent Phillips has recently appointed a 10-member Arts Education Curriculum Study Committee to review programs and make recommendations. These developments reflect a recognition that arts education is a vital part of learning. At least in the Division of Arts Education, the view is, as Lynda McCulloch puts it, that arts education is "a basic right that every child has."

Yet, as Phillips says, that commitment is not fully realized in the classroom. The quality of arts programs varies significantly among school systems, even at a time of austerity at every level of government. Both educators and politicians—from brain-development researchers to Gov. Hunt—seem to agree that a child can learn to read and write better (i.e., use the left side of the brain) if he or she is also offered the chance to develop holistic emotional skills (i.e., use the right side of the brain). Eliminating support for developing the right side also hurts the development of the left side. Scientists say the skills of the two sides of the brain develop most efficiently if nurtured in concert, not one at the expense of the other. Nevertheless, Phillips, Melton, and other top state education officials agree that the arts are especially vulnerable to the budget-cutter's knife.

In his 1980 speech, Gov. Hunt challenged his audience "to commit ourselves to the concept that in our schools, in our state, arts are basic. . . . If we do that, our efforts in other areas, in reading and writing and math, will be far more successful than they are today." How can the state—and the local school districts—fulfill the promise Gov. Hunt made in 1980, to integrate arts education into the basic educational commitments to children in this state?

Because many of the most critical decisions are made at the local level, a heavy responsibility for arts education falls on parents, parent-teacher associations, local school boards, and local administrators. At the state level, the Department of Public Instruction can maintain and strengthen its commitment to arts education through program standards, accountability, staff development, and stronger criteria for teacher training and certification. And the State

Board of Education can seek more money for the arts than it has in the past—and the legislature can provide it, if not in this very lean budget year, then next year. If all these things are done, then North Carolina schools might better complete the brain equation: one left plus one right equals one whole. □

FOOTNOTES

¹The Arts and the Child Conference in 1980 was sponsored by the N.C. Department of Public Instruction, the N.C. Department of Cultural Resources, the N.C. Alliance for Arts Education, and the Junior League of Raleigh. Financial aid was provided by the U.S. Office of Education, the N.C. Arts Council, and the Mary Duke Biddle Foundation.

²Charity James, *Initial Middle School Position Paper*, N.A.I.S. Middle School Task Force, Boston N.A.I.S. Press, 1975. For a further discussion on brain hemisphere research and creativity, see Thomas R. Blakeslee, *The Right Brain: A New Understanding of the Unconscious Mind and Its Creative Powers*, Doubleday, Garden City, N.Y., 1980.

³"Creative Education through the Arts . . . an Alternative," Division of Cultural Arts, Department of Public Instruction, undated, p. 2.

⁴During this period, titles within the department changed from "supervisor" to "consultant." The proper title—consultant—is thus used throughout the article; the word refers to the person's title, not to a non-staff contract method of employment.

⁵For a comprehensive look at certification structures and policies, see the recently released N.C. Center for Public Policy book, *Teacher Certification: Out-of-Field Teaching in Grades 7-12 in N.C.*, 1983.

⁶"Arts Education Report," Doc McCulloch, submitted to Arts Curriculum Study Committee, Nov. 19, 1982, p. 2 ff.

⁷"State Accreditation Program Descriptions: Art, Dance, Drama, Music," Division of Arts Education, Department of Public Instruction, April 1981.

⁸See *Teacher Certification*, N.C. Center for Public Policy Research, 1983, p. 3.

⁹The seven curriculum areas are citizenship (including social studies and economics); communications (including language arts); cultural arts; healthful living (including health and physical education); mathematics; science; and vocational education.

¹⁰"Course of Study and Goals and Indicators: Arts 80," Division of Arts Education, Department of Public Instruction, 1980.

¹¹N.C.G.S. Chap. 150A. The rules mandating arts programs are codified in 16 N.C.A.C. 2E .0100, which states "The Standard Course of Study consists of a K-12 continuum in six [since increased to seven] broad curriculum or discipline areas: . . . Cultural Arts Education: This includes the fine and performing arts, recreation and avocations, and is addressed to both performance and consumer objectives [Section .0103(c)]."

¹²"Report on the Quality Assurance Program by the Liaison Committee Appointed by the North Carolina Board of Education," Teacher Education Area, Department of Public Instruction, October 1981, preface. See also "Quality Assurance Program Catalogue of Teacher Competencies," Teacher Education Area, Department of Public Instruction, February 1982.

¹³One line item for arts education, for example, is the Edwin Gill Theater Fund, which provides \$149,500 annually for professional drama performances in the schools.

¹⁴*Statistical Profile 1982*, Division of Statistical Services, Controller's Office, State Board of Education, May 1982, p. 1-72.



Michael Avedon

N.C. School of the Arts— Fame Starts in Carolina

by Mary D.B.T. Semans and James H. Semans

Mel Tomlinson, a Raleigh native, now dances with the New York City Ballet. *The New York Times* called one Tomlinson appearance the best individual dance performance of 1981. Terry Mann, currently starring in the Broadway hit *Cats*, has built his stage career on talents ranging from juggling, mime, and clowning to acrobatics, jazz dancing, and stage fighting. Glenn Basham holds a principal chair in the Detroit Symphony. Debbie Hendricks, a Winston-Salem product, is assistant director of productions for Barry Manilow and Olivia Newton-John. Tomlinson, Mann, Basham, and Hendricks—while in different areas of the performing arts—have something very important in common. They all attended the N.C. School of the Arts.

In its brief 17-year history, the School of the Arts (NCSA) has come to equal the finest conservatories and art schools in the United States. Students from 46 states and 11 nations have gone through the school, leading to seats with major orchestras, roles with prominent

American dance and theatre companies, and positions with the Berlin Philharmonic, the Metropolitan Opera, the Netherlands Dance Theatre, and dozens of other performing arts companies. Three of every four NCSA graduates are employed in the arts or engaged in further study of the arts, according to a recent survey conducted by the school.

Many of these persons—perhaps even Tomlinson, Mann, and the other “blue-ribbon” alumni—owe their success to the long-held dream of an Italian-American named Vittorio Giannini and to the political perserverance of a governor named Terry Sanford. Giannini, a New York musicologist and composer, worked

For many years, Mary Duke Biddle Trent Semans and James H. Semans have supported the N.C. School of the Arts and many other arts institutions of the state, including the N.C. Museum of Art. The Semanses and the Mary Duke Biddle Foundation have stimulated the artistic environment of the state through visible efforts like the Mary Duke Biddle Gallery in the Museum of Art as well as through painstaking behind-the-scenes work. Photos courtesy N.C. School of the Arts.



David Reavis

Backstage in the costume shop.

in the North Carolina mountains with, among others, James Christian Pfohl of the Transylvania Music Camp in Brevard. N.C. Governor Terry Sanford (1961-65) wanted to offer special educational opportunities to young persons with particular needs and turned to a member of his staff, the novelist John Ehle, for advice. Ehle and Pfohl put their heads together and introduced Giannini to Sanford. The match worked.

Giannini had a vision of a residential arts school, for high school and college students, where music, drama, and dance would be taught on a single campus. The physical proximity would benefit each of these arts, Giannini felt, because they were so interrelated. Teachers needed to be performers who could transmit technique and attitude—in short, prepare students to be professionals. But Giannini felt strongly that artists should be “whole” people who could also master a full program of academic study. Gov. Sanford bought the Giannini concept. The two of them began selling the idea across the state.

The Giannini idea—dubbed the “toe-dancin’ bill”—met determined opposition in the General Assembly. Intense lobbying convinced some skeptical legislators, including the late John Kerr, a powerful representative from

Warren County. Kerr brought along the needed votes, so the story goes, when he announced to his colleagues, “If there’s going to be toe dancin’ and banjer pickin’ in the state, I want to be in the audience.”

But the blessing of the General Assembly¹ wasn’t the last step in Giannini’s dream. A campus had to be found, teachers enlisted, and most importantly, students enrolled. In a dramatic show of support, community leaders in Winston-Salem organized a telethon which netted almost \$1 million in 48 hours. The city offered this seed money, a former high school building, and 22 acres of land to the state for the chance to have Winston-Salem be the school’s permanent home. How could the state refuse? With a home and some start-up money, the state signed on Giannini as the school’s first president. In 1965, the school opened its doors. But the school had only just begun. Sanford’s successor, Gov. Dan K. Moore (1965-69), took the school on as a high priority. Also, the school’s subsequent chief administrators—President Robert Ward (1967-74), a Pulitzer Prize-winning composer, and Chancellor Robert Suderburg² (1974-present), himself a noted composer—along with an impressive network of public and private supporters, carried NCSA to a position of prominence within the national arena of the performing arts. After 17 years, the N.C. School

of the Arts is still the country's only residential state school for the performing arts for high school and college students.

The vision of Vittorio Giannini and of Terry Sanford, combined with the support of the General Assembly and of Winston-Salem, has produced a unique educational opportunity—for the students who attend and for the state which supports it. The financial support and the excellent reputation generated by the school testify to the value of the state's rather modest investment. A brief description of the school's admissions procedures, curriculum, funding and structure, and performance schedule will provide a clear picture of how the school functions. The value of the state's investment will then become clear.

Admissions. The school offers courses of study for grades seven through the senior year of college. And in 1982, graduate programs in design and production and in music (still in the planning stage) were initiated. Admissions are determined primarily by auditions, a rigorous and exciting search for talent much like the opening scenes of the movie *Fame*, where high school students in New York auditioned for a limited number of spots in the city's performing arts high school. The school's catalogue

describes the overriding criteria at the auditions: "The first requisite is demonstration of talent, achievement, and career potential in the field of dance, drama, music, or design and production." Students must re-audition each year to demonstrate progress in their field.

The school attempts to have about 50 percent of its students from inside North Carolina. Its acceptance of out-of-state students helps achieve high standards at the school and offer more diversity. Attracting students from across the country and from many foreign countries also provides a way of spreading the word of North Carolina's commitment to education in the arts. Of the 735 students now enrolled in the school, 41 percent are from North Carolina and 12 percent are minorities. About 200 of the 735 (27 percent) are in the high school program. (See page 58 for more on admissions, especially recruitment and geographical spread within the state.)

Curriculum. There are four major schools—music, drama, dance, and theater design and technical production. The School of Drama begins at the college level. In addition, there is a small high school program in the visual arts. Degrees conferred by the school include high school diplomas, Bachelor of Fine Arts, Bachelor of Music, and Master of Fine Arts. While the school focuses on preparing students for careers in the performing arts, it continues to subscribe to Giannini's tenet that artists must

NCSA's Workplace houses classrooms, practice rooms, and the library.

Charlie Buchanan





R.J. Reynolds Industries
presents
the N.C. School of the Arts
in A Traveling Show on the History of Jazz

develop as "whole people." As Giannini put it: "Skill and comprehension in English, a historical perspective, competence in a modern foreign language, and understanding of scientific and mathematical principles and methods are essential to the educational development of a citizen in the 20th century."

Study in the humanities is vital in some areas of the performing arts, and the school's director of academic studies has structured courses which relate to and embellish the professional disciplines. Theater students cover the history of drama, for instance, and singers are given instruction in French, German, and Italian—languages in which they will likely perform.

The school does not attempt to provide a full liberal arts education, but it does provide a good balance between academics and performance training. To meet the state's public school requirements, the high school academic curriculum must take about one-half of a student's working time. College students spend about one-third of their time in academic study. Accommodations are made for production schedules, and academic classes are arranged with performance and training in mind.

Funding and Structure. The School of the Arts is one of the 16 institutions within the consolidated University of North Carolina, a unique position in light of the middle and high school part of the curriculum. There are 98 faculty members, many of whom are professional artists. State teacher certification requirements do not apply to the faculty, which is chosen according to professional criteria appropriate to each artistic field. The average faculty salary is \$21,406, the lowest among the 16 schools of the University of North Carolina system.

The School of the Arts, with an annual budget of over \$7 million, receives funding primarily from three sources: 1) as a member of the University of North Carolina system, the school will receive \$4.8 million in state funds for 1982-83, about two-thirds of its annual budget; 2) the NCSA Foundation administers donations

from the private sector, including foundations, corporations, and individuals, for a total of \$1.3 million this year; 3) another \$1.1 million came to the school from student tuition and fees.³ The school's charter states that private funds must be obtained along with state funds, in order to attract the quality of faculty members necessary for the excellence required at the school. The school landed an initial \$1.5 million Ford Foundation grant, which made the original faculty possible.

Corporate donations make possible some of the schools' most visible programs. Each summer, for example, the school offers its International Music Program, sponsored in part by J. A. Jones Construction Company of Charlotte. A professional orchestra of young people—including many NCSA students—performs in North Carolina and on a four-week concert tour of Italy and Germany. The school also often joins forces with R.J. Reynolds Industries, Inc., now its single most generous corporate donor through cash and program sponsorships. In 1982, R.J. Reynolds supported NCSA's "Jazz Is" revue by providing a special bus with built-in stage for the troupe, which performed from New York City to California and across the state.

Another partnership arrangement has been worked out in current state solicitations for the school. In some areas of North Carolina special funds are being created through donations to the school. The funds are to remain in each community to be managed by a bank of the community's choice. The income from the account provides NCSA scholarships for the community's talented young people or brings artistic productions from the School of the Arts to that area.

Performance Schedule. Students participate in more than 400 performances per year. These range from the school's International Music Program in Europe to local performances in Winston-Salem. In addition, several professional groups have a close working relationship with the school. Giannini gave considerable thought to how the school's graduates would enter the professional world. He envisioned the school helping to start small professional companies which would provide opportunities for new graduates from the school and for other applicants as well. The North Carolina Dance Theater of Winston-Salem began in this fashion; this professional company has received accolades throughout the country and in Europe. The Piedmont Chamber Orchestra, also in Winston-Salem, features NCSA faculty and graduate students. The newly formed North Carolina Scenic Studios, Inc., a professional affiliate of design and production at



Charlie Buchanan

Between performance classes, students pursue academic study.

NCSA, assists drama companies throughout the country in staging, design, lighting, costuming, and other areas of production. Finally, the school works closely with the North Carolina Shakespeare Festival, held in High Point each summer.

Performances, however, must start at home; they must be a part of the school's daily life in order to benefit the students the most. And, in April 1983, the school will have a notable new performance facility with modern rehearsal space, the Roger L. Stevens Center for the Performing Arts. Created out of the old Carolina Theatre in downtown Winston-Salem, the Stevens Center was a gift to the School of the Arts from the Piedmont Publishing Company, the parent company of the city's two daily papers, the *Winston-Salem Journal* and the *Winston-Salem Sentinel*. The Stevens Center, named after the first chairman of the National Endowment for the Arts, represents in its most tangible form the kind of support the school has been able to attract in just 17 years.

Wherever we go, we are asked to talk about the School of the Arts. From the beginning of what we call "Giannini's dream" to today, the school has been like a family. The feeling of family at NCSA is not a cliché, but the result of 17 years of work creating a mutually supportive environment for students, faculty, and supporters—all of whom benefit from the school's training and performances. With a student body of 735 and 1 faculty member for every 7½ students, one-to-one communication and

personal attention are of the highest importance, particularly for the 200 students in grades 7-12. Each of these teenagers may have already determined his or her life's work. But like the student/performers in the movie *Fame*—now a popular television series—these adolescents require special supervision and guidance.

The family-style relationships within the school extend past graduation. In the New York City area, where so many young artists congregate as they seek jobs, the knowledge is widespread that the NCSA alumni have their own "network," that the graduates there have developed a person-to-person assistance mechanism in finding housing or part-time jobs.

Vittorio Giannini and Terry Sanford envisioned a North Carolina School of the Arts as an institution with an unusual and important purpose. The school has not let them down. When Gov. Sanford was working to extend the state's educational opportunities, he said: "We build the state and the nation by investing in human capital." The international recognition and support received by the School of the Arts represents a tremendous return on an investment in creativity. □

FOOTNOTES

¹See N.C.G.S. Chapter 116, Article 4.

²The title changed from "president" to "chancellor" in 1972, when the school was incorporated into the University system.

³Tuition varies according to grade and state of residence. For grades 7-12, tuition is \$20 (in-state) and \$860 (out-of-state); for college, tuition is \$666 (in-state) and \$2,190 (out-of-state). Seventy-six percent of all students currently receive some form of scholarship assistance. Room, board, and general fees for all students living on campus average a total of \$2,251.

Admissions to the School of the Arts

Urban Counties Dominate

by Michael Matros

The reputation of the N.C. School of the Arts (NCSA) depends on the success of its graduates. To have a good track record, the school must first attract the most talented young people it can find in a process that allows for little charity. The School of the Arts recruits on a national basis, with particular emphasis in North Carolina.

In its nationwide efforts, the school mails 13,000 catalogues and many more brochures each year, says NCSA Admissions Director Dirk Dawson. Mention of the school in national arts magazines and in the programs of performing arts companies (which list the schools their members attended) assists in drawing students. A person-to-person recruitment effort among people in the arts also attracts students, especially as the school's reputation extends throughout the country.

The school, though, concentrates its recruitment within the state, says Dawson. The school directs a mail campaign to guidance offices, provides a filmstrip—a "talking catalogue"—to schools throughout the state (some 250 schools have them), participates in college-day programs at high schools, and actually sends touring companies of student musicians, actors, and dancers to some 25 counties each year.

Dawson compares the entire effort to a college athletic recruitment program, in which a coach must seek players to fill particular positions vacated by graduation. Similarly, the school may need to recruit 15 new violin players and a single harpist. Meeting the requirements of the school's various ensembles allows the school to offer the necessary performance opportunities for each student.

Young people who want to attend the School of the Arts must demonstrate talent and commitment, but most of all they must persuade



Charlie Buchanan

the auditions panel *that they have the potential of making a living in the performing arts*. School officials claim to look beyond skill levels during auditions, judging also the degree of raw talent and potential a candidate can exhibit. The audition panels realize that a student with years of formal training may offer a more polished performance, Dawson says. But years of intensive study may have instilled bad habits as well.

The drama audition usually includes two brief prepared monologues (dramatic and comedy). Dancers not only must demonstrate raw talent and developed skills but also must pass the test of having a "dancer's body," usually necessary for professional success. Music auditions involve a brief performance on the candidate's instrument. Design and production applicants must go through an interview and submit a portfolio for review.

One well-known audition, the Sanford Scholarship Competition, allows school officials to award four full scholarships and to review many of the most serious candidates. Open only to North Carolinians, the competition attracts more than 100 aspiring actors, musicians, and dancers. Last year, about half of the entrants in the Sanford Competition were admitted as students.

Only after the audition does the school consider previous academic performance, requiring for its college applicants combined SAT scores of at least 800 but not setting a strict standard for grades. The school recently ranked fourth in the state among colleges within the University system in the average SAT score for incoming freshmen, behind UNC-Chapel Hill, N.C. State University, and UNC-Greensboro.

Michael Matros is the associate editor of this issue of N.C. Insight. Photos courtesy N.C. School of the Arts.

The school attempts to recruit an equal number of North Carolinians and out-of-state students, but the ratio is secondary to the quality of the students, say school officials. Presently, four of every 10 of the school's 735 students are from North Carolina. In 1982, 1,265 candidates auditioned, 383 of them from North Carolina. The school accepted 438 of the 1,265 and enrolled 348; it accepted 47 percent of in-state and 29 percent of out-of-state applicants.¹

The legislation creating NCSA requires that it "serve the students of North Carolina and other states, particularly other states of the South."² The school appears to meet this criterion well: Forty-two Virginians attend the school, 29 come from Georgia, 18 from South Carolina, and 23 from Florida. Outside the region, Pennsylvania has the most students presently enrolled, 33. There are 19 foreign students and 1 from a U.S. territory. The only states not represented are Hawaii, Mississippi, Montana, and Oregon.

The school feels responsible for serving the entire state and has had students from all 100 counties, says Dawson. A review of the school's records indicates, however, that aspiring artists from urban areas of the state have an advantage over young people from the rural counties. In 1982, the school admitted students from 52 counties, five of which had particularly high representation: Forsyth (65), Mecklenburg (45), Guilford (31), Wake (22), and Orange (11). These five counties accounted for 58 percent of the North Carolina students, a percent that is two and one-half times the portion of the state's population from those same counties (23 percent).

Urban counties offer the broadest opportunities in the arts for children. Forsyth County, the home of the school, logically has a high representation because NCSA high school students may live at home. Sending children away to a boarding school of any sort involves a major family decision, a choice that is probably easier to make for an urban, cosmopolitan family. Nevertheless, the heavy concentration of students from these five counties raises an important question. Is the School of the Arts—which receives two-thirds of its funds from the state's taxpayers (through the University of North Carolina budget, \$4.8 million in 1982-83 out of a \$7.2 million annual budget)—serving all areas of the state equally?

If rural counties are not equally served by the school, the fault does not appear to lie with its recruitment efforts. Recruitment reaches throughout the state. Auditions emphasize raw talent as much as training and polish. A fair and democratic process is followed—demanding poise, instinct, and stage presence rather than



Erika Suderburg

hometown credentials or letters of introduction. Even so, the geographical representation at the school is heavily weighted toward a few urban counties.

Certainly the teachers and school systems in urban areas should be congratulated and encouraged to continue their efforts to prepare students for the rigor of audition at the School of the Arts. But was there not a single applicant from any of the 48 counties not represented in the 1982 class—almost one-half of the state's counties—who demonstrated more talent or potential than the 45th person accepted from Mecklenburg or the 31st from Guilford? If not, does the source of this imbalance lie with a lack of encouragement in the arts in the public schools (see article on page 48)?

Perhaps the cultural opportunities available in urban areas will always result in the School of the Arts representing some portions of the state more than others. While the School of the Arts cannot affect the varying levels of training in the different counties, the school must try to look a bit longer and harder for talent in Madison and Cherokee and Perquimans counties, as well as continuing its search for performers in Forsyth and Mecklenburg and Guilford. □

FOOTNOTES

¹In 1982, almost one-half the student body was composed of first-time students (348 of 735). Admissions Director Dirk Dawson offers several explanations for the high attrition rate, including the fact that many high school graduates often leave to accept positions in dance companies, that the visual arts program does not extend beyond high school, and that some students fail the yearly re-audition process. Other students change their minds about pursuing performance careers and leave the school.

²See N.C.G.S. Chapter 116, Article 4.

The Visiting Artist Program:

A Quiet Place for an Artist An Unforgettable Year for a Community

by Peggy Payne

Columbia Artists presents Tenor Michael Best," announces the promotion poster. The Metropolitan Opera also presents Michael Best. For several seasons he has been a principal artist at the Met, the nation's principal stage for the performance of opera.

Only a few years ago, Fayetteville Technical Institute was presenting this voice to audiences, a voice that the *Boston Globe* critic said "sounded like the best lyric tenor in America." It was the Visiting Artist Program, an effort of the North Carolina Arts Council and the state's Department of Community Colleges, that first introduced Fayetteville to Michael Best.

"I can't imagine having stumbled into a situation that benefited me more," Best said of his year in Fayetteville. Fayetteville also received benefits. During his 1976-77 residency there, Best performed as many as two or three times a day. He performed in a different church every Sunday, sang with the community's choral groups and college singers. He worked with the players in high school musicals. He even sang a few high notes in a high school physics lab to help a teacher teach the principles of sound.

Michael Best is one of the artists who have been "visiting artists" in a community in North Carolina. His is a highly visible success story—but in more ways than one. Best not only became an accomplished, successful performer, he also left some of himself in a North Carolina town. For that artist, for that community, and for the art itself, that's an experience that can never be taken away.

In a theater in Rockingham that once played X-rated movies, David Ariail now directs plays, recently Arthur Miller's *The Price*. "When I got through, I felt like I'd done something," said Steve Morris, a local jeweler, who played a policeman in the play.

Louise Anderson is a folk artist and a storyteller. She is a black woman who dresses in caftans and bright colors in a western town where very few black people have ever lived. "I'm very visible," she says, laughing. She tells the stories of her own parents telling. And the mountain people who hear her begin to remember stories from their own culture and kin.

A poet, in another town, reads at a Kiwanis Club dinner; a painter puts up a scaffolding and works for months on a mural on the wall beside the pool at a YMCA. No one forgets. The artist grows. The town itself is better because an artist came to visit.

Five musicians "visited" eight North Carolina schools in the year 1971-72. That was the first year. It was called Musicians-in-Residence then, before painters and poets and storytellers and other artists joined these troubadours. A model for the program was the system of visiting artists at North Carolina State University, said Henry Bowers, NCSU associate vice chancellor for student affairs and the member of the N.C. Arts Council whom many credit with the idea for the statewide Visiting Artist Program. Bowers himself says he was one of many who helped in the beginning, including former N.C. Arts Council Director Edgar Marston.

"My response to it," said Dallas Herring, then chairman of the State Board of Education, "was that it was a wonderful idea." It was in keeping with what community colleges try to do—to bring cultural opportunities to all parts of the state. Ben Fountain, former head of the state community college system, "found a number of institutions that were willing to try it," Marston said, "and we were off and running."

So it began in 1971 with a budget of \$50,000, supplied jointly by the N.C. Arts Council and the State Board of Education. Three pianists, a harpist, and a guitar player went out to counties that reached from west to east. "We got rave notices that first year," Sam Ragan recalls. Ragan, North Carolina's poet laureate, was N.C. Arts Council chairman at the beginning of the program. "We were the first in the country to do this, to have a statewide visiting artists project [within the community college system]."

It was an idea that attracted attention. Loren Tice, a successful concert pianist, became intrigued and took a year out from his usual schedule. "Isothermal Community College in Spindale signed him on," remembers Ragan.

Peggy Payne is a Raleigh free-lance writer.

"The whole community responded. Before the year was out they formed an arts council, which they had never had before. They set up a little theater group, and they formed their own symphony orchestra." The town staged three musicals that year, and all three received good reviews. "The whole atmosphere in the community changed just because of that one man."

Now many communities have been touched by artists, and many artists have had this opportunity to perform their art. The size of the program jumped from 5 to 17 artists in two years, and then doubled the next year. By 1978-79, 45 artists were "in residence" in community colleges throughout the state, supported by a budget of about \$790,000. In May of 1979, artists, teachers, students, and parents came to a Raleigh public hearing on the program. Their testimony and tales glowed with the benefits of the Visiting Artist Program.

A visiting artist "played the piano on the back of a flatbed truck," said a past president of the Johnston County Arts Council. The artist on the truck, participating in a fall arts festival, was Gary Towlen. Since that performance, he has played with the North Carolina Symphony. Younger artists have also benefited. "I am a student of the fifth grade class at Rose Hill-Magnolia Elementary School," wrote Tripp Watson, who couldn't attend the public hearing. "I especially liked being able to participate in classical saxophonist Miller Sigmon's workshop, for I am studying saxophone."

For the visiting artist, the technical or community college is merely a base. The artist does not teach formal classes. Instead he or she reaches as far as possible into the surrounding community. Any type of artist may apply for a residency that lasts from nine months to a year. Sculpture, photography, music, dance, the art of video and film, printmaking, crafts, fiction, poetry, and painting—those are some of the arts in which residencies are available. An artist who is chosen may serve at one school for two years, and remain in the program for as long as four years.

Applicants should be artists who have demonstrated a career commitment to their art form. A master's degree in the artist's discipline, or the equivalent through extensive experience and training, is required. Panels of professional artists and educators review the applications and make choices on the basis of artistic merit and achievement. Those who pass this screening may be interviewed for positions by the sponsoring schools.

The artist who is chosen then works to become a community arts resource. The ways of doing this differ with the art and the artist. They

may include workshops, lecture/demonstrations, exhibitions, classroom activities, readings, productions, and concerts. The artist and the sponsoring school have complete flexibility in choosing and planning these events. The artist and a coordinator at each school work together in setting up a schedule. And that schedule always includes time set aside for the artist's own self-development and for the practice of his art.

More than 300 artists have now lived and worked as visiting artists in North Carolina communities. There are 58 community colleges and technical institutes in the state; in 1982, 52 of these campuses chose an artist to bring into their communities. Some of the few that do not have a resident artist have made that decision because of the school's location in an area that has a high concentration of artists and cultural programs, said Bobby L. Anderson, who handles the program for the Department of Community Colleges. Wayne Martin, former artists-in-residence coordinator of the N.C. Arts Council, points out that community college presidents have also chosen not to participate in this program because they must spend the funds on the Visiting Artist Program and may not use them within the overall budget of the community college. For most of North Carolina, "it is a tremendous service provided by the institution," Anderson says. "I don't know of another program in the country that is handled this way." The total budget has risen from \$50,000 in 1971 to \$1.1 million in 1982.

In the years of sending artists to the towns and rural counties of the state, the quality of those artists has steadily improved. The requirements, and the panels of jurors who choose artists, have become stricter, explains Mary Regan, director of the North Carolina Arts Council. "The standards have gotten higher as we've gone along."

The communities where artists have visited have also changed. It's easy to see where a talented artist, with an additional talent for reaching people, has visited. "The Visiting Artist Program in a quiet way, a natural way, has inspired so much arts activity," Regan said. "They have smoothed the way for a lot of arts groups to get a good start, because they prepared the people."

This process now is quieter than it once was in some communities, where artists had rarely performed and where they had never shopped in the local grocery store or picked up cleaning in the local dry cleaners. Now these towns have grown accustomed to being home for a tenor, a poet, or a pianist. And now the artistic performances that brought headlines in local newspapers ten years ago are part of the daily life in these North Carolina towns. □

The North Carolina Symphony

Another Fifty Years?

by Bruce Sicehoff

On Thursday, October 21, 1982, a few hours after they had stepped off their buses in Asheville, the 65 members of the North Carolina Symphony assembled for a rehearsal in Thomas Wolfe Auditorium. On the preceding two nights, they had performed Beethoven's Ninth Symphony in Durham and Chapel Hill. They were scheduled to drive on Friday morning to the Madison County town of Marshall to give an admission-free concert for schoolchildren, then back to Asheville that night for a third performance of Beethoven's Ninth.

The Symphony's brisk schedule allowed time for only one rehearsal Thursday night with the two choirs that were to sing Schiller's *Ode to Joy* in the final movement of Beethoven's choral symphony on Friday. The 100 members of the Asheville Choral Society and the Mars Hill College Oratorio Singers had spent weeks rehearsing separately, with their individual directors and piano accompaniment, a work written for 250 to 300 voices competing with the full-gale force of a symphony orchestra.

Together they were fewer, younger, and less experienced than the Durham and Chapel Hill choirs with which the orchestra had performed earlier that week.

After the orchestra and combined chorus went through the work the first time, the doubts of musicians and singers on the stage were mirrored in the eyes of the Symphony's new conductor and artistic director, Gerhardt Zimmermann. The chorus—particularly its soprano section—was too weak to be heard above the orchestra. The final movement of Beethoven's Ninth, with the extreme ranges in its vocal passages, could not be rehearsed over and over without exhausting the singers. Zimmermann quickly had to get the most out of these 100 men and women he had just met. He launched an impromptu speech about Beethoven's message of joy and brotherhood struggling to assert itself over the tumult of the orchestra.

Bruce Sicehoff is a reporter for The News and Observer of Raleigh. All photos courtesy N.C. Symphony.

"If you're obsessed with something and you keep saying it but nobody wants to listen to you, you do one of two things." Zimmermann began quietly, crisply, like the opening measures of *Ode to Joy*. "Either you stop saying it, or you keep saying it over and over and louder and louder. And you can get to be insane." Zimmermann paused, and then said his message over again. "Anyway, to be a musician you have to be a little crazy." Then, with a little smile, he added, "I am."

The maestro allowed a few seconds of appreciative giggles before raising his hand for silence and beginning another rehearsal. This time he got what he wanted from the chorus. "We sounded really dead the first time we went through it," recalls Cathy Kobel, a schoolteacher who sings in the Asheville Choral Society. "After he gave his piece, I was ready to go. You could tell he was all the way in it, and he expected you to be in it."

The following night, the rehearsal—and the Beethoven "insanity" speech—made the difference. Zimmermann's directing the orchestra to play down in a few spots to avoid overpowering the sopranos also helped. "I've worked with the North Carolina Symphony for about 12 years—of course this was the first time with Zimmermann—and it really was one of the more inspiring performances I have been a part of," says Dr. William D. Thomas, director of the Mars Hill College Oratorio Singers.

Gerhardt Zimmermann



Zimmermann's debut in Asheville was warmly received, as has been the rest of his first season with the Symphony. In the two years since it last had a permanent conductor, the Symphony had suffered a musicians' strike, an artistic and managerial quandary during which musicians and trustees could not agree on the hiring of a new conductor, and a financial crisis that forced the reduction of the 1980-81 season from 40 to 36 weeks and of the full-time orchestra from 73 in (1980-81) to its current 65 musicians.

In the spring of 1982, approaching its 50th anniversary, the Symphony was limping badly. Six months later, it had a renewed vigor, thanks as much to improved fiscal management—the first surplus in eight years and the start of a program to rebuild an endowment bled dry to pay for expansions during the 1970s—as to Zimmermann's unifying personal and artistic force. With its immediate financial and artistic future secure, the North Carolina Symphony can consider some of the questions whose answers will help determine how, or whether, it will pass another half century.

Can the North Carolina Symphony go on living as it has for 50 years, with its different missions and ambitions seemingly at cross purposes? While playing for North Carolina schoolchildren from Cherokee to Ocracoke and performing Beethoven's Ninth with local choirs rehearsed the night before the concert, can or should the Symphony also reach for artistic triumphs like its performances at Carnegie Hall in 1977, Kennedy Center in 1978, and Chicago's Orchestra Hall in 1978?

Can the Symphony continue to lean heavily on state funds in a time when government and corporate arts funding are waning across the nation? One of only four state symphonies in the nation, the N.C. Symphony relies on the state for 60 percent of its budget while paying only 22 percent of its bills with ticket sales and contract performances. No other regional or state symphony in the country receives more than 10 percent of its budget from state funds, and none has a smaller "earned-revenue" percentage than does the N.C. Symphony (see sidebar on page 64). The questions above cannot be answered in an article or even in a year's worth of study committees, but they should be considered as one looks at the current structure of the Symphony.

Who Runs the Symphony—And How?

From its inception in 1932, to its first state funding in 1943, to its growth in the 1960s and 1970s, the North Carolina Symphony has evolved into a unique institution. Below is a summary of its structure, finances, educational program, relationship to other North Carolina

orchestras, and marketing efforts.

Structure. The North Carolina Symphony Society, Inc., a private nonprofit organization established in 1932, governs the Symphony. Run by a 42-member Board of Trustees, 4 of whom are appointed by the governor, the Society hires and pays the conductor and musicians with private and public funds. The Symphony has received state funding since 1943, primarily for its admission-free performances for school-children. Today, five administrative staff are on the state payroll, technically part of the N.C. Department of Cultural Resources. This department requests the Symphony funds from the legislature and then monitors the spending of these funds. Despite having many characteristics of a state agency—60 percent of its budget from state funds, administrative staff paid out of the Department of Cultural Resources base budget, a legislative mandate to operate in a certain fashion (the educational concerts)—both Symphony and Cultural Resources officials say the Symphony is not a state agency.

"I don't think a bureaucrat in state

government ought to be making the decisions about what the orchestra plays. I think that should be determined by the artistic director of the orchestra," Sara Hodgkins, secretary of Cultural Resources, said in an interview. "I am glad that their [Symphony Society] board runs the Symphony instead of the Department of Cultural Resources."

The backbone of the Symphony for years has been its network of 34 local chapters whose volunteer members "present" local Symphony concerts—selling tickets and seeking local underwriting for individual concerts. The chapters also have conducted general fundraising, but that responsibility was transferred last year to a new statewide group, the Friends of the N.C. Symphony. The fundraising "friends" are to be located across the state, even where there are no Symphony chapters.

Finances. For the North Carolina Symphony, as for cultural institutions across the nation, the big grants, big spending, and big deficits of the 1970s have given way to recession, retrenchment, and reappraised ambitions. In

How the North Carolina Symphony Ranks Nationally

The American Symphony Orchestra League, a national membership association, ranks North Carolina the 32nd largest symphony in the country and places it far above any other symphony in the country by percent of its budget from state funds. In 1980-81, 60 percent of the North Carolina Symphony's revenues came from state funds. "No other major or regional symphony in the country received more than 25 percent of its budget from state funds in 1980-81," says Robert Olmsted, director of research for the American Symphony Orchestra League.

While the association will not release the exact percentage of each symphony's budget coming from state funds, Olmsted did explain that "of the major and regional symphonies in the South, the percentage of state funds ranges from less than 1 percent to about 10 percent." Of the three other symphonies in the country designated as "state" symphonies—Alabama, New Jersey, and Utah—none receives more than 10 percent of its budget from state funds.

The orchestra league classifies a symphony according to its annual income over two consecutive seasons. The classifications, with income ranges for 1980-81 in parentheses, are: major (over \$2.5 million), regional (\$750,000 to \$2.5 million), metropolitan (\$200,000 to \$750,000), urban (\$75,000 to \$200,000), and community (below \$75,000). The listing below contains all symphonies in the South in the major and regional categories and all symphonies in North Carolina in the metropolitan and urban categories, according to orchestra incomes in the 1980-81 season. The American Symphony Orchestra League (633 E. St., N.W., Washington, D.C. 20004) provided this information. Miller Sigmon, music and dance

coordinator for the N.C. Arts Council (Raleigh, N.C. 27611) confirmed the budget figures for the symphonies in the state.

Major Symphonies (Over \$2.5 million)

Thirty-one symphonies in the country ranked as major. The Boston Symphony Orchestra was the largest; the San Antonio Symphony Orchestra was the smallest. Three symphonies in the South ranked as major: the Dallas, Houston, and Atlanta symphonies. (In 1979-80, revenues to North Carolina Symphony did exceed \$2.5 million, but the revenues dropped below that cutoff in 1980-81).

Regional Symphonies (\$750,000-\$2.5 million)

The North Carolina Symphony was the largest of this group, which totaled 32 in 1980-81. The Charlotte Symphony also ranked as regional. Nine other southern symphonies fell in this category: the Alabama, Florida, Florida Gulf Coast, Fort Worth, Louisville, Jacksonville, Memphis, Nashville, and Richmond symphonies.

Other North Carolina Symphonies

Three North Carolina symphonies fell into the metropolitan category (\$200,000 to \$750,000) in 1980-81: the Greensboro Symphony, the Winston-Salem Symphony, and the Eastern Philharmonic Orchestra (affiliated with the Eastern Music Festival in Greensboro). Three also ranked as urban (\$75,000 to \$200,000): the Asheville Symphony, the Piedmont Chamber Orchestra (affiliated with the N.C. School of the Arts in Winston-Salem), and the Western Piedmont Symphony in Hickory. Thirteen other symphonies in the state were considered community, says Sigmon, including the Charlotte Summer Pops, Fayetteville, Hendersonville, Salisbury, and UNC-Wilmington/Community orchestras.

1974 the Symphony had 67 full-time musicians, a 31-week season, an annual budget of \$900,000, and an operating surplus—its last until 1982—of \$85,000. By 1978 it had grown to 73 players, stretched to a 40-week season, and more than doubled its budget to \$2.1 million. Through the 1970s, the National Endowment for the Arts (NEA) increased its support steadily, its annual grant swelling to over \$84,000 in 1979 and supplemented by a challenge grant of \$300,000 in 1980. Meanwhile funding from the legislature increased nearly tenfold, from \$152,000 in 1970 to \$1,236,000 in 1980. In 1980, when the Symphony budget peaked at \$2.62 million, tickets and other earned revenue covered only 13 percent of expenses, compared to 26 percent in 1974. And the “unearned” revenues—NEA grants, state funds, private donations, and corporate gifts—were not covering the difference. Deficits ran high, nearly half a million dollars in 1979 (\$486,000).

In 1966, the Symphony had established an endowment, using a \$1 million grant from the Ford Foundation, matched with \$750,000 raised elsewhere. By 1981, just 15 years later, the Symphony trustees had spent the entire *endowment principal* to pay the bills. With a \$209,000 deficit in 1981—and the endowment gone—they cut the office staff, reduced the orchestra from 73 to its present 65 musicians, and shortened the season from 40 to its present 36 weeks.

The General Assembly came to the rescue as well, raising its appropriation to \$1.33 million in 1981-82. For 1982-83, the legislature kept the base budget appropriation at \$1.33 million and added a “challenge-grant” appropriation of \$570,000, to be distributed only if the Symphony raises \$1.7 million (three times the \$570,000) in private funds. If the Symphony raises the full \$1.7 million (which may apply to operating expenses or endowment), state funds for 1982-83 will total almost \$1.9 million (\$1.33 million base plus \$570,000 challenge). This was the first time the legislature had ever included the “matching-grant condition” on any portion of its appropriation. Most of the state money pays for the Symphony’s extensive educational program, which grew during the 1970s even more rapidly than the Symphony’s adult concert calendar.

The Symphony’s 1982-83 budget of \$2.37 million depends upon increased ticket sales and other earned income to pay for 22 percent of expenses. Private and corporate contributions are budgeted to cover another 20 percent. State and federal money accounts for the remaining 58 percent. Dr. Thomas H. McGuire, Symphony executive director since 1981, attributes the low rate of earned income to its admission-free educational programs funded by state grants.



Excluding these programs, he estimates the Symphony raises about 40 percent of its budget through ticket sales, contract concert fees, and other earned income. The Symphony has set a goal of 35 percent earned income by 1985. McGuire says it will schedule more performances in college towns, where ticket sales are usually strong, and will ask more corporations to underwrite contract performances in order to meet that goal.

In January of 1983, Zimmermann told the Symphony Society Board of Trustees, “We need more bodies—in both the orchestra and the audience.” Zimmermann says the Symphony needs to add about 10 musicians to achieve the size orchestra necessary, especially in the string section, for a full repertoire. The Symphony appears to be moving slowly to expand, though, despite the surplus funds.

“The fact that we were not operating with a balanced budget indicates we may have been too large,” says McGuire. With its new bottom-line consciousness, the Symphony is trying not only for balanced budgets but for surpluses that will provide cushions for bad years, he says.

Reaching for long-term security, the Symphony has begun a drive to establish a new endowment—one where its principal would be legally protected against cash raids like the one that depleted the last endowment. Symphony officials had said they would set a goal of \$5 million to \$7 million and kick off the endowment drive in late 1982, but McGuire says this was being delayed possibly until spring 1983 until after contributions have been elicited from all the Symphony’s 42 trustees. “We have a really healthy start,” McGuire says, refusing, however, to add how much has been raised.

Education. During the 1982-83 season, the full North Carolina Symphony and various combinations of its musicians will give about 230 admission-free performances for children, according to Jackson Parkhurst, education director and assistant conductor: 40 by the full

65-person Symphony, 40 by its 40-piece chamber orchestra, and 150 by string trios and woodwind and brass quintets.

"On a given day we can do 16 different performances, and sometimes we do. I'm on the national education committee of the American Symphony Orchestra League, and to my knowledge we are the only symphony that has small ensembles that go out into the hinterlands to play to kids," Parkhurst says. "This season we've already sent our string trio to Knotts Island. We've gone to Ocracoke, and we'll go back. Other orchestras I talk to are amazed we can do this, but we have a lot of very enthusiastic musicians."

The children get a potpourri of catchy classics (Bizet's *Carmen*, for example), pop and patriotic music assembled with humor, information, and group participation. Students and teachers are prepped for the performances with books prepared by the Symphony and circulated in advance. The programs reach about 150,000 children a year, says Parkhurst. The full symphony plays to full auditoriums of students in grades four through six, and the ensembles play for up to 250 students, kindergarten to grade six. Programs may reach older students in the future, says Parkhurst.

"I would say over 50 percent of the citizens of North Carolina have gone to see the North Carolina Symphony. I wish they would all come back to see us when they've grown up. I despair on dark, rainy nights that we haven't been successful at making music lovers out of all of them. There's a magic formula there somewhere, and I hope before I die I can discover it," Parkhurst says.

Relationship to other Symphonies. In addition to the North Carolina Symphony, seven other orchestras in the state have budgets over \$75,000, and thus rank as regional, metropolitan, or urban, according to the classifications of the American Symphony Orchestra League (see sidebar). These orchestras are large enough to feel competitive with the North Carolina Symphony—especially those in

Charlotte, Greensboro, and Winston-Salem—and in some cases to keep it from playing in their cities.

"The reason they don't play Winston-Salem and they don't play Charlotte is because the strong local symphonies don't want them to come in. And this isn't really right," says Miller Sigmon, music and dance coordinator for the N.C. Arts Council.

This year the Symphony has no concerts scheduled in Charlotte, one in Winston-Salem (a joint performance with the Winston-Salem Symphony), and none in Hickory. In 1982, McKinney Silver and Rockett, a Raleigh-based advertising agency, undertook a major marketing analysis for the Symphony and found these three communities to have good potential audiences. Their residents pay taxes to support the Symphony, but they all have community symphonies.

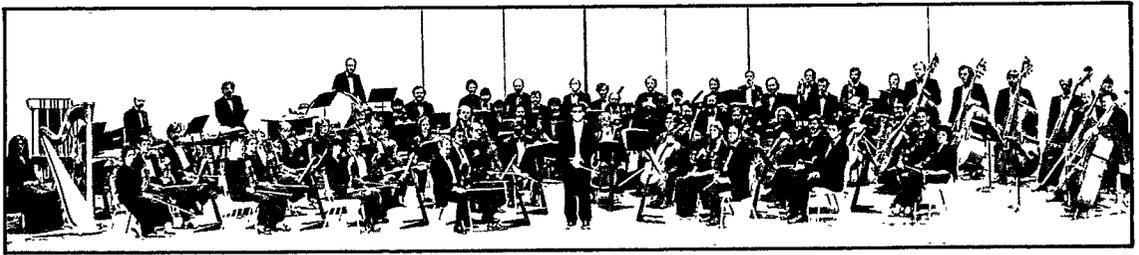
"They've played Charlotte several times, but they've never been particularly successful. And the largest city in the state should be a good market for the North Carolina Symphony," Sigmon says. The Symphony does poorly in cities like Charlotte where it has no local chapter unless it gets someone else, such as a local college, to sponsor its performance.

"I think the people of Winston-Salem should be able to hear the North Carolina Symphony here if they want to," says Alan W. Cooper, manager of the Winston-Salem Symphony. "But I would object to the North Carolina Symphony establishing a chapter here, which would take volunteers away from us. I don't think the city of Winston-Salem could support two series of symphonic music."

Cooper and other community symphony officials have complained that state funding for symphonies is inequitable. The N.C. Arts Council has taken a step toward correcting that, by distributing funds to the community symphonies—\$40,000 to each in 1982-83. Miller and Cooper say McGuire has done more than his Symphony predecessors to improve relations with community orchestras.

Marketing. While the Symphony does not perform in Charlotte and some other communities where it could expect to draw strong audiences, its statewide mission sends it into many towns where it cannot expect to generate great ticket sales. The 1982-83 schedule includes performances in such small communities as Enfield, Fort Caswell, Jefferson, Lincolnton, Oxford, and Raeford. The Symphony does not try to program a concert to suit the anticipated tastes of a community, McGuire says, but it does solicit feedback from its chapters regarding works and composers that may or may not be popular locally.





Reaching for broader and broader public tastes, the Symphony is making pop concerts an increasingly important part of its repertoire. Raleigh audiences this year have seen the Symphony with both jazz clarinetist Benny Goodman and the country-rock Super Grit Cowboy Band. "We want to make the North Carolina Symphony available to everyone, not just the Beethoven-lovers," Zimmermann explains. By relying on its chapter network and programming with a broad-based appeal, McGuire hopes the percent of the Symphony's budget from ticket sales can increase.

The Baton on the Upbeat

Disaffected by the free-spending policies of the 1970s, a prominent North Carolina Symphony trustee dropped off the board for several years. But her fiscally conservative point of view has since come to the fore at the Symphony, along with the woman herself. Since Nancy Bryan Faircloth returned to the board and took over as chairman in 1981, she has steered the Symphony through retrenchment and fiscal rebuilding. "You've just got to run it like a business," Faircloth says. "It may be inartistic to say that, but if you don't, you're going to get in trouble at some point."

Having weathered its recent financial crises, the Symphony is looking up again. "The only thing we would say 'no' to is doing anything we can't afford," explains Faircloth. "We've pulled back to what we feel we can sustain . . . We still need about half a million dollars in contributions a year, in addition to the endowment. We're trying to evaluate how much we can expect in annual contributions," Faircloth says.

The financial stability seems to be in tune with the artistic upbeat as well. "We're at a point where we're just about to begin another of those quantum leaps artistically. The individual orchestra members," says Faircloth, "have a tremendous sense of excitement. Mr. Zimmermann is not only a very exciting conductor on the podium, but he's a great teacher and a great inspirer of individual musicians to reach inside themselves for the best they're capable of."

Orchestra members, for their part, seem optimistic, giving much of the credit for the new

plateau to Faircloth. "The board understands now what an endowment is for, and that's Nancy Faircloth's doing," says violinist Pat Banko, chairman of the orchestra committee. "She's been integrally involved in running the Symphony for the past year, and she understands they need a good working staff down there."

Zimmermann's charisma and artistic leadership have also been critical factors in turning the orchestra around. "Artistically, musically, things have never been this good," says violinist Jan Gayer Hall, a 10-year veteran at the Symphony. "I've never felt as good about playing in the orchestra as I do now. I have to give the credit to Gerhardt Zimmermann. He manages to conduct everybody in the orchestra all the time. If I have a question about how to play something and I look up, he's telling me. In one concert recently I remember looking up during one of the lush, slow passages, and the way he was conducting, you couldn't help but do what he wanted."

If the North Carolina Symphony is to last another 50 years, it has to combine sound fiscal and artistic leadership with dedicated and talented musicians. That magical combination seems as difficult to sustain as do the high "A's" the sopranos must hold in the final, thundering movement of Beethoven's Ninth. And when the sopranos come down from "on high," they have to catch their breath and go back up again. Similarly, the Symphony has had to regroup after the stunning performances at Carnegie Hall and the Kennedy Center for the Performing Arts.

"Things were getting real bad a few years ago, when we started looking for a successor to John Gosling [the conductor who resigned in 1980]," says Banko. "The musicians' strike was bad. Then we settled the strike. Then they [the Board of Trustees] canceled part of the contract to shorten the season. When all that heavy stuff is happening, that's what's on your mind. Beethoven is not on your mind. Even when you play it, it's hard to keep concentrating.

"In the last few years, I think many of us have forgotten why we're in this business," Banko says. "I think, with Zimmermann here, we finally remember what it was that attracted us to music." □

Folk Art in North Carolina

“Through the Heat of an Afternoon”

by George Holt

In 1982, two blues musicians reared in rural Orange County toured six countries of the Far East under the sponsorship of the U.S. International Communications Agency. Part of a nine-person troupe billed as the American Folk Festival, John Dee Holeman and Quentin Holloway performed the buckdances and blues music which they had learned

John Dee Holeman performs a buckdance to the hambone accompaniment of Fris Holloway.



Cathy James

as youngsters at house parties and Saturday dances in their communities.

While Holeman and Holloway both lack formal artistic training, they have learned how to charm an audience. “It isn’t often that you hear southern blues played with the authenticity offered by ‘Fris’ Holloway on piano and John Dee Holeman on guitar and vocals,” raved the *South China Post* review of the September 23rd concert in Hong Kong. “After demonstrating some southern dance steps tapped out to the rhythm of handclaps, the two strolled slowly off stage as if walking through the heat of a North Carolina afternoon. The audience loved it.”

The journey of Holeman and Holloway from neighborhood social functions to the *South China Post* review began at a July Fourth weekend celebration in 1976. Called the North Carolina Folklife Festival and sponsored by the Durham Bicentennial Commission, the event drew 75,000 people ranging from blues musicians and Greek-American bouzouki players to local and state political leaders. The success of this festival—together with a commitment within the N.C. Department of Cultural Resources to seek out, document, and encourage the folk art tradition—led to the formation in 1977 of the N.C. Office of Folklife Programs.

George Holt has directed the N. C. Office of Folklife Programs since it began in 1977.



The 1978 N. C. Folklife Festival attracted thousands to the banks of the Eno.

Established as an adjunct to the Office of the Secretary of Cultural Resources, the folklife program had a tentative foothold within an agency accustomed to supporting symphonies, museums, drama, opera, ballet, and poetry. Efforts in the performing and literary arts had been officially supported by a state agency since a 1964 executive order (issued by then Gov. Terry Sanford) established the North Carolina Arts Council.* Made a statutory agency in 1967, the Arts Council became the central conduit for state funds available to arts groups and individuals in the state. But by 1977, the Arts Council did not include folk art as a part of its grant categories. (See article on page 72 for a description of the Arts Council programs today.)

Since 1977, then, the state through the Office of Folklife Programs has sanctioned an effort to recognize and nurture the heterogeneous folk art tradition in the state—the mountaineers of Scotch-Irish descent and the fishermen of the Outer Banks; the Lumbees and Cherokees and other native Carolinians; Tar Heels with African, middle eastern, and European ancestry who settled here to serve masters against their will, to better their circumstances, and to practice their religious beliefs unhindered. These

*Executive Order "Establishing the North Carolina State Arts Council," December 3, 1964, in *The Public Papers of Governor Terry Sanford 1961-65*, page 538.

groups transplanted and adapted old world customs to new environments. In the process, they established the unique North Carolina cultural heritage.

In 1978, the Office of Folklife Programs presented a second state festival, also in Durham on the banks of the Eno River. Not only did Holeman, Holloway, and the Greek dance band get another shot at a statewide audience, but music and drama lovers got another shot at these folk artists. Charles Reinhart, the director of the prestigious American Dance Festival which had recently moved to Durham, attended the 1978 festival. Impressed with Holeman, Holloway, and other traditional dancers, Reinhart invited the Office of Folklife Programs to open the 1979 American Dance Festival with a North Carolina program. From the American Dance Festival stage, Holeman and Holloway went to the amphitheater at the Wolf Trap Performing Arts Center outside Washington, D.C. This performance led to their selection for the Far East tour.

John Dee Holeman and "Fris" Holloway, two of dozens of exceptional folk artists "discovered" by the folklife program over the past few years, now share their knowledge and artistry with concert audiences and school-children around the state and at national events such as the Smithsonian Institution's annual Festival of American Folklife. Their entry into the public sphere helps broaden an understanding of, and respect for, the range and beauty of cultural expression of the people of North Carolina. Such accomplishments have generated national attention.

"When people ask me where I think the most interesting state folk art programs are in the country, I say Ohio, North Carolina, and Louisiana," says Bess Hawes, the director of the Folk Arts Program at the National Endowment for the Arts. "Those three states have gotten the jump on everyone else in terms of depth and interest, complexity and liveliness." Among the 50 states, only Maryland had a permanent folklife research and programming agency before North Carolina. Today, 30 states have such offices, many of which were formed to take advantage of the folk arts program of the National Endowment for the Arts.

In 1981, as a part of a reorganization within Cultural Resources, the Office of Folklife Programs became an official "section" within the newly organized Division of the Arts Council (see Arts Council article on page 72 and departmental chart on page 4). This shift elevated the state's folklife efforts to a position equal in stature to the other program areas of this division—artists in residence, community development, music/dance, theater arts, and visual/literary arts.

Another feather came into the hat of the folklife office in 1981 when the Z. Smith Reynolds Foundation granted it \$30,000 to begin planning, in concert with the Smithsonian Institution in Washington, The British American Festival. This festival, scheduled for 1984, commemorates 400 years of British-American relations and represents an ambitious international and interdisciplinary effort. Then in 1982, the folklife program received (for the first time) line-item funding from the legislature for programming.

Despite these accomplishments, which

collectively have put the Office of Folklife Programs on the artistic and cultural map of the state, the office, with a state-funded budget of only \$125,000, faces an overwhelming task. North Carolina's folk culture and history beg to be studied, documented, and recorded in depth.

In the 1930s, the Federal Writers Project and the Farm Security Administration's documentary photography project employed hundreds of artists to capture the American scene. Writers like James Agee collected histories of Americans from all walks of life; photographers like Walker Evans framed farmers, butchers, and blacksmiths

Crafts in North Carolina: Traditional and Contemporary

by Bill Finger

The rich North Carolina tradition of crafts—from quilting and weaving to wood-carving and instrument making—has spawned a number of schools, museums, and organizations. Since 1925, for example, the John C. Campbell Folk School in Brasstown, a tiny Cherokee County community, has nurtured the crafts tradition, employing traditional craftspeople and training new generations of artisans. In the folk-art revival of the last 30 years, handmade crafts have become more visible and popular to the general public, as everyday utilitarian items and as pieces of art.

The increased demand for crafts has bred an expanding group of contemporary artists who design original patterns, often based on folk traditions. Hence, the crafts tradition in the state has expanded to encompass two related, but distinctive, directions—a “heritage” craft tradition and a contemporary “designer” school of craftspeople. In the greater Asheville area, two handicraft centers illustrate the similarities and the differences in these two directions.

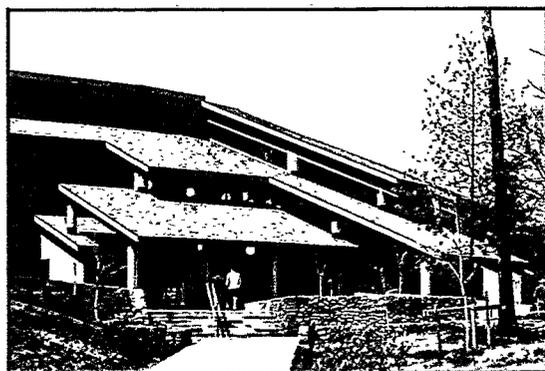
In 1980, the Southern Highland Handicraft Guild opened its new \$2.25 million facility on the Blue Ridge Parkway, just east of Asheville, on land owned and provided by the National

Park Service. Called the Southern Highland Folk Art Center and dedicated by Joan Mondale when her husband Walter was vice-president, the dramatic stone structure on the side of a mountain immediately attracted national attention among craftspeople. The Southern Highland Handicraft Guild, a 53-year-old group founded to conserve and develop mountain handicrafts, has grown into a highly selective membership organization serving contemporary and traditional artisans in a nine-state area. It determines which craftspeople may place their work at the Folk Art Center.

The Guild sells and exhibits crafts of contemporary and traditional designs. “In recent years, we’ve added more contemporary crafts,” says Robert Gray, director emeritus of the Guild. “The mix is about half traditional and half contemporary,” says Gray.

This trend has raised questions among some prominent folklife professionals in the state. “The Guild has not done as well as it could have done in the task of keeping traditional crafts going,” says Nancy Sweezy, for 15 years the director of Jugtown Pottery, a center for traditional North Carolina pottery since 1921. “It takes a lot of outreach to get to traditional craftspeople, to encourage them to stay with their traditions and keep the quality

Southern Highland Folk Art Center



Ann Lawhorne

Bill Finger is editor of N.C. Insight.

in their lenses, along with doctors, lawyers, and the editors of local newspapers. Collectively, these efforts amassed a body of Americana which is an invaluable source of information for today's historians and artists.

The 1982-83 budget of the folklife office of \$125,000 pales next to the challenges of conducting programs in our own state like those of the 1930s. Moreover, federal funds, an important source of folklife efforts in the state, are drying up. The National Endowment for the Arts (NEA), for example, has funded the office's "Folk Arts in North Carolina Schools" program

up. The Highland Guild has fallen into the much easier track of keeping connected with contemporary craftspersons."

When the Highland Guild opened its new building, several members of the Folk Art Center's Board of Directors—including Nancy Sweezy and most notably Ralph Rinzier, director of the Smithsonian Institution's Office of Folklife Programs—objected to the emphasis on contemporary craftspersons. "The Guild has built a very expensive and gorgeous building which is basically a sales gallery for mostly contemporary craftspersons," says Sweezy. "Appalachian folk crafts are a distinctive regional expression. In contrast, contemporary designer crafts can be found throughout the United States. I hope the Guild through its Folk Art Center will once again focus its major program and marketing efforts on this regional tradition."

Twenty-five miles west of Asheville stands a sharply different style of crafts center, the Museum of North Carolina Handicrafts in Waynesville. The museum, a 100-year old mountain house with two-story columns, emphasizes "heritage crafts," where artists reproduce traditional patterns. The Waynesville museum, which concentrates on works by North Carolinians, "preserves what has happened in crafts," says Mary Cornwell, one of the museum's founders (with her sister Ada) and still its volunteer director.

Kathrin Weber Scott, a weaver, and her husband, woodworker David Scott, serve as the museum's caretakers. Scott conducts weaving demonstrations and sells some of her work at the museum. A member of the Highland Guild, Scott thinks of herself as a traditional North Carolina craftsperson because she weaves functional items like tablemats, tablecloths, and baby blankets. But she does not reproduce traditional patterns. "As a new member of the Southern Highland Guild," says Scott, "I find that most people I know well are designer craftspeople, creating

(now called "Blues to Bluegrass") since 1978. This program, which reaches about 35,000 students a year, loses its NEA funds in 1983.

Folklorists continue to scramble for resources and for recognition of the state's many cultural traditions. Much work remains to be done to help traditional folk arts survive. The state, through the folklife office, has in place a vehicle for addressing this task—for seeking out and nurturing people like Fris Holloway and John Dee Holeman who are singing and dancing at neighborhood, church, and club gatherings throughout the state. □

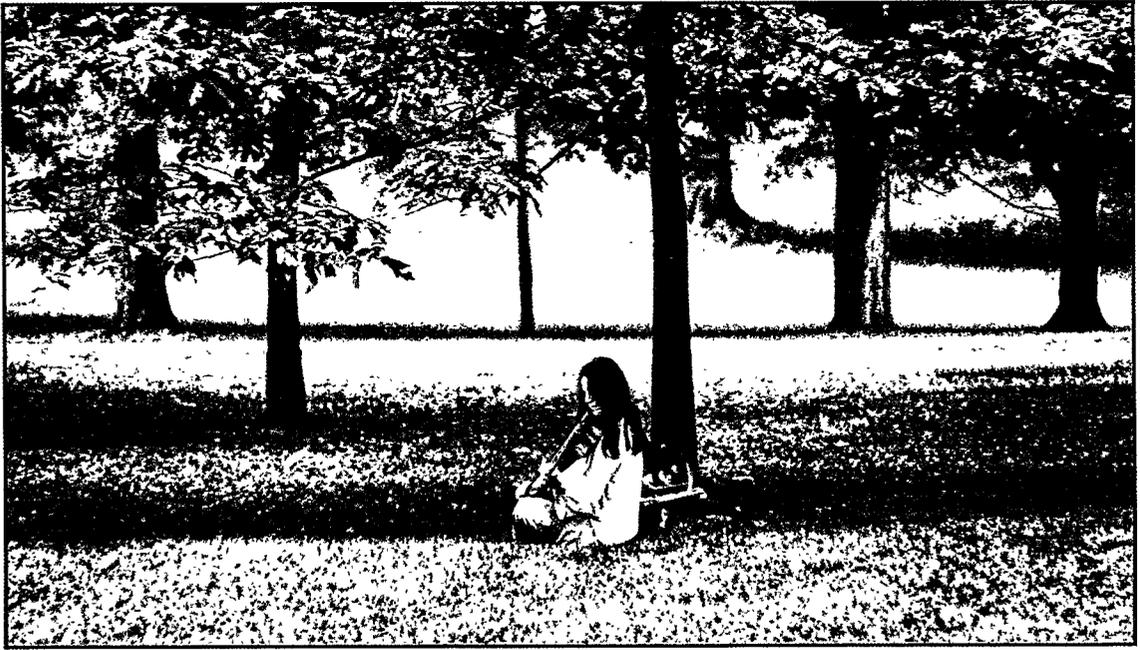


Museum of North Carolina Handicrafts

their own designs and patterns." Gray says that about 10 percent of the Guild members working in textile areas like weaving and quilting are traditional craftspersons. "But overall, it's about 50-50," says Gray.

Scott's weavings—and these two centers—illustrate how the term "folk art" can cause confusion. On the one hand, Scott makes functional items for day-to-day use. She demonstrates her craft and sells her products at a museum committed to preserving "heritage" crafts. On the other hand, she designs her own patterns rather than reproducing the traditional weavings of another era and is happy to sell these at the Southern Highland center.

The North Carolina crafts environment has broadened to include two distinct, yet interrelated groups of crafts and craftspersons—traditional and contemporary. Recognizing that these two groups exist and function in different ways allows for a greater understanding of the role of various craft centers. In the Asheville area, as in other parts of the state, museums and sales galleries exist where both traditional crafts and contemporary work are on display and can be purchased. □



Courtesy, N.C. Arts Council

A violinist practices during a break at the Eastern Music Festival in Greensboro, one of 14 statewide arts resources designated by the N.C. Arts Council.

The North Carolina Arts Council

by Lyman Collins

The Division of the Arts Council within the Department of Cultural Resources is the principal conduit for state funds going to individual artists and arts organizations. The division, with a staff of 22, makes grant awards, provides services and information, and stimulates support for artists through its five sections: community development, folklife, music/dance, theatre arts, and visual/literary arts. The division also distributes grants in categories which can apply to more than one of these five sections.

Established by executive order* in 1964 by then Gov. Terry Sanford, the N.C. Arts Council

became a statutory agency in 1967. In 1971, the Arts Council became a part of the newly created Department of Art, Culture, and History; the name changed in 1973 to Department of Cultural Resources. In 1981, the Arts Council became a full division within DCR, in the process absorbing the Theatre Arts Section and the Office of Folklife Programs.

The state arts council emerged after the establishment of several successful *local* arts councils in the state. In 1949, the first permanent local arts council in the nation was founded in Winston-Salem. Similar efforts sprang up in the 1950s and 60s in Asheville, Charlotte, and

*Executive Order "Establishing the North Carolina State Arts Council," December 3, 1964, in *The Addresses and Papers of Governor Terry Sanford 1961-65*, Memory F. Mitchell, ed., Division of Public Papers, State Department of Archives and History, 1966, p. 538.

Lyman Collins, formerly the arts program adviser for the Davidson College Union, is completing a masters in public administration at the University of North Carolina at Chapel Hill. Collins served as an intern at the N.C. Center for Public Policy Research during the fall of 1982.

Greensboro. Aware of how these councils benefited local artists and arts groups, Sanford launched a statewide council.

From its beginning, the N.C. Arts Council has worked to support local councils and to stimulate their growth. In 1967 there were 18 local arts councils in 17 counties; today 93 local arts councils exist in 87 counties. In most instances, local arts councils are organized as private, non-profit organizations; they are not state agencies. These groups have annual operating budgets ranging from \$1.2 million in Charlotte to \$1,722 in Hyde County. They depend upon federal, state, and local funds from public and private sources. Local arts councils are often the "local distributing agents" for Grassroots Arts Program funds (see "community development" section below) and can also apply for state funds in other grant categories administered by the Division of the Arts Council. Referring to the "arts council" requires a differentiation between the local arts councils and the state arts council.

In addition to the local/state distinction, one should note that the term "arts council" can refer to the division within the Department of

Cultural Resources as well as to the board originally established by Gov. Sanford. A 24-member group of private citizens appointed to three-year terms by the governor, the N.C. Arts Council determines policy and acts on grant applications—upon recommendations from the staff of the Division of the Arts Council—for most of the programs listed below. Theatre Arts is a notable exception. A separate 13-person board, a holdover from the previous departmental organization, acts on these grants; the secretary of DCR appoints the members of this board. Technically, these two boards make recommendations to the secretary of DCR, who awards the grants. As a practical matter, these two boards make the final decisions on the awards since the secretary has virtually always accepted their recommendations. In recent literature and public announcements, the division has been referring to itself as the "N.C. Arts Council" and calling the 24-member council the "Board."

Below is a description of the major programs and grant categories of the Division of the Arts Council, listed alphabetically within each of the division's five sections. Six other programs involve more than one section and are listed in descending order, by amount of grant awards for 1981-82. The total amount of grant awards (not including administrative costs) relating to each program and each section for fiscal year 1981-82 is included.

Community Development Section—Total Grants: \$999,855

1. *Artists-in-Residence Coordinator*. This person works with three separate programs:

a) the National Endowment for the Arts "*Artists-in-Schools*" program, which places professional artists in residencies in elementary and secondary school (\$59,483, NEA);

b) *Public School Challenge Grants*, awarded to local school systems to encourage artist residencies (\$25,225 total, in grants of \$5,000 or less to be matched one-to-one by local school budgets); and

c) *Visiting Artists*, a cooperative program with the Department of Community Colleges which supports professional artists in a residency program through the community college system (\$1,000,000, through the Department of Community Colleges, see article on page 60).

2. *Governor's Business Council on the Arts and Humanities Awards Program*. An annual award competition for businesses and cultural organizations that support the arts and humanities, held in coordination with the business council (no monetary award). See article on page 37 for a description of this

Mary Regan, executive director, N.C. Arts Council.



Michael Matros

program, including a list of the award winners.

3. *Grassroots Arts Program.* Established by the General Assembly in 1977, this was the nation's first program to channel state funds to local arts initiatives on a per capita basis. By 1982, the amount of the state appropriation had grown from about 5 to 15 cents per person (\$850,000). Since this must be matched by local funds, at least \$1.7 million was budgeted for arts-related ventures at the local level throughout the state. The Arts Council approves a "local distributing agent" (LDA) for these funds; 67 of the 93 local arts councils are LDAs. No LDA exists in the other 33 counties; the Arts Council oversees the expenditures of the grassroots funds in these areas. Local citizens, through the LDAs, decide how the monies will be spent. Consequently, grassroots funds have supported everything from street fairs to modern dance troupes.

4. *Local Government Challenge Grants.* Awarded to municipal and county governments, these grants (\$5,000 or less) must be matched on a one-to-one basis by the local government. To

receive this grant, a local government must increase its appropriation by at least the amount of the grant. The grants have helped spawn new local arts councils and fund groups ranging from the Southeastern Oratorio Society in Columbus County to the Cleveland County Working Artists Guild. (\$63,947)

5. *Minority Affairs Coordinator.* This person has a dual role: a) promoting concerns of racial minorities in all Arts Council programs; and b) serving as the executive director, on loan from the Arts Council, of the N.C. Cultural Arts Coalition, a private, non-profit advocacy group for minorities in the arts. Pat Funderburk, the coordinator, works with local arts councils to ensure minorities are included in various programs and with the state-level activities. Through the N.C. Cultural Arts Coalition, she does actual programming. "The Cultural Coalition has seven programs in the works now," says Funderburk, "including statewide literary and jazz competitions and a conference about improving the image of blacks in the media."

What Do Artists Want?

by Wallace Kaufman

In January and February of 1978, the N.C. Arts Council sponsored a series of seven hearings in the old State Capitol in Raleigh. Separate hearings were sponsored for crafts, arts councils, dance, drama, arts education, photography and filmmaking, literature, visual arts and architecture, and music. The N.C. Arts Council, in planning its program for the next five years, wanted to incorporate what various arts groups wanted and needed. The Arts Council had plenty of raw material from which to craft its plan.

Crafts people wanted scholarships, more sales opportunities, and state commissioned works for public buildings.

Dancers wanted subsidies to in-state groups sponsoring public performances so their

companies would not be forced to produce for expenses only.

Community theaters asked for paid directors. Struggling new companies needed subsidies. Avant-garde groups wanted touring help to liberate them from the scarcity of local funds.

Novelists and would-be novelists wanted grants to presses to encourage risk-taking.

Orchestras wanted more money to pay musicians, and composers wanted subsidized residency programs and a preference system guiding grant money to groups which played music by modern American composers.

Photographers wanted to participate in a mandatory percentage of building funds allotted for art. They and filmmakers wanted state production facilities and marketing help.

Architects and artists wanted the state to cease skimping on funds for designing and furnishing interiors of state buildings.

Everybody wanted help with business, administrative, and legal details that ate up their patience, concentration, and morale.

The records of these hearings reinforce my suspicion that most artists have a secret nostalgia for what they perceive would have been their condition had they lived in the Renaissance. What survives in memory is not cold castles, sickness, chamber pots, and the brutish peasantry into which most potential artists were born and died. No, we remember the wealthy patrons who liberated artists like Michelangelo and Shakespeare. Never mind

Wallace Kaufman, a free-lance writer and poet from Pittsboro, served on the N.C. Arts Council from 1978 to 1981

6. *Summer Intern Program.* This program supports qualified persons seeking entry into the arts administration field. (\$4,200)

Folklife Section—Total Grants: \$7,000

The Office of Folklife Programs documents folklife through a wide range of audio and visual efforts. It has produced several major statewide folklife festivals and is now coordinating the planning stages of The British American Festival. Unlike the other sections of the Arts Council, the Folklife section places its primary emphasis on production rather than grants. For more on this section, see article on page 68.

7. *Blues to Bluegrass.* Supported by the National Endowment for the Arts and fees from local school systems, this program pays a day residency fee of \$125 to traditional musicians to conduct a workshop, including two live concerts for school audiences. The Office of Folklife Programs provides a teacher's kit to help organize classroom study (\$7,000, NEA).

Music/Dance Section—Total Grants: \$197,110

The music/dance director attempts to stimulate a wider audience for music and dance in the state by working with North Carolina-based companies and by trying to bring national music/dance groups to the state. In 1982, for example, the Arts Council, with the assistance of the National Endowment for the Arts, awarded Davidson College a dance grant to present the Oakland Ballet. "We're a little school trying to do great things," says Davidson's College Union Director C. Shaw Smith. "We could not have gotten the Oakland Ballet without the assistance of the Arts Council."

8. *Dance Presenter Program.* This program helps book nationally recognized, out-of-state professional dance companies, providing up to \$7,500 per sponsor per season. Through 1982, NEA provided the majority of these funds. Beginning this year only state money will be used. (\$141,781, \$113,129 of that through NEA)

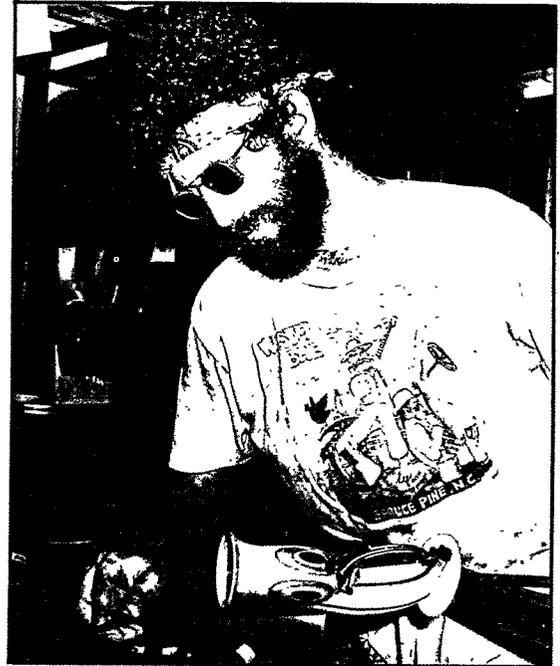
9. *Music/Dance Grants.* Provides basic operating support to music/dance organizations which serve at least a region of the state and have

that the dirtiest politics of North Carolina are innocent by Medici or Elizabethan standards.

Good arguments can be made for the state giving money directly to artists or simply going out and buying them what they need. Good arguments are not always politically acceptable. Good arguments can also be made against patronage. For starters the entire 1982-83 Arts Council budget of \$2.6 million would support only 200 artists at about the average industrial wage. Nothing would be left for tools, theaters, paint, instruments, advertising, or studios.

Since those public hearings in 1978, however, the Arts Council has been able to translate artists' requests for assistance into several modest programs designed to support the efforts of individuals. The Artist Fellowships program (see main article, program no. 20) provides grants of \$5,000 every year to each of four artists, selected in part for previous contributions in their art forms. The Arts Council also sponsors a creative projects grant (see main article, program no. 21), which assists groups in commissioning new works of art. The subsidy to artists through creative project grants is less direct than that through the artists fellowships, but it still represents an effort to recognize and support individual artists.

The money pie, however cut, can never serve the real needs of more than a few of the state's artists if given to them directly. In a democracy where voters have the right to criticize the taste of public officials, the distribution of patronage would be skewed



Ben Levin, Courtesy N.C. Arts Council

Rob Levin, a glass worker living in Burnsville, received an N.C. Arts Council fellowship in 1980.

heavily toward artists who had already proven that their life style and work would not challenge public taste. To test the truth of this one need only look at the selection of poets laureate and painters of official portraits. In the end, artists might attack a patronage system more than any other group. □

operating budgets of at least \$100,000. Statewide Arts Resources groups (see number 16 below) are not eligible. (\$15,500)

10. *North Carolina Dance Showcase*. This annual event—including workshops, meetings, and evening performances—is organized by the music/dance section to provide exposure for the dance groups in the state before the arts presenting organizations and the public. (\$9,000; \$5,000 of that through NEA)

11. *North Carolina Touring Program*. Designed to assist groups and individuals in gaining a stronger touring record, this grant program provides funds to presenters in booking North Carolina performers. Grants are available to book selected groups for music/dance and for theater at a maximum of 30 percent of contract fee. (\$21,155)

12. *Touring Promotion Grants*. Assists touring groups in developing promotional materials to increase the marketability of touring organizations, in grants of less than \$2,000. (\$9,674)

Theatre Arts Section—Total Grants: \$248,661

13. *Theatre Arts Grants*. Provides basic operating support to non-profit professional theaters, ten outdoor dramas, and six resident companies. Support goes to groups across the state, from the Flat Rock Playhouse in the mountains to the Shakespeare Festival in High Point to the East Carolina Summer Theater in the east. (The article on page 15 discusses outdoor dramas.) Theatre Arts funding has been essential for maintaining high quality theater in the state, says Robin Farquhar, general manager of the Flat Rock Playhouse. "A lot of companies would be in serious trouble without their help," he says, "particularly in the area of capital improvements." (\$248,661)

Visual/Literary Arts Section—Total Grants: \$24,300

This section administers two grant programs and provides technical assistance to individual artists and visual/literary organizations throughout the state.

14. *Literary Arts*. Designed to assist professional development through workshops, readings, and special programs and to provide publishing opportunities, these grants are generally less than \$3,000 and no more than 50 percent of the cost of a project. (\$20,100)

15. *Visual Arts—North Carolina Exhibition Exchange*. These grants encourage organizations to share expertise and expense while bringing quality exhibitions to the widest possible audience. Grants are less than \$3,000 and no more than 50 percent of the cost of a project. (\$4,200)

Other Programs—Total Grants: \$566,413

16. *Statewide Arts Resources Program*. The Arts Council awards annual operating grants to major organizations which it approves as a "Statewide Arts Resource." The Council determines the grants on an individual basis; each group determines how to spend its grant. During even-numbered years the Council accepts applications from new organizations wishing to be considered eligible for this category. Fourteen groups, listed on page 14, currently qualify for this category. (\$410,000)

17. *Special Projects*. Designed for unique programs that demonstrate a need which cannot be met through other categories, these grants (for \$5,000 or less, no more than fifty percent of the costs) are open to applications from any non-profit, tax-exempt organization. (\$53,246)

18. *Salary Assistance Grants*. Based on a declining scale, which may be extended over a three-year period, these grants support salaries. The funded organization gradually assumes payment of the entire salary. The amount of a grant varies depending on the position. Grantees must match at least one-third of the salary the first year, one-half the second year, and two-thirds the third year. (\$38,877)

19. *Arts Service Organization Grants*. Grants are designed to support statewide arts service organizations, which through their membership represent a particular arts constituency. (\$24,890)

20. *Artist Fellowships*. The program provides direct support to individual artists (including poets, fiction writers, playwrights, composers, choreographers, painters, sculptors, printmakers, photographers, filmmakers, and craftspeople) who have made substantial contributions through the creation of their art. Amount of fellowship: \$5,000. (\$20,000)

21. *Creative Projects*. These grants are for non-profit, tax-exempt groups in commissioning the creation of a new work of art by a professional artist. Grants are \$5,000 or less, no more than 50 percent of the costs. (\$19,400)

In addition to the above 21 programs, the Council provides limited funds for consultants to arts organizations and makes money available for arts administrators to attend workshops, conferences, and other events which strengthen management skills. The Council maintains a job registry and each year sponsors a series of workshops to aid administrators and artists.

Most of these grant categories have a March 1, 1983, deadline. For more information about the Arts Council and its programs, contact Ardath Weaver, Communications Manager, North Carolina Arts Council, Department of Cultural Resources, Raleigh, N.C. 27611. □

Memorable Memo



STATE OF NORTH CAROLINA
DEPARTMENT OF HUMAN RESOURCES

325 NORTH SALISBURY STREET

RALEIGH 27611

JAMES B. HUNT, JR.
GOVERNOR

SARAH T. MORROW, M.D., M.P.H.
SECRETARY

TELEPHONE
919/733-4534

DHR DIRECTIVE

SUBJECT: Advisory Council
NUMBER 2-77 (Change 1)

PURPOSE: To rescind DHR directives 2-77 (effective March 1, 1979) and 2-77 (effective July 1, 1977).

EFFECTIVE DATE: December 1, 1982

OFFICE OF ORIGIN: Assistant Secretary for Intergovernmental Relations,
Office of Legislation, Grants and Administrative Procedures

AUTHORITY: G.S. 143(d); G.S. 134A-20

APA APPLICABILITY: None, internal policy

RESCINDS: 2-77 (effective 3-1-79); 2-77 (effective 7-1-77)

In DHR directive Advisory Councils 2-77 (effective 7-1-77), Human Rights Committees were established in DHR's Youth Services' institutions. However, members were never appointed and the groups did not meet. The Division of Youth Services concluded that these groups were no longer needed, so a directive, Advisory Councils 2-77 (effective 3-1-79), was issued to abolish the groups. However, this new March, 1979 directive never rescinded the directive which established the committees. This directive 2-77 (Change 1) clarifies the two previously issued directives.

Therefore, Directives 2-77, effective July 1, 1977 and 2-77, effective March 1, 1979 are hereby rescinded.

APPROVED

A handwritten signature in cursive script, reading "Sarah T. Morrow, M.D., M.P.H.", written over a horizontal line.

Secretary, Department of Human Resources

DISTRIBUTION: A

The quality of our memorable memos depends on our readers. If you find a memo or two that might qualify — written in or outside of state government — send them to us. Anonymity guaranteed.

Can Artists Survive in North Carolina?

by Maud Gatewood

The mercantile mentality and the pursuits of artists are more closely allied than most would admit. At least initially, the majority of artists must support themselves by some means other than their art. But an individual can "make it as an artist" by relying as much or more on skillful merchandising, public relations, personality play, and catering to popular demand, as on the innate power of his or her work. Financial success and popularity among the general public can follow with hard promotional work. This reality often results in the confusion or diffusion of an artist's goals.

Some artists produce great work and enjoy simultaneous success. Some whose work is good achieve little recognition, while others do neither. The artist's view of success can vary, and his or her priorities often determine the character and scope of "success." An artist's career is determined not only by innate ability, goals, work effort, and possibly luck, but also on the choice of priorities.

I personally believe that an artist's goal should be the making of a good work of art. Although I thoroughly enjoy whatever successes that come, to aim only for success is a shallow pursuit. Success is peripheral, and a benefit which may or may not materialize. So, I choose to remain here at home in North Carolina in order to enjoy a balanced quality of life, even though I might well be sacrificing career opportunities by not moving to an area like New York.

North Carolina could be termed an adolescent in its artistic maturation. As such, it is a future-oriented environment, holding promise, yet still lacking stature. The work of almost all artists in North Carolina remains localized. Reputations and achievements made in North Carolina carry little weight in New York or San

Francisco or Chicago. Only in the last 20 years has North Carolina begun to emerge as an arts area. Within this comparatively short period the change has been dramatic, both in scale and character.

In the cities, major new opportunities have emerged—for painters and sculptors at the Southeastern Center for Contemporary Art in Winston-Salem, for dancers at the American Dance Festival in Durham, for performers at Spirit Square in Charlotte, and for actors at the Shakespeare Festival in High Point, to name just a few. Statewide, in rural and urban areas, the development of local arts councils has increased performance and exhibition opportunities, providing increased work space, funding, and audiences. And the Grassroots Arts Program enacted by the legislature ensures the broader dispersal of state funds for arts activity.

The state is gaining in reputation as an arts area. Increasing numbers of artists and arts-related professionals are moving into North Carolina. Still, there is an orientation in the state to future achievements, which is typical of an artistically emerging area. Like adolescents, communities of artists work cooperatively, with each other and with the public.

In a major artistic center, where artists have more opportunities for making a living, pressures intensify and competition often supplants cooperation. Recognition in prominent arts publications can become an important goal, and can easily begin to shape one's work. In such centers of art as New York, reputations of theaters, galleries, troupes, and publishing

Maud Gatewood is a painter and a former Caswell County commissioner. In July 1983, the N.C. Museum of Art will mount a Gatewood show as the first solo exhibition in its new North Carolina Gallery.

houses reinforce the competitive tone of relationships among artists. By comparison, North Carolina has more of a cooperative push than a competitive edge among artists and supporters of the arts. But this could be only a transition, especially as the state continues to assume a more influential role in the arts world. If greater stature results in greater competition, where will that leave the artist? How will the shift affect one's goals?

The artist in North Carolina today must function in a mix of regional optimism and constriction. Most do so out of choice. The majority of artists in North Carolina do not support themselves entirely through their specific arts medium, although some work in related activities such as teaching or arts management. While a limited arts market does exist, so is it cheaper to live here—particularly in housing costs—than in New York or Washington.

Usually, artists attempt to combine work in North Carolina with ventures into other states, including prime arts centers. Such flexibility generally has been easier for the individual artist rather than for one aligned to a performing group. But recently the Frank Holder Dance Company in Greensboro, musicians and dancers from the N.C. School of the Arts, and other North Carolina companies have begun to tour in other states and abroad. The more widely recognized North Carolina artists become, the more enhanced is the reputation of the state as a cultural area. Conversely, the more well-regarded the state becomes, the easier it will be for its artists to gain stature.

The larger public an artist has, the more likely he or she is to be able to make a living by working on the stage or behind a music stand or easel or typewriter. Arts activity breeds arts activity. As North Carolina begins to move out of its cultural adolescence, artists might reflect on several propositions:

***We must balance an inherited practicality with the resolution to maintain artistic standards and avoid dilution.** The fundamental role of the arts is different from the standard goals of business or politics. Both government and business often use quantitative factors in determining courses of action or in measuring success. Artistic value cannot be measured numerically. Quality cannot be determined by popular demand.

***We must develop a more assertive attitude and be willing to take artistic risks.** Historically, a prime difference between museums and galleries is that galleries take aesthetic risks while museums operate within the perimeters of accepted values. Small private enterprises or companies usually support the most daring artistic ventures, which only arrive later at ranking



Christine Alexander, Courtesy: N.C. Arts Council

Painter Willie Baucom-Grimes in her studio. Currently she is a visiting artist at Gaston College in Dallas, N. C.

institutions. As the artistic opportunities in the state broaden, we must retain a determination to encourage experimentation and avant-garde efforts.

***We must promote North Carolina artists and arts companies outside of the state.** North Carolina's foundation and corporate communities do this to some extent, but more tours can be sponsored and original works commissioned (see article on page 37). State government could use the arts more and more as a handsome and sophisticated public relations tool. The state must also stimulate more private, for-profit arts enterprises through indirect supports such as low-interest business loans.

The arts are not a luxury but are essential to the flow of life. As North Carolina continues to grow in stature in the arts community, artists can better support themselves through their work. I dislike the word "artist." I prefer designations such as painter, writer, sculptor, flutist, dancer, choreographer, poet, actress, composer, or weaver. All of these artists must be willing to risk an edge of insecurity in order to stand back, observe, and comment on the world. Painters and poets do this as much as dancers and designers. But artists need opportunities in order to concentrate on their work. And the more an artist can concentrate on his or her craft, the more risk-taking is done. □



FROM THE CENTER OUT

Arts Addendum

In July of 1983, the North Carolina Museum of Art, in a new \$16 million Raleigh home, will present the paintings of Yanceyville artist Maud Gatewood as the premier show in its North Carolina Gallery. A peak in Gatewood's career, the show could have pushed her towards the highly competitive New York art world. But her achievement seems to have caused her instead to embrace the strengths of the North Carolina cultural milieu. "Artists must be willing to risk an edge of insecurity in order to stand back, observe, and comment on the world," writes Gatewood in this issue of *N.C. Insight*.

Risking with Maud Gatewood "an edge of insecurity," we present a special five-year anniversary issue on the arts. The biggest show of our young career, this 80-page edition is far larger than any of our 19 previous efforts. To assist us in our task, we called on artists, arts administrators, and arts supporters to critique drafts of our prospectus, supply us with information, suggest writers and leads, and review manuscripts, tables, and photographs.

Like all maturing artists, we confronted difficult choices. How could we present the rich veins of the folk and fine arts traditions that have grown up in North Carolina? How could we view these two complex, interrelated traditions within the broader context of cultural resources—libraries, public television and radio, the humanities, historic preservation, and the effect of the arts on downtown revitalization? In our search for models and guides, we found no overview of arts policies in North Carolina (see "resources" box to the right for an annotated list of some of the documents we used). Consequently, we decided to focus on the arts—folk and fine—in the hopes of providing a lasting, comprehensive resource on state government's involvement in at least a portion of the world of culture. Other articles on broader cultural concerns would have to wait for another performance.

Offstage now, we began to review closely what policymakers love to call the "state of the arts." Like an overused reprise in a Broadway musical, the "state of the arts" sounds forth from virtually every arts-related speech in North Carolina. Our central task, then, was to test the proposition: Is North Carolina a leader in the

arts and if so, why?

No easy answer exists to this question. A recent survey by the National Conference of State Legislatures (NCSL) found North Carolina and California to have more good arts legislation than any other state.¹ North Carolina and California have enacted legislation in 5 of the 10 areas considered important by the NCSL, areas ranging from "state school for the arts" to "decentralization programs." Eight states, including only one southern state, South Carolina, have legislation in 4 of the 10 areas.

In another 1982 national survey, this one conducted by the National Assembly of State Arts Agencies, North Carolina ranked 21st among 56 states and territories in per capita spending for the arts (44 cents per person).² The rankings were based on state appropriations to the official "arts agency" in each state. The figures include all 1982-83 special-bill line items for the arts but not state appropriations for the N.C. Symphony (\$1.9 million) or the N.C. Museum of Art (\$1.9 million). Other states have funding structures similar to North Carolina and hence made state appropriations to the arts which may not have been included in this survey. No state-by-state analysis exists that includes all types of state funding for the arts.

Regardless of how the state matches up in the arts—at the top with California in good legislation or somewhere in the top half in per capita funding—quantifying the arts is difficult. As policy analysts, we depended in large part on data in this milestone, 80-page issue. But as artists and writers, we found that figures may not tell the whole story.

"The fundamental role of the arts is different from the standard goals of business or politics," writes Gatewood. "Both government and business often use quantitative factors in determining courses of action or in measuring success. Artistic value cannot be measured numerically. Quality cannot be determined by popular demand."
—Bill Finger

FOOTNOTES

¹Reported in "Crescendo: The Growth of State Support for the Arts" by Deborah Bennington, *State Legislatures*, September 1982, p. 22.

²National Assembly of State Arts Agencies Annual Survey, October 15, 1982.

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