

RE-ENVISIONING

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SYMPOSIUM PROCEEDINGS

Denver, Colorado
October 17-19, 2003

Presented by
The Western States Arts Federation

WESTAF

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THE GAY AND LESBIAN FUND FOR COLORADO



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SYMPOSIUM DIRECTOR:
ANTHONY RADICH

SYMPOSIUM CONSULTANT:
GREGG DRINKWATER

PROCEEDINGS EDITOR:
MARY HEADRICK

CONTRIBUTING EDITORS:
ANTHONY RADICH
SONJA FOSS
LISA BOYD
JENNIFER BURRAN
LAUREL SHERMAN
ROGER SHERMAN

DESIGN & LAYOUT:
DAVID BAKER

AUDIO RECORDING:
MARTINDALE PRODUCTIONS

WESTAF
THE WESTERN STATES ARTS FEDERATION
1743 WAZEE ST., SUITE 300
DENVER, COLORADO 80202
WWW.WESTAF.ORG

PHONE: 303-629-1166
TTY: 303-607-9019
FAX: 303-629-9717

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ABOUT THE PROJECT SPONSOR

The Western States Arts Federation (WESTAF) is a nonprofit regional arts organization that serves the arts-development community and the general public in the 12 Western states. The 30-year-old organization is an active partnership of the state arts agencies of Alaska, Arizona, California, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington and Wyoming. Working with these states and in cooperation with private- and public sector funders, WESTAF's primary goals are to strengthen the arts infrastructure in the West and to expand the audience for all forms of the arts.

Throughout its history, WESTAF has adapted and transformed its programs and initiatives to reflect the current needs of the arts field and to respond to major structural changes of the field. The recent dramatic changes in arts funding in both the public and private sectors have prompted WESTAF once again to transform itself to ensure that it is properly positioned to best benefit the arts.

WESTAF remains committed to programmatic work in the areas of literature, folk arts, visual arts, and performing-arts presenting. Programs in these areas include activities such as the convening of leaders from an arts discipline; the development of model programs; and the sponsorship of long-term, region-wide programs that fill a gap in the arts infrastructure of the West. WESTAF also has launched an ambitious program in the area of technology and the arts. The presence of the Internet has provided WESTAF with a much-sought-after means of serving artists and arts organizations across the vast reaches of the West. WESTAF remains committed to the improvement of the capacity and quality of public funding of the arts by Western state arts agencies. The sustenance of this effort and the constant improvement of the

manner in which it is administered are core commitments of WESTAF.

WESTAF is funded in part by the National Endowment for the Arts (NEA). Additional funding for the symposium was provided by the state arts agencies of the 12 participating WESTAF states and the Gay and Lesbian Fund for Colorado, a fund of the Gill Foundation.

INTRODUCTION

PLAN B?

By Anthony Radich

Talking about issues does not necessarily result in doing anything about them, but a conversation can help further define those issues and cultivate an array of options for addressing them. This sixth WESTAF symposium was conceptualized as a means of talking about an important issue--expanding the field's thinking about the current state of state arts agencies and generating scenarios for the futures of those agencies.

An important dynamic of this symposium that is not apparent in these proceedings is the timidity with which many in the field approached this conversation. When planning this symposium, I received numerous communications from state arts agency leaders, leaders of regional and national associations, and their surrogates. The messages were seldom messages of encouragement but declarations that this symposium was "risky," "negative" and even "arrogant." The symposium has now occurred--and we all seem to have survived. One way state arts agencies will advance is through the information gained and wisdom absorbed through an open and robust dialogue. WESTAF has long valued this type of dialogue and is pleased to have sponsored this forum.

There was one key area of near consensus at the symposium. Although the participants recognized the situational nature of the experiences of state arts agencies, they believed that, though the agencies had been vital and successful in the past, they appeared to be, in the aggregate, less so today. Participants discussed at length the need to move on--the need to create a plan B. No specific prescription was offered for what a re-envisioned state arts agency might look like, but the participants did identify some key chal-

lenges the agencies must address before they can advance into a new stage of success. Following are the key challenges to accomplishing this new success posed by the symposium participants.

There is a need for the clarification of the mission of state arts agencies. Currently, each state arts agency engages in an in-depth planning process on an approximate three-year cycle. In spite of this work, symposium participants repeatedly noted, the mission of state arts agencies does not seem to have changed, despite their operating in dramatically different conditions and environments from those in place at the time they were created. This mission-clarification process initially could be approached by asking the following questions. Should the agency primarily be a grant maker? Does the agency exist to serve artists and arts organizations or the general public? Do the multiplicity of non-grant programs sponsored by the agency support a clarity of mission? What is the role of a state arts agency in the nonprofit arts sector that is undergoing radical changes in participation patterns and funding structures? There were many calls to attend to a refinement of mission as a first step toward re-envisioning, and some voices encouraged a zero-based approach to the re-evaluation of mission.

Participants regularly made note of the fact that, in spite of strong efforts, the state arts agency field may not be defining its universe of arts endeavors and engaged persons broadly enough. Repeatedly, the participants noted the need to include avocational artists in the vision of interests covered by state arts agencies. The group also noted the need for state arts agencies to become more concerned with the art of the commercial sector and to define their purview much more broadly than the nonprofit arts sector and individual professional artists. In addition, calls were made to increase the diversity of those involved in the administration and governance of state arts agencies because people of color and the perspectives they offer remain

underrepresented in the field. Finally, the observation was made that the Baby Boomer generation has served for a long time in the field and is currently blocking entry into leadership positions by younger people. This factor has created a potential future leadership vacuum and may be supporting a management tier that is increasingly out of touch with what young people might want from state arts agencies.

A political challenge also must be addressed. Participants noted the libertarian nature of many elected officials in the West in particular and the resultant focus on minimizing government--forces that put state arts agencies at risk. Though some pointed to continued advances in funding for the agencies, there was a broad sense among others that the state arts agency movement has lost traction in the current political climate. Regaining that traction, participants suggested, is most likely to come about through the application of theories related to creating public value, such as those presented by Mark Moore of the Kennedy School of Government at Harvard. Also discussed was the creation of initiatives that have the potential to reposition arts funding away from the vagaries of the state legislative process.

The irrelevance of some state arts agencies to many of the larger cultural organizations was also noted as an issue. Can a state arts agency that is supposed to be concerned about the breadth of the arts in a state be vital and relevant if it plays a minor role in the work of the state's large arts organizations? Many large discipline-based arts organizations are also going through transitions and questions of relevance themselves, but the state arts agency appears to need a stronger link to their work in order to be credible. Such connections also provide access for state arts agencies to the strong political support network of these entities.

The challenge state arts agencies face to become meaningful elements of larger economic devel-

opment, arts education, and other system-wide improvement initiatives was also discussed. Examples were provided of when those efforts could be most significant. The message from participants was that state arts agencies need to find ways to be players in systems-change efforts that are truly compelling to the business and public sectors. By doing so, the agencies can bring to the table resources in the arts that can infuse non-arts-specific efforts. In addition, they can more effectively advance the overall policy agenda of a state's arts community. The challenge here seems to be whether the agencies are thinking aggressively enough about this involvement. Are they seeking to enter into meaningful discussions at the highest, most consequential levels?

Finally, eloquent calls were made for the agencies to take another look at their relationships with local communities. Some participants argued that community-based arts activities are now in the background at many state arts agencies, yet such community-based work can provide strong support for a state arts agency. In addition, the participants noted that in many states, the statewide consortium of local arts councils movement has failed, and the state arts agencies must now step up and play a more active role in this work. The point was also made that such a role potentially provides enormous benefits for both parties.

The purpose of this symposium was to begin to process some of the indications in our field of the substantial changes we need to make to continue to succeed--and to begin to envision a future. We know there will not be a single answer to the challenges identified by the symposium, and there will not be a single measure of success. In this process of re-envisioning, we should expect that there will be failures in the trying. However, if we are to be measured by anything, let us be measured by the quality of our search for the answers to these challenges.

LIST OF SYMPOSIUM PARTICIPANTS

Participants

John Paul Batiste, Chief Executive Officer
AVOI Consulting
Dallas, Texas

Wendy Bredehoft, Director
Wyoming Division of Cultural Resources
Cheyenne, Wyoming

Jim Copenhaver, Trustee
WESTAF
Chandler, Arizona

Chris D'Arcy, Executive Director
Oregon Arts Commission
Salem, Oregon

Maryo Ewell, Independent Arts Consultant
Gunnison, Colorado

Ricardo (Rick) Hernandez, Executive Director
Texas Commission on the Arts
Austin, Texas

Barry Hessenius, Executive Director
California Arts Council
Sacramento, California

Jonathan Katz, Chief Executive Officer
National Assembly of State Arts Agencies (NASAA)
Washington, D.C.

Julia Lowell, Economist
RAND Corporation
Santa Monica, California

Sam Miller, Executive Director
New England Foundation for the Arts
Boston, Massachusetts

Paul Minicucci, Director of Programs
Institute for Cultural Policy & Practice
School of the Arts, Virginia Tech University
Blacksburg, Virginia

Patrick Overton, Director
Front Porch Institute
Astoria, Oregon

David B. Pankratz, Director of Evaluation &
Research
Emc.Arts, LLC
New York, New York

Anthony Radich, Executive Director
WESTAF
Denver, Colorado

J. Mark Schuster, Professor of Urban Cultural Policy
Department of Urban Studies & Planning
Massachusetts Institute of Technology
Cambridge, Massachusetts

Jim Sitter, Literary Consultant
St. Paul, Minnesota

Kris Tucker, Executive Director
Washington State Arts Commission
Olympia, Washington

Larry D. Williams, Superintendent
Sioux City Community School District
Sioux City, Iowa

Pat Williams, Senior Fellow
O'Connor Center for the Rocky Mountain West
University of Montana
Missoula, Montana

Co-Facilitators

Erin Trapp, Doctoral Student in Sociology
University of Colorado
Boulder, Colorado

Kes Woodward, Chair
WESTAF Board of Trustees
Fairbanks, Alaska

THE STATE OF THE STATES

By Pat Williams

Before I address my specific assignment here this evening, which is the condition of the states, I want to make a brief diversion to share the political events surrounding the fierce struggle to save the National Endowment for the Arts (NEA) during the culture wars of the late 1980s and early 1990s. I share my recollections with you in the hope of imparting an accurate picture of what generated the important political controversies around the Endowment. I offer this recollection with the goal of broadening the context of your discussions this weekend.

It is true that some people who opposed the National Endowment for the Arts did so because they were in that legitimate--although I think misguided--political camp that calls for more of the free market in what are, essentially, public matters. Deregulation and devolution were coming into their own in the mid 1980s and are now beginning to flourish. But that policy agenda was not the political reason for the NEA controversy. I want to share that with you as accurately as I can recall.

The Reverend Jim Bakker had been convicted and was in prison. The Reverend Jimmy Swaggart had been involved in scandal. Pat Robertson and other television evangelists on the right were running out of money because of these scandals. At the same time, Senator Jesse Helms was up for reelection and he was behind, astonishingly, in the polls to a man named Harvey Gant. That group of people and their allies had to do something. They had to create a controversy. They had to restore their coffers, and they had to get votes. Along came the artist Robert Mapplethorpe, and the far right targeted state arts organizations and that artist, a gay man who had already passed away. They did so with more vitriol than we had experienced in American politics in a very long time.

That was the political genesis of the NEA struggle during the late 1980s. Although it took a while, the American people finally decided. For a lengthy period of time, Congress received 10,000 letters a day defending the arts and asking that my committee reauthorize the National Endowment and appropriately fund it. In a 60-day period, I received 30,000 letters from across America. The postmaster told me that his office had never seen such an outpouring of mail before, and he had been postmaster for 32 years.

There is an enormous authority among people when their freedom of expression and their right to choose are questioned, but they have to be alerted, assembled and organized. Once that happens, the opposition has to get the hell out of the way, and it did, and we saved that little arts agency.

A decade or so prior to my arrival in Congress in the late 1970s, that body had passed legislation establishing the National Endowment for the Arts. I shall avoid the obligatory statements about the value of the NEA for the betterment of art and culture here in the West and throughout the United States. I shall limit myself to quoting a few elegant words from that legislation: "Although no government can call a great artist or scholar into existence, it is necessary and appropriate for the federal government to create and sustain not only a climate encouraging freedom of thought, imagination and inquiry, but also the material conditions facilitating the release of that creative talent."

Your executive, Anthony Radich, has asked that I provide "an overall perspective on the environmental conditions in which arts agencies are embedded." He is, of course, referring to conditions here in the West. I will speak to three of the elements that I believe have influence on the arts--place, politics, and problems--specifically, money problems. Although separate, they are very connected and interdependent.

First, we need to consider place--the West. A year and a half ago, you may recall, WESTAF circulated an essay written by William Fox entitled "A Letter from Antarctica." He wrote with an observant eye on science and the land and how art mixes them. He was considering the relationship among landscape and creativity, place and people. This West in which we live is a matrix of beauty, ugliness, reality and myths. The West, we know, is a vast estate, soaring

This place, this landscape, both encourages and requires art. You should consider that imperative as a central part of your discussions.

from 280 feet below sea level in the desert to 14,495 feet at Mount Whitney's pinnacle. The land has boiled at 134° above zero in California

and frozen at 69° below zero in Montana. Moving west from the starkness of the Western high plains, the land is uplifted along the ramps of the Rocky Mountains and then down the Western slopes into the deserts and valleys, reaching the Cascades and Sierras and finally the fertile gardens of our coast. All along this vast estate, rivers run through it. The diversity of this landscape, with its gentleness and its terror, defies classification. Perhaps the West is wherever and whatever we believe it is. I believe the West is a state of mind.

It is that differing sense of place that has, throughout American history, made this, the brow of America's final hill, a preeminent place for reflection, interpretation and imagination. This has been prime land for settlers and artists, including storytellers, singers, actors, dancers, playwrights, poets and painters. Each has staked a claim here. Those settlers, of course, include the first ones--the natives. A landscape this interesting is difficult to hold and to keep, and that requires artists. This place, this landscape, both encourages and requires art. You should consider that imperative as a central part of your discussions.

Now let me turn to the second element, politics. As we consider the condition of the states as context for the current evolving position of the arts, it is helpful to measure the arts within the realm of the public's collective actions and reactions. The arts exist in a political environment and are encouraged because they have a public purpose. Those purposes are not frozen or static but are evolving. They build our national identity, advancing our values of freedom of expression and reinforcing our pluralism here in the West and around the nation. Politically, the arts are recognized as promoting understanding, advancing inquiry and engaging the creativity of the individual.

Then, of course, there is that politically double-edged sword about government and the arts. From our nation's earliest times, government's involvement with the arts has always been contentious and controversial. The age-old tension between patron and artist is constantly in evidence between government and the arts. In the 1830s, following a Congressional controversy with the arts, a British prime minister, Lord Melbourne, gave our young country a preview when he said, "God help the government that meddles with the art." Nonetheless, governments--federal, state and local--have promoted the arts, and the results, I believe, have been a flowering of many things, including access. Nowhere is that more evident than in the West.

Here in the West, our citizens in the majority have come to believe that publicly encouraged arts are in their best interests. Art punctuates our American landscape, both culturally and politically. In cities and towns throughout the twelve Western states within this federation, multicultural arts are alive, being prompted and promoted by your agencies, teachers, administrators, business people, volunteers and, of course, the shamans themselves, the artists.

Often times in remote communities, in addition to their families, all folks have is their work, their children's sport, their hunting and fishing, and their art--usually publicly provided. For example, each summer on the high

windswept plains of eastern Montana, up on Yankee Jim Flats, they come together--farmers, Indians, ranchers, teachers, children and King Lear. This matter of public encouragement of the arts is not only about access to Westerners, it is also about freedom. As President Kennedy was fond of saying, "It is westward I go free." It is about our independence and our appreciation of the criticism expressed by artists.

Make no mistake in your discussions: Westerners support the arts. Of course, we also insist that, with public support, goes the responsibility for quality work. I think that while we still maintain a steely-eyed lookout for what we perceive to be wasteful public spending, at the same time, we seem to have maintained a high regard for those public efforts that create and expand opportunities in the West.

I also believe that some people within the arts community, including myself from time to time in the past, have oversold support for the arts based largely on its economic effects in the West. The economic stimulant is important, but many Westerners support the arts for the reasons I mentioned in my earlier remarks about place. We live out here not for the money--of which there is too little--rather, we live out here for the inspiration, of which we cannot get enough.

We must all make continual political progress toward the appreciation for the changing demography of the West. Public arts agencies will either recognize the reality of the West's changing ethnic landscape, or they will quickly become irrelevant and lose popular support. That brings me to the matter of the state of political support for the arts by elected officials here in the West. I want to talk about it from the standpoint of your elected officials, particularly with regard to funding. I personally believe that the overwhelming public support demonstrated for the arts during the NEA-war years of the late 1980s and early 1990s was--or certainly should have been--an eye opener for politicians, most particularly rural politicians from the West and the South. I have told two

former chairs of the NEA, John Frohnmayer and Jane Alexander, that despite its scars, the NEA is bulletproof. In other words, I believe the anti-Endowment policies of the political right wing have been isolated for what they are--the opinions of a minority. We know that wide support for the arts, including Westerners' support, has been amply demonstrated. However, for too many elected officials, many of them here in the West, the arts are something to which they give lip service. Remember, most of our elected officials strive to avoid controversy--that is rule number one--and with the current significant budget shortfalls, I expect that many, perhaps a majority, of our elected officials are not inclined to give arts a very high budget priority.

Following these brief considerations of place and politics, this matter of budget brings us to the final element--problem. I preface my discussion on the fiscal situation that confronts the arts in the West by telling you, in the interest of both full disclosure and my own comfort, that I am not an economist, although I admire them. I have closely considered the West's economy in the past 30 years and, in preparation for my remarks to you tonight, consulted our economist at the University of Montana's Center for the Rocky Mountain West. I have talked with some associates from around the region, and I have spoken with representatives from the Western Governors Association about the budget difficulties in this region's state governments.

We all know that for roughly the past decade, the interior West has been America's fastest growing region, both economically and demographically. That area which we generally think of as the Rocky Mountain Region is experiencing a historic transition. Part of that transition, to which you could devote an entire thesis, is the West's undeniable shift from an extractive economy and society to one of restoration and conservation. That significant shift has consequences for the future of the arts. I want to quote now from work done by our Center: "During the 1990s, there was a sea of change in the population and migration patterns within

the United States. In previous decades, net migration was heavily focused in California in the West and Florida in the East, as well as in major metropolitan centers, such as Denver, Seattle, and Dallas. In the 1990s, net migration in the West largely subsided in California and spread to other areas, most notably areas in and nearby the Rocky Mountains."

Relevant to your discussions about the future of art in the West is the fact that in the past decade and continuing into this one, the vital and aggressive economic business growth (which had been, for decades, building on the West Coast) has overflowed and is now spilling into the interior West. Also critically important, the people and businesses within that spill are choosing to locate to areas with high amenities. That is, they are moving to places near national forests and national park lands; they are locating to those places where the natural setting is most pleasing.

Combined with that are the actions of many middle-aged people who have become relatively affluent due to almost two decades of gain in their investment income and now have begun to slide. They are choosing to move to locations with natural amenities and relative ease of lifestyle. That purposeful choice is also important to the arts.

People and businesses are in significant patterns of migration toward the pleasant and the comfortable. This is not to contend that the West Coast is emptying out; there is no evidence of that. It is to note, however, that people, including those who choose to live on our beautiful and vibrant West Coast, are all, once they shift and slide, following their imaginations. It is that yearning, that seeking, which has important applications for those who would expand and encourage the arts in the West.

Finally, with regard to the economy, let me address specific budget dilemmas, the problems that confront the West, and your organizations. During most of the past two decades, until the year 1999 or perhaps 2000, the West enjoyed

good economic times. In response to the demands of growth, state governments did what they had to do--they increased spending. As an example, during the eight years between 1993 and 2001, state public spending on art tripled--going from \$211 million to \$447 million. At the same time, in response to political demands, the same state governments frequently cut taxes. Although Westerners believe that our state taxes have been increasing, the reverse is true. In my home state of Montana, for example, we have plummeted from a tax base that once was 10.2 percent of all income to a tax base that is currently at 7.6 percent of all income. That collapse happened in a dozen years. The deadly combination of spending increases, large tax cuts, and three years of recession has created a budget crisis in almost every Western state, with the exception of probably two states: Wyoming and New Mexico.

The deadly combination of spending increases, large tax cuts, and three years of recession has created a budget crisis in almost every Western state...

The states represented by the Western Governors Association (WGA) are now an incredible \$80 billion in debt. These are states that have to balance their budgets by constitutional decree. In order to balance their budgets through spending cuts alone, those states would have to cut all capital expenditures to zero for the next 12 months. That, in turn, would make this weak economy worse, affecting tax collection, and the tide of debt would sweep across the West.

It is not difficult to identify the West's spending needs--our states are not profligate spenders. State governments in the West spend money on three things: Medicaid, education and prisons. The problems of health care for the poor and elderly are the primary cause for what most economists agree is the structural deficit crisis in the Western states.

In my judgment, either Congress and the President will significantly invest in the states by paying a significantly larger portion of the costs of health care, particularly prescription drugs for the poor and elderly, or the states will be left with the choice of increasing taxes or declaring bankruptcy and allowing their bonds to fail. Do you believe the states will raise taxes? I was told by the WGA that only Idaho and Nevada raised taxes this year. Chris D'Arcy (executive director of the Oregon Arts Commission) tells me that Oregon dipped its toe in the water and temporarily increased income taxes to see how that will work. We know how Westerners and Americans feel about taxes: we think they are going up, despite the fact they are going down. Did you witness the anger of Californians when they had to pay more for their automobile licenses? Gray Davis did.

I want to move toward conclusion by saying to you: I suppose everyone in this room is old enough to have lived in interesting times in which there were, literally, two different Americas. Let me see if I can say this without sounding overly partisan. Today, there exists an America that has been around for a while in which citizens ask this question, "Am I better off than I was four years ago?" The other America, a preference of mine, was an America in which we asked "not what our country could do for us, but what we could do for our country."

I find that to be the environment in which you, our arts agencies and cultural organizations of the Western states, find yourselves embedded--in place, politics and problems.

POST-WILLIAMS DISCUSSION

Larry Williams:

We have fought the battle together for a number of years, not just for the arts, but in education and the environment as well. My question pertains both to taxes and bankruptcy. You mentioned that we are paying less in taxes, but has there not been a shift in how taxes are paid? Also, you mentioned that the states, in some fashion, face the prospect of bankruptcy. I would like to know how you envision that would play out in states that cannot come to grips with other alternatives.

Pat Williams:

Let me first say that Montana is consistently growing in population--faster than many states but not faster than some of our neighbors in the Rocky Mountain West. Occasionally, as with any state, we bring in two people and lose one. Unfortunately, Larry Williams is one of the ones we lost here a few years ago.

Similar to many of you here, Larry brings an aggressive, determined advocacy for the arts--complete with kid gloves--to his chosen discipline of education. That is a wildly important combination, and Larry, we miss you.

Somehow, when we are in these structural crises, we do work our way through them. A friend of mine said to me the other day, "Pat, if this doesn't stop, I think we are going to come to a crisis." I responded, "I think I have lived through half a dozen crises in my lifetime, and most people don't even notice them." There is something about the vastness, richness and depth of America and, particularly, its wealth, that does see us through.

I think states are going to make such an appeal with regard to health care, particularly with the prescription drug benefit bill that has passed the House with a lot of money for the states in it. That legislation is now bogged down in the Senate, and they do not seem to want to appro-

priate that much money to the states. I think that is going to end up being a real gift that might stop the hemorrhaging in the states in a way that curtails even more damage.

People do not usually allow worse come to worst, somehow. But let me tell you, politicians are beleaguered. It is true, there are a handful of politicians who think we just ought to cut. A lot of the rest of them might say it; that is how they get elected. They do not really believe it. They know that cutting either taxes or spending is creating somewhat of a crisis. It

I am looking at \$150, and with it, I have to find Saddam Hussein, capture Bin Laden and get \$87 billion to help repair Iraq.

is not beyond the realm that we may see a balance by some additional cuts on the spending side but then some kind of tax increase, including

bold leadership, in your states.

In response to your question on the tax shift, I think it is real, although I have not seen it for a while. I have not looked at the figures closely for a time. Before Jack Kennedy, the rich in America had an inordinately high tax rate. President Kennedy tried to adjust that and reduced taxes, particularly at the top levels. By the way, no one was paying at those outrageously top levels of 75 percent, but they closed loopholes and made the rates more progressive.

Now, I think, the pressure is on, primarily due to the inordinate amount of money involved in politics, to reduce taxes for the most profitable corporations and individuals in the upper income tax bracket.

To conclude, I am in the middle of writing a column. I get my university check each month, and I have noticed that there is an additional \$75 in it due to the Bush tax cut. I am writing a column to note that I have now had three or four months of the extra \$75, and I feel a huge obligation. The President has told me that I get this extra money because I can spend it better than the government can. I am looking at

\$150, and with it, I have to find Saddam Hussein, capture Bin Laden and get \$87 billion to help repair Iraq. We may want to go to the moon again some day, and we have cancer research that we are trying to do. I have \$150, and I have highways to build in Montana. You are looking at a guy who does not pick up his own garbage--he has the government do it for him. But I must find a way to spend this tax rebate better than the government can spend it.

I do not need or want that money. I want the arts to have it. I want the sixth graders at the Missoula public schools to have it.

Dan Harpole:

One of the challenges the National Endowment for the Arts (NEA) faces in getting support from our Western delegation to enhance the NEA budget is the location of the NEA budget in the budgeting process. The fact is a lot of these Western states--and I will cite Idaho as an example--have 60 percent federal ownership. So, when the NEA funds come through the Interior bill, the arts are competing for dollars with other very critical issues in the West, such as fire suppression--all things we know that are in that same bill. My understanding is that the Institute of Museums and Library Services moved out of the Interior bill last year into some other budgeting process.

Do you think there would be a way to get the NEA and the National Endowment for the Humanities (NEH) into a different funding category or budgeting process--a place where our delegations do not feel the heat of competing critical obligations?

Pat Williams:

That is a wonderful question/statement. When I was in Congress, Sid Yates was my counterpart. I was on the budget committee, and then I chaired the legislative authorizing committee for the NEA, and Sid, the chairman of the Interior Appropriations Committee, wrote the checks. Well, no one in his or her right mind

wanted the NEA to go anywhere except the Interior Appropriations Committee while Sid was chairman. He fought like a tiger for it and delivered, year after year, good times and bad.

So, that is why it never left. Yates and I used to talk in murmured whispers about the day when NEA funding might have to go somewhere else so that it is not competing with what people in the West and lots of other places see as their money for their projects. Now, the dilemma, of course, is where do you put it? It becomes pretty difficult out West when, in places like Idaho, with that large public land mass, or Nevada--you own 90 percent of Nevada, all of you and 33 percent of Montana--the NEA dollars are competing with those sizeable state dollars.

I think that those conversations are still ongoing, by the way. Ralph Regula from Ohio, I believe, is still chairman of that Appropriations Committee, and Ralph is somewhat friendly to the NEA, too, but it is always a dilemma. You want to go where your friends are.

Jim Copenhaver:

I would like to talk about the middle *p* [politics]. It seems to me that in our nation's history, we have had very critical times--the Civil War, the Great Depression--when the political system almost came apart. I think we are in the same position now because I do not see the political will to face reality. Jim Stockdale, who was a prisoner for six years in a Vietnam prison camp, said he survived because he was a realist, and he knew that there was no Santa Claus and that it was likely he would not be home by Christmas but only when the war was over. We do not seem to have the political will and, in my view, California just proved again that personality wins elections. Will the political system come to the rescue of the country before we do any more damage to it?

Pat Williams:

Let me give you a brighter side to it. Americans clearly now live in the entertainment

generation. We want to sit and be entertained, usually on our sofa in front of the television; that is the reality of our society. We actually believe that the people we see on television are performing these heroic stunts. It is as if we do not think that they had a stuntman or that the film was created in a computer lab. My point here is not Arnold Schwarzenegger, who may turn out to be OK. Americans have a way of trusting things and waiting to see how they work out. If they do not work out, as is evident in California, they find a new way. Schwarzenegger may be all right, but he is a symptom of this odd way in which Americans consider their politics and their politicians.

When I was a kid growing up in Butte, Montana, it was a very ethnic, political town. When there was a political parade down Main Street, many citizens joined that parade, and there would be another 2,000 people watching from the sidewalks in that little six-block downtown. At a picnic for the Republican or Democratic Party, there would be 2,000 people. What happened? We got disengaged. Thirteen percent of us turn out for school-board elections.

About the crisis thing: I sometimes think it is just age on my part, but I have reached a point where I think things are so very different now. I would like to attribute that to my frustration because things are not the way they were, but I must say there is something deeper now. There is something wrong in the American connection to its own political future, its own destiny and the destiny of individuals working within our politics.

We have lost trust. For many years, about every 10 years, a national baseline poll was taken. There are a number of questions about trust. Do you trust your neighbor? Do you trust the banker, your priest, rabbi, or minister? Do you trust politicians, the government?

From about 1955 to the time that Jack Kennedy was assassinated, the "do you trust the government?" question had reached and stayed

at an all-time high. Here is the question: "Do you trust your federal government to make a positive difference in your individual life?" For a number of years, no less than 60 percent of the people said "yes." More people in those days trusted the federal government than trusted their neighbors. Today, less than 20 percent trust the federal government, and only a few more trust their neighbors. It is not good news. By the way, priests--and we understand that this is tragic--have sunk to an all-time low, but so have churches in general. There is clearly something wrong.

Finally, on that note, in my favorite cartoon, there is a big, tall dad with his little kid, and the dad and the kid are walking to school. You know they are walking to school because, in cartoons, the way they show that is with a strap of books slung over the kid's shoulder. They are walking to school in the snow up to the little kid's neck. His dad is a big guy, and the snow is only up to his calf. The dad looks down at the kid and the caption reads: "Son, quit your complaining. When I was your age, I walked to school in snow that was clear up to here." The dad is pointing at his neck!

Paul Minicucci:

I worked in the legislature in California for 13 years, and during my tenure, a study was undertaken by the revenue and tax committee in California that revealed two things. One was what Pat Williams said that the percentage of taxes in California had dipped down to the lowest percentage of gross state product since 1953. The second point was that if we had adopted the tax structure in 2001 that Ronald Reagan had proposed, we would not have a deficit. If those facts and figures are clear and undisputable, why are we not able to get this information out to people? What is blocking it? What do we need to do to get them to understand the reality of what they are doing to themselves?

Pat Williams:

I like politics, and I like people who run for public office. Most of them are very bright, honest, ethical and hardworking people. But most politicians abhor controversy, and because of that, America has a dearth of political leadership--and I do not just mean at the top, I mean at many levels.

We need leaders who have clear ways to explain this and offer challenges. If Americans are crazy about one thing, it is a challenge. We have a lack of political leadership. When Jack Kennedy had this absolutely--when you look back on it--crazy idea to go to the moon, he stood in front of a joint session of Congress and said, "We do not choose to do this because it is easy; we choose to do this because it is hard."

America responded; you all remember it. We were so proud that we all busted our buttons.

Well, we do not have much of that today. We need to lay out the facts for people, set out the challenges, and then figure out how to say to them, "Look, this tax increase will be used for these purposes, which 75 percent of you support, and we are not going to waste this money. We are going to use it for these purposes. We want to get this state or country going again, and we want to take care of these things. We can do it together; it's a challenge." Then you have got to say to people that if we had not reduced taxes, we would not have the huge deficits we have today. If taxes had not moved a bit up or down, if we had just left them alone, we would have no deficit. The deficit in Montana, for example, is eating us alive, and it is due to tax cuts.

I just think we need to say that to people. Now here is, as you know, the reason candidates do not do it. As soon as they start straight talk, and let me be bipartisan about this, whether you are Howard Dean or John McCain, when

...whether you are Howard Dean or John McCain, when you get on the straight-talk bus, the opposition has a field day.

you get on the straight-talk bus, the opposition has a field day. They turn every phrase against you. They claim you cannot win because you are mentally unbalanced--too liberal, a right-winger, or whatever it is--and they just chop you to ribbons if you get out there and say what needs to be said. Unfortunately, since we are the entertainment generation that sits in front of the television, does not turn out to vote or take a close look at the issues, we believe the negativity. It is cancerous in this nation, and I think that people are going to somehow figure out how to collectively insist on leadership. Or, once in a while, we may just be fortunate and have leaders appear in various offices around this country who can tell us the things we need to hear in a way we believe and who can challenge us to do better as a nation.

THE STATE ARTS AGENCY AS AN ELEMENT IN THE LARGER STATE CULTURAL POLICY CONTEXT

By Mark Schuster

Thank you for the opportunity to talk about a project we have been working on over the last several years with our colleagues in Washington state. What I am going to do is what my students always do on a final exam--redefine the question that is asked. I am not going to talk much about re-envisioning state arts agencies--I am going to talk about re-envisioning state cultural policy.

The Model for the Study

For approximately 20 years, my colleagues through the Council of Europe have been operating a program of reviews of national cultural policies in Europe. The concept underlying that program is to provide countries with an opportunity to reflect upon their de facto cultural policies. The way the program has worked is that countries that have participated have established a committee that writes a report attempting to document, to the best of their abilities, the cultural policy of the country. Then, the Council of Europe sends in a team of consultants who complete a second report, which is a reflection on the official report--a kind of evaluation. Actually, *evaluation* is too strong a term; the term *review* better reflects the process. Over the past 20 years, approximately 18 European countries have had their cultural policies reviewed in this way, and, consequently, the Council of Europe now has quite a library of information on cultural policy at the national level. That program has been so successful that some countries, as they have changed their policies, have actually gone back to the Council of Europe and asked to be reviewed a second time to see what the reaction will be to their changes in policies.

As we looked at that process, we thought it would be interesting to undertake a similar exercise at the state level in the United States.

Here, there are 50 state arts agencies and six jurisdictional entities with arts agencies. We would expect to see a considerable amount of variation among them having to do with the political culture, the agency's place in the political structure, and the different organizational structures of each. We approached The Pew Charitable Trusts about sponsorship of a pilot of this model in the United States, and we received funding to undertake a pilot study. That is when Anthony Radich mentioned Kris

Tucker, executive director of the Washington State Arts Commission, as a possible partner. I called Tucker and said, "You don't necessarily know that you need one of these, but I would like to pitch this idea to you." This was in November of 2001,

and she was intrigued enough to invite us to Washington. Tucker convened approximately 12 agency representatives from various cultural agencies in the state of Washington. We told the group that we would like to map the state-level cultural policy of the state of Washington. When we used the metaphor map, we did not mean where the institutions are located geographically; what we meant was the identification of the policy terrain and what it looks like when you draw your boundary--not around the state arts agency but around all of the agencies that are involved in state cultural policy. Our hypothesis was that, as our colleagues had found in Europe, we would discover that there were activities and programs going on that might well be considered cultural policy in many different corners of state government. We thought it would be interesting to make what was implicit in state cultural policy explicit--and to make what had been indirect direct. Then we could ask, "Is this the cultural policy that one would create if one were to do it from scratch?" We engaged in this inquiry not because we thought it was a good idea to have

We thought it would be interesting to make what was implicit in state cultural policy explicit--and to make what had been indirect direct. Then we could ask, "Is this the cultural policy that one would create if one were to do it from scratch?"

an established cultural policy for the state of Washington (or for that matter for any state) but because we thought that the exercise would raise a number of interesting questions and would stimulate an interesting policy conversation.

The state cultural agency administrators who were gathered that day in Olympia were a very interesting set--Kris told us that the meeting was the first time that group had ever been in the same room together. The Office of Archaeology and Historic Preservation, the Washington State Historical Society, the State Film Office, the Archives, the State Library, the Parks and Recreation Commission, the Washington State Arts Commission, the Humanities Council, and others were there that day. That attendance was, in and of itself, very telling. They challenged us: "If we understand what you are doing, what you want to do is something that is actually quite expansive. You want to take a relatively large definition of what culture is, and we encourage you to go look into all the nooks and crannies of the state of Washington." In fact, we did that and eventually engaged in dialogue with approximately 60 state agencies, offices, and programs. This wide range of entities included the Governor's Policy Group, the Blue-Ribbon Arts Taskforce, the Washington Reading Corps, the Heritage Caucus of the State Legislature, the Washington State Arts Commission, and the Washington State Historical Society. We also met with representatives of the Department of Agriculture, the Department of Natural Resources, the Department of Transportation, Washington state colleges and universities, and many, many others. Everywhere we went, we found offices that were engaged in one way or another in what might be thought of as cultural policy. The people we interviewed had not necessarily thought of themselves as operating within that rubric nor had they necessarily thought they shared affinities with the Arts Commission or with the Historical Society, but it became very clear in our conversations that that was, indeed, the case.

I would like to share a little aside on the phrase *cultural policy*. For those of you who have followed The Pew Charitable Trust's cultural policy initiative, you will know that when it announced its program, Optimizing America's Cultural Policies, several years ago, it was skewered in the press. The most vociferous commentators said, "We do not know what one of those is, but we surely know that we do not need one." As a result, Pew changed the initiative's title to Optimizing America's Cultural Resources and continued to fund, for a while, a series of projects on various aspects of cultural policy. Our project was among them.

Study Boundaries and Definitions

Our research team did not know how it would be received when it went into state agencies talking about cultural policy. We were not shy about using that phrase, and the response was very interesting. What are some of the things we ran into? We ran into questions such as: "What is state cultural policy?" "What are the boundaries of culture?" "What are the boundaries of policy?" "What are the boundaries of the state?" But after the initial surprise, we found that people were ready to engage us around the theme of cultural policy and to see their own initiatives under that rubric.

With respect to the term *culture*, we took a broader definition than just the arts. What we looked at was the combination of what might be called *arts policy*, *heritage policy*, and *humanities policy*. As we got out into the field in Washington, we discovered that we also needed to talk about the cultural policy of the land-based agencies, which are increasingly realizing they have cultural resources that they own by happenstance or by circumstance. The Parks and Recreation Commission and the Department of Transportation, to take but two examples, have stewardship responsibilities for important cultural resources. We also realized that we had to talk about the interaction of the cultural policy of the state with the cultural policies of the Native American tribes. There are 29 federally recognized tribes in the state of

Washington, all operating as sovereign governments in parallel with the state government. This became a very important component of our work.

Although we had debated the question, we did not include sports in our study. There are certainly affinities between the arts and sports, and there are countries where sports policy is considered part of cultural policy. We also had to draw some boundaries around what to include in the cultural offerings in the education area. We decided to include those attributes of the state university system that were publicly oriented and extracurricular. For example, art museums that were located at state universities could be thought of as state art museums, even though they were not standing alone outside the university structure (in Washington, they are increasingly moving in this direction). We did not include all of the arts and humanities programs in the state university curriculum. We decided such curricular activities were outside the boundary of what we were considering. Taking all of this into account, we asked,

"What does Washington's cultural policy look like when we add all these pieces together and lay it out for analysis?"

We embraced the perspective that public policy is related to intentionality...

Prior to collecting data, we also had to consider the boundaries of public policy. We embraced the perspective that public policy is related to intentionality--what government is intending to do. We also began with an understanding that there are implicit policies as well as explicit policies. We are in a field that has been reticent to be explicit about policy, and it is our view that that ought to change.

Some have said that arts policy is (and should be) reactive rather than proactive. It is a stance the field has taken and is exemplified in the actions around the Mapplethorpe and Serrano controversies. Of course, Mapplethorpe and Serrano were not the first controversies the National Endowment for the Arts encountered in its grant making--there had been many such

controversies all along. If you read Michael Straight's biography of Nancy Hanks, Michael Straight's own essays, or other documents related to the history of the Endowment, you will observe a number of moments when the Endowment was called to task for various grants. What changed over the years was the defense that the Endowment was allowed to put into practice. In the early years, it would make a procedural defense, and its representatives would say, "Senator, we gave the grants according to the process that we had agreed upon," and Nancy Hanks would say, "If I find out that the process has been violated, I will be perfectly happy to go out and take the grant back. But we followed the process." It was not a conversation about outcomes. It was not a conversation about policy intentionality.

However, legislators have begun asking questions about outcomes: "Tell us what you are actually accomplishing with the money we are giving you, and if we see that those accomplishments are actually well documented and that we are moving in that direction, we can support it." This change in approach certainly occurred at the state level in Massachusetts, and I would be surprised to find out that it did not happen elsewhere. At this moment, this vein of policy thinking, based on accountability for outcomes, has become very important. Today's questions are: "What is the policy?" "What are your intentions?" "Where are you going with this project?" "What are the outcomes?" Elected officials and other public sector leaders consider that knowing the answers to these questions can help justify a particular public expenditure. They want to know that public value has been created--an echo of the work of Mark Moore in our preliminary readings for the symposium.

Another question concerning the boundaries of state cultural policy has to do with what the boundaries of state government are. One question we had to address was whether to include Native American tribes who are operating in a parallel government structure with sovereign elements. We decided to include them. Another interesting question was whether the

work of Humanities Washington should be included in this study. This organization is, arguably, promulgating state humanities policy, even though it is not a state agency--it is a 501(c)(3). Our answer to that was "yes"; we wanted to include its work and think about it as a colleague agency of the Arts Commission. The Washington State Historical Society is a hybrid--it is a 501(c)(3), but it is also a state agency that operates as a recognized trustee agency of the state. Though not a pure state agency in form, we included it. Thus, we looked at the entire range of organizational forms and considered them as being part of state cultural policy.

The Importance of State-Level Cultural Policy

State-level cultural policy is of interest--or should be of interest--for the following reasons. 1) Direct support for the arts at the state level, even with cuts, is probably a more important source of direct government aid to the arts than is direct support at the federal level. (This may be less true in the humanities and heritage, though, in both areas, there are significant expenditures at the state level.) 2) There is a move toward delegation, devolution and decentralization in government policy in general. These dynamics are certainly impacting cultural policy at the state level. As a result, those interested in cultural policy today need to understand how policy plays out at lower levels of government. 3) Cultural programs and projects are now being enlisted to pursue a wider variety of societal goals--economic development, tourism, intervention with youth at risk and the like. These are all goals that are much more likely to be pursued at the state or local levels than at the national level. As a result, we would expect to observe a concentration of this type of activity at the state level. 4) Finally, the public sector, at all levels, is faced with demands for greater levels of accountability and greater levels of effectiveness. We increasingly hear about the need for "informed" public policy and about the need to receive "value" for the public funds expended.

Findings

I now want to explain the conceptual map of state cultural policy that was prepared as a result of this research [see Figure 1]. The map is quite complex, but it reflects the functions of the wide variety of players in the state cultural policy environment. The state arts agency, which is in the oval at the left, does not work in isolation. Among the many influences on its policy making are the actions of sister state arts agencies in other states, so at the left is an arrow that says "mimicking sister agencies." In fact, a lot of what state arts agencies do is modeled upon the programs and policies of their colleagues. Also affecting their work are influences from federal and regional arts agencies. We found that one of the interesting things in Washington state was the degree to which federal influence--either through money or regulation or the dictating of program forms--actually affects large swaths of the cultural policy in the state of Washington. Put another way, these restrictions make it difficult for Washington state to create a cultural policy that responds solely to the needs and desires of the people of Washington. In the policy mix, one needs to ask, "Where are the things that are uniquely Washington, and where do they come from?"

There are obviously other governmental and nongovernmental factors that influence cultural policy, and these perhaps are freer to respond to state-specific interests. For example, the Governor's Office is involved in providing directives and information to the state legislature. In addition, the state has a set of non-profit organizations that function as policy agencies. We found two forms of these. There is Humanities Washington, which is a rough equivalent of the State Arts Commission, operating in effect at the same level of government. There are also organizations that might be called *policy surrogates*. Through these entities, the cultural agencies pass resources to address one or more aspect(s) of the implementation of cultural policy. Arts Northwest, a membership-based service provider for presenters in the states of Idaho, Oregon and Washington, would

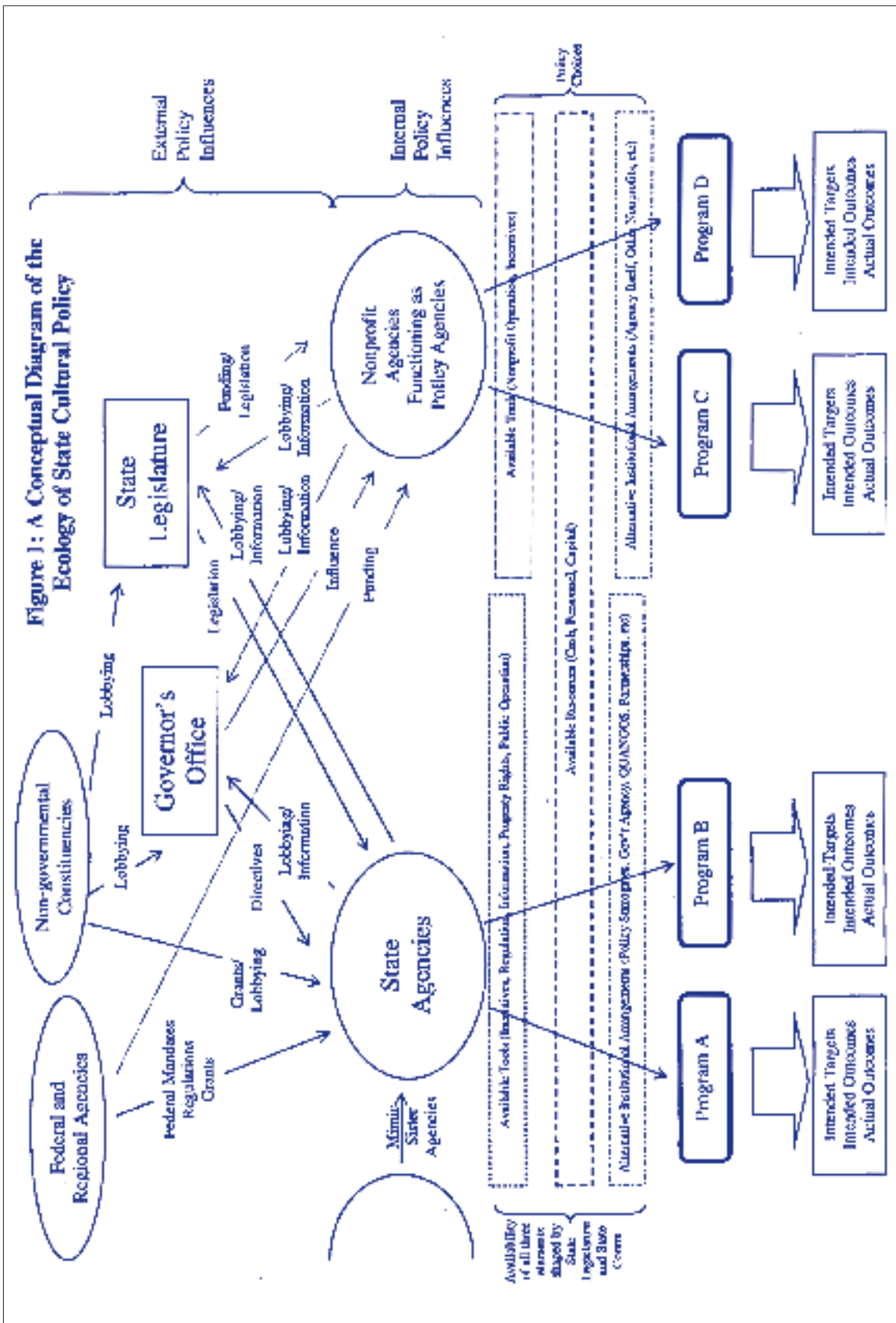
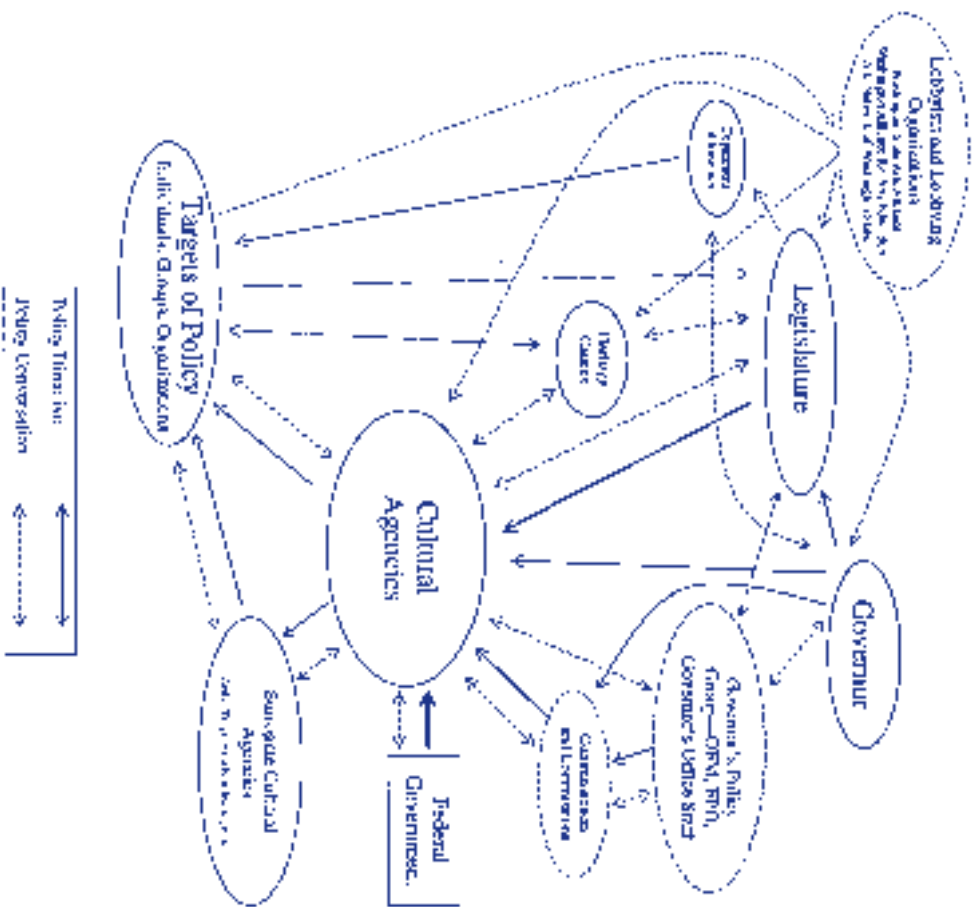


Figure 2: Lines of Communication in Cultural Policy Making in the State of Washington



be an example, and Western States Arts Federation is another.

Program-level decisions are made by agencies using criteria rooted in the sets of resources that are available to the state agencies. The agency has to consider what tools are available. Can it provide incentives? Can it regulate or not? Can it provide information? Is it in a position to change the structure of property rights? Does it want to be in the business of operating public cultural institutions? These are the generic tools of the state government, yet they are not all available to a state arts agency. For example, arts agencies generally cannot regulate, but they can provide incentives. However, they can and do operate certain programs and can certainly provide information to the field. But other state agencies have different sets of tools at their disposal, and one needs to think about those.

The agency also needs to consider the level of funding it has available to support programs and incentives and the resources it can attract to support personnel. The agency must also consider the parameters within which it must

To what extent does "what-if" thinking play a role in your decision process?

engage regarding the sets of institutional arrangements it will use. Will it operate as a government agency? Will it operate within a private model through a

501(c)(3)? Will it create some sort of quasi-autonomous nongovernmental agency? Will it enter into some sort of partnership among agencies or a public-private partnership? There are important choices.

Our research was directed to adding to the knowledge base of public policy theory. As such, we were most interested in learning the following from the agencies: What choices do you make? What choices do you feel you are able to make? Do you feel severely restricted within the choices available or do you feel as though you are actually making choices? What alternatives did you consider? To what extent does "what-if" thinking play a role in your

decision process? Do you design a program and then go back and think about how well the program met its objectives? We were interested in intended targets and intended outcomes, and we were interested in actual outcomes and unexpected outcomes. Those kinds of considerations informed the construction of the sets of questions we presented to those whom we interviewed.

Figure 2, titled *The Lines of Communication in Cultural Policy Making*, was revised once we got into the field--it looked a little bit different from our original theory. This is a much more Washington-state-specific diagram, and there are several things on it to which I want to call your attention [see Figure 2]. In the middle of the diagram, there is something called the *Heritage Caucus*. The Heritage Caucus is a group of legislators who are particularly interested in cultural issues. The Caucus is convened while the legislature is in session, and it allows representatives from the heritage-related cultural agencies to come to the table and present their plans and programs and to engage in discussion regarding upcoming legislation. We found it interesting that the Heritage Caucus retains that moniker, even though its purview is now much broader. Proposals to change its name to *Cultural Caucus* have not been successful.

Also on the chart is something called the *Governor's Policy Group*. Interestingly, the leadership of the Washington State Arts Commission rarely hears from this entity. In fact, the key position at the Group has been left unfilled for some time. In spite of the unrealized nature of this office, individuals with whom we spoke were very interested in the concept of a state cultural policy. They were, however, searching for ways to get a handle on it. Of course, such a policy would have its limitations, as the federal government is a very important initiator of state-level cultural policy.

I would now like to present an abbreviated summary of our findings. (The complete final report will be available from the Cultural Policy

Center at the University of Chicago in late January, 2004.) In our report, we list some 20 findings; I summarize only some of them here.

Washington state, not surprisingly, does not have a single articulated cultural policy. We could not go to any state in the United States and ask, "What is your cultural policy?" and have someone pull a document off the shelf and say, "Here it is." You could not do that in Europe, either, although there are now these Council of Europe sponsored documents that suggest that European countries have centralized and documented cultural policies. In Washington state, however, there are pockets of articulation, and, as policy theorists, we need to understand where those pockets of articulation occur and when and why they occur.

Our research indicates that policy articulation occurs at moments of crisis. If there is a problem--perhaps a perception that the state arts agency is lacking in some way--a formal review may be launched. In the case of the Washington State Arts Commission, a Blue-Ribbon Arts Taskforce was set up in response to a crisis of confidence, and documents were generated. We have also observed that crises, prompted by reduced appropriations to agencies, can force policy articulation. In our full report, we have an analysis of the documents that emerge from these reviews. The analysis concludes that the documents are quite ambivalent about setting out in new directions versus guarding the old directions. Generally, the finding is that it is very difficult to move away from historical precedent. Frank Hodsoll used to say, "It's history, plus or minus"--an appropriate summary of this phenomenon.

There are also pockets of articulation of cultural policy that occur in other interesting ways. The most interesting to us was that in the land-based agencies, people who had been trained in the federal government in the management of cultural resources had ended up employed by, for example, the State Parks and Recreation Commission. They brought models from their work in the federal government to bear at the

state level. That process is another kind of federal influence (although of a different sort) from the more direct federal regulatory influence.

State cultural policy can be implemented through a variety of organizational mechanisms. In Washington state, there is the Washington State Arts Commission, which is a government agency. The Washington State Historical Society is a trustee agency operating as a hybrid--it is a 501(c)(3) agency, but it also receives a large part of its budget from the state government and is operating the state history museum. The Office of Archaeology and Historic Preservation is a government department in the Office of Community Development, though there has been a long debate about whether this is the correct place for it. Some suggested the entity be placed in the Office of the Secretary of State. The point was made that the Secretary of State was a big proponent of historic preservation; however, reorganizing government on this transient fact has its limitations. Obviously, agencies want to optimize their environments by being located in different places, depending on who is there and what their sensitivities are--but is this strategy reasonable? Humanities Washington, on the other hand, is a private 501(c)(3) but exercises, in some sense, state humanities policy.

Another finding was that in an environment with weak central policy direction and limited resources, there is an incentive to implement policies through agencies that are seen to be relatively independent of the government. Such an approach should not be viewed as either a good or a bad thing; however, we found the extent to which some of these agencies are created to be independent quite interesting. At the county level in Washington state, there is a fascinating story related to this finding.

The King County Office of Cultural Resources, which is a county-level agency operating in all these domains, has been reorganized into a semi-private entity and is now the Cultural Development Authority of King County. Jim

Kelly, the Director of the Authority, considers this change necessary because it will give the entity access to different sets of resources and new freedom in its operations. For example, he can invest in real estate development projects that would benefit heritage work but also would support the arts through the provision of workspace. This approach has not been without controversy. Some have suggested that Kelly's job is, first and foremost, to extract as much money for the arts as possible from King County government. These people would not say his first and foremost job is to foster the arts and humanities in King County. One could imagine saying to a state arts council: "In this period in particular, your job, first and foremost, is to get as much money as you can from the state legislature. I do not care what you want to do. I do not care what your programs are. I do not care what your policies are; your job should be very single-minded."

In Washington state, there are very discernable differences in the ways in which arts policy,

"Where is it written that state arts agencies are in the business of giving grants?"

humanities policy and heritage policy are implemented--and this is very important. Some are more state-institution bound, some are grants based,

and, in between, there is project support. We asked the question, "Why is it that different types of agencies choose different mixes of program-support mechanisms?" In terms of state arts agencies, we asked, "Where is it written that state arts agencies are in the business of giving grants?" In fact, it is not written anywhere. Their authorizing legislation usually states that their charge is to foster support for the arts, and, interestingly enough, if we look at arts agencies, what we often see is that the flagship activities of those agencies are not grant programs but are actual projects that they have invented and run themselves. At the national level, I think of the Mayor's Institute of City Design at the National Endowment for the Arts. Such an institute was never viewed as an important part of the agency's mix of activities. A similar example for the Washington State

Arts Commission would be Centrum, which is a combination arts conference center, arts programming site, arts-education development center and artist-in-residence organization. This entity was created in cooperation with the Parks and Recreation Commission and the Superintendent of the Office of Public Instruction at an old army fort. The Centrum project is very different from the other things that the Washington State Arts Commission does, and, I would argue, one of its flagship activities. Of interest is the fact that now that Centrum has been operating for some time with state support, it has been re-characterized as one of the agency's grantees--it applies for grants like everyone else and is treated no differently. But the fact remains that Centrum was originated as an Arts Commission initiated project.

We also found that once something is perceived to be of historical or heritage value, it is easier to get it onto the state's cultural policy agenda. Legislators love heritage--the history of the state. Contemporary creative artwork is somehow perceived to be different. As a result, the closer cultural policy approaches the contemporary areas of the arts, the more difficult it seems to be to obtain a place on the state's agenda.

At the end of the day, the role of the legislature in defining cultural policy is relatively inconsequential in Washington. Yet, some decisions have been made that have affected things quite dramatically. For example, the Art in Public Places program, administered by the Washington State Arts Commission, is a legislative mandate that has important and long-lasting policy considerations.

In a situation with weak central policy direction and limited resources but with strongly committed individuals in positions of influence (as is often the case with cultural policy), there is an opportunity for those individuals to succeed in implementing limited cultural policy initiatives for targeted recipients. A very minor example of this is a previous Washington Secretary of State who was very interested in

heritage activities. Through his office, he was able to accomplish many things of benefit to heritage interests by attaching little advantageous items in various legislative bills. For example, if you register your boat in Washington state, you have the opportunity to make an additional contribution to the restoration of two historic vessels. We could not find out how much money was collected--nobody knew who wrote the checks--but this is a good example of ad hoc state cultural policy. Thus, in the area of state cultural policy, personalities can matter a lot. We found that entrepreneurs do very well in a non-articulated policy environment, something that should not be surprising.

Those interviewed in our study noted the importance of the Corporate Council for the Arts in Washington. The Corporate Council is a private, corporate-funded, traditionally organized group that raises money to provide support for arts organizations in King and Pierce Counties. Everywhere we went, interviewees stated that this organization was the area's 500-pound gorilla. They suggested we needed to take the organization into account in our research on state cultural policy. Without getting into the details of that organization and its relationships to cultural policy here, it raises the interesting policy question of how a large, high-profile organization can come to have what might be seen as an undue influence on state cultural policy and how the state cultural policy makers react to, account for, or complement its actions.

I want to close by reminding you that this presentation is a summary of a much larger report, and I encourage you to review that report in its entirety. I also want to note my appreciation for the cooperation and support of Washington State Arts Commission executive director Kris Tucker. I could have traveled to Washington and Tucker could have said, "You are out of your mind; I do not want to talk to you." Instead, she opened her office to us, she let us talk to her staff and we are very, very grateful for that. I hope we have not done too much damage by asking the questions that we did.

RESPONSE TO MARK SCHUSTER

By Kris Tucker

In theory, theory and practice are the same. In practice, they are not. In practice, my cultural peers do not necessarily see themselves as my cultural peers. As Mark Schuster said, our meeting about this project (in November of 2001) was the first time most of us had been in the room together, and, notably, not all of us were in the room. Those who know me probably notice naïve optimism about such things. I truly believe that my causes can best be advanced with your help, and I also believe that putting things on paper will give me new insights that can be helpful--or not. That is the danger. That "or not" was foremost in the minds of some of my cultural peers before that meeting two years ago and, I have to say, was reinforced when they reviewed the first complete draft this summer.

I am not privy to the comments those peers sent off to Schuster in response to his solicitation of comment on his report draft, but I know those cultural peers well enough to know that their concerns came in some specific flavors. All of those may be different ways of expressing a reticence to even talk about cultural policy and, behind that, a fear that this research project was an early stage of some kind of merger attempt--some kind of coalition attempt--that would be completed without anyone's approval or endorsement. There is that kind of outside cloud over our shoulder.

Of those flavors of concern, I would say that one flavor was accuracy. This concern was expressed by: "This is wrong, there are errors in this. Take out this page. Take out this chapter. Take out my name." Another flavor was interpretation: "Look at it from this perspective. It may have happened that way, but say it this way." Another flavor was apathy: "I am too busy. I am too important. This is too important. This doesn't matter."

There certainly are some legitimate factors here. In the past few years, some people were preoccupied by survival issues. There were agencies on that list that were threatened with extinction. Others were in transition, and, again, there were many flavors of that--leadership changes and space changes of a normal and abnormal variety. Enough said about that, but remember this was first launched about two years ago, and the world has certainly changed since then.

There are errors in the document. It is supposed to be an objective look, and that implies

I like the visualization of how cartographers see things...

distance. I suppose things always look different from afar, or at least we want to think so. I am a systems thinker. I really like maps.

I like looking at connections and landmarks and topography. I like the visualization of how cartographers see things and, even so--even with a map--I sometimes get lost. A person certainly could get lost in this document. This is, after all, a map. A map assumes that some roads lead off the page, and culture and cultural policy are linked across state borders through national and regional organizations like the National Assembly of State Arts Agencies (NASAA) and the Western States Arts Federation (WESTAF) and project initiatives like Lewis and Clark. They are also linked across a peer network that is quite strong, especially among the art agencies. There are some networks that are too small or too large for the scope of this particular project. Certainly, culture is not bound or written by geography.

Geography is a parameter in this project and, certainly, a factor in our work. This begs the definition of *culture*, something that our peers wrestled with in King County this year as they established their quasi-governmental agency. They also wrestled with distinctions of *public* and *private* and *tribal* and *nonprofit* and *commercial*--some of which can be seen as barriers to engagement.

In 1961, Washington Governor Al Rosellini saw that the arts were important to what he wanted to be known for in his term as governor. He also realized that the way things got done in government was to have an agency dedicated to the cause, so in 1961, the Washington State Arts Commission was formed. A few years later, the National Endowment for the Arts (NEA) was established, and it wisely realized that important work could be done by the states. If the NEA was going to give money to the states, the states needed to have a state arts agency to use that money, and a number of state arts agencies were born about then. When the NEA locals program was established, that led directly and indirectly to the establishment of local arts agencies across the country.

Cultural policy is not just about getting the money, nor is it about chasing policy and funding trends in the hopes of getting the money. But we do that. We chase money, and we document our success in financial terms. We develop partnerships for political or strategic advantage. We package our results in terms of performance measures and budget requests according to government priorities. Things become patterns and programs then expectations and, yes, policies. As Schuster says, policies are translated into action by programs. Over time, programs become policies.

Washington has alliances for cultural tourism; we are part of a 12-agency memorandum of understanding on cultural tourism. We are part of an interagency team on Lewis and Clark. I attend the weekly heritage caucus when the legislature is in session--I cannot afford to miss that. Thirty years ago, we established a partnership called *Centrum*, a partnership of parks, education and arts. Centrum of Fort Warden is known internationally. Indeed, throughout the preliminary readings for the symposium, there are many references to partnerships and collaborations and alliances. In my office, the key lament I hear about cooperation and collaboration is that we are so busy doing so many other things.

Change-management literature refers to a bias for action. I would say that, in state government, there is a bias for the status quo. There is competition among cultural peers for limited resources, including money, time and power. Taking on something new is likely to limit my capacity to meet current obligations, or so I fear. Of course, there is always the trust issue as well. When can and when should I trust you, my cultural peer?

What I hope for with this project is not that it will be 100 percent accurate and not that this map tells me what to do next. Maps are, after all, about finding your place, not planning your next step. Schuster admits this may be more useful for jurisdictions outside Washington than within. Like all research, this requires more research. But I hope that this map gives me and my cultural allies a better view of the landscape. Better yet, I hope this map gives us a way to talk about where and how we might better work together. I know you are a nonprofit, and I am a state agency. You have education reform to implement, and I have parks or school buildings to maintain. You have dozens of staff, etc., but I do believe that we need to be more intentional and less syllogistic. We are in this to make the world a better place, and that is why we are in this business--not to make a lot of money. What I will do with this map is to help with a symposium that is going to happen, work to phrase some key issues in this document that I believe are most important, distance myself from some of the findings, and help us establish discussions around this table and others. With any luck, we will better align theory and practice, policy and action.

POST-SCHUSTER/TUCKER DISCUSSION

Maryo Ewell:

Going back to the very first example you used, why is the public so concerned about the words *cultural policy*? Does it have kind of a hint of left of center? Does it sound top downish? What is the problem and does it matter?

Mark Schuster:

I am not sure it is the public that has had that reaction. Certain commentators have had the public ear, so to speak. The critique, to the extent that I understand it, is that cultural policy has *dirigiste* implications. In the first case, it was, "We do not want The Pew Charitable Trusts dictating what we do." I do not know if you know the folks at Pew, but that was not their intent at all. They were interested in fostering debate. A number of projects were funded under this initiative. The nature of what was published in the newspaper was from commentators like Hilton Kramer. They were saying, "We do not need to be told what to do." I do not think that that was what The Pew Charitable Trusts were trying to do, but it is a nice example of how things get framed in this field that we occupy--we try to avoid the question of what our intentionality is. I, for one, lament this, but I teach public policy; I do not run a state arts agency.

Jonathan Katz:

I think there is a resistance to any centralized policy in American life, and that is a very basic, integral part of our culture. We honor decentralized structures in our political decision making quite distinctly from other developed countries and European nations. Local decision making, individual decision making and private-sector decision making are distinctly different from wide-ranging national policies. This is reflected most notably in our education policy, which is decentralized, and in our tax structure. Our refusal to canonize our national treasures but give individuals the power to vote with

their tax dollars is where our cultural support goes.

Any suggestion that there is going to be a centralization of policy making in the cultural area is resisted not only in nomenclature but also substantially by the American public. From the very first, when the offer was made by John Smithson, a British citizen who had never set foot in the United States, to fund a national institution--a museum in search of knowledge--it was resisted and debated for 10 years by the American Congress before being accepted.

Mark Schuster:

Can I draw a distinction there? There is a difference between policy and intentionality and, especially, centralized policy and intentionality. The reaction to cultural policy is more a reaction to centralized policy than it is a reaction to intentionality. In fact, at the same time as there is a reaction against policy per se, the field is also being expected to be more intentional.

Barry Hessenius:

Jonathan Katz, just to play devil's advocate: From the Monroe Doctrine to current U.S. policy related to Cuba, this country has always espoused policies.

I would like to ask what you discovered in your study about the traditional barriers to the development of cultural policy besides ennui and lethargy--not enough time or resources? What were the traditional things that obviated against the creation of some kind of cultural policy in this situation? For example, did you run into the question of territoriality? I am all in favor of California creating a department of cultural affairs as long as the Arts Council is at the top. I would resist it if we were to be under anybody else. Did you run into that kind of thing? I was also interested in one of your conclusions in which the cultural agencies tend to believe that they do better at garnering state resources if they stay under the radar screen--invisible rather than visible--which I have heard in sever-

al quarters. This runs counter to another argument about the need for increased visibility. You must marshal your resources, so why do we not have any cultural policies anywhere?

Mark Schuster:

My first reaction to that goes back to a couple of points that Kris Tucker has already made. I do not think that you can answer questions like that from one case study, which is what this is, after all. What we envision would be to have an atlas of such maps. For example, you could look at a state where there is a cultural affairs commissioner who oversees a set of agencies and ask, "How it is different?" "Are the barriers to policy making the same?" "What would we see if we could make such comparisons?" Or what would happen if you were to look at Vermont, where the state arts commission is a 501(c)(3), and compare it to its sister state arts agencies?

What we envision would be to have an atlas of such maps.

I am a little reticent to answer the question without more information; however, I can say a few things. Some of the agencies would say, "We are so restricted in what we do because we have to run the public arts program, and the rules of that program are more or less static. There is not money available to us to do something different--for example, to create a second Centrum." Or the Office of Archaeology and Historic Preservation (OAHP) might say, "We are spending so much time conducting Section-106 reviews of federal and state projects that impact heritage resources that we cannot actually be proactive about furthering historic preservation in the state of Washington." This is interesting because, in this case, my critique, if you will, would be the opposite of my critique of the Arts Commission. The OAHP would desperately like to manage a grants program, and their ability to do so is actually tied to the amount of money that they receive, which varies widely as a function of oil leases on federal lands. That is where their money comes from to fund historic preservation activities.

Some years, they receive a lot of money and can run a grant program, thus allowing staff to be a proactive, policy-making staff--for a year. Then, the next year, they cannot because they no longer have the financial resources.

At the Arts Commission, the barrier against explicit policy appears to be history--status quo. It is tied up with the lobbying influence of the major institutions. Kris Tucker and I have debated why it is that the Washington State Arts Commission has adopted a tripartite division in its grants programs: institutional, organizational and project. The distinction is that the majors get into the institutional par, and they are, to a degree, protected; they remain there forever unless they really screw up. Then there is a second tier of somewhat smaller organizations. In the third tier, anyone can apply for projects. I view this structure as a way of satisfying the majors, assuring that they will receive a guaranteed portion of the grant pie and then be left alone.

Another way to consider this division is as a means of protecting the state's smaller organizations by guaranteeing them a portion of the grants budget. This is a different view of the same facts. Still, there is an idea that has developed in state arts agencies that it is the state arts agency's job to pass money through as quickly as possible, and that is what some of the arts agencies have geared themselves up to do. However, once you start doing that, you are stuck. It is very hard to get out of it.

Now, it is interesting to think about the times in which you lose your budget and begin to think about doing something different or, on the flip side, the moments that are few and far between when money begins to rain in. This has happened on occasion in some places. I am thinking of the arrival of the state arts lottery in Massachusetts, although there has been a long, complicated institutional history since then. When the arts lottery arrived, a new (second) state arts agency was created, and a completely different set of projects was put into place. The arts council did not run the new agency. For

the first time, the state was able to pursue two very different policies. Eventually, both sides came to appreciate what the other was doing, and when state budget problems forced them to be merged and taken entirely onto lottery money, both styles of programs (and both types of policies) were preserved.

I think moments of crisis are moments in which it is possible to think about making a break with history. Such moments present the opportunity to change or implement a program and set out in a direction that is not "just history, plus or minus."

Sam Miller:

I am curious. Anthony [Radich], in your remarks last night, you set the table, and one of the trends you talked about was privatization. Mark, I am curious about the relationship of the private realm to the public realm of cultural policy. In the work we are doing in New England, one project--as an example on cultural policy--involves workspace for artists. The project is directed by a coalition that involves the New England Foundation for the Arts (NEFA), the Massachusetts Cultural Council, the Lef Foundation, the Barr Foundation, the Fidelity Foundation, the Boston Foundation and the Boston Redevelopment Agency. I find that this kind of public-private partnership addressing policy acknowledges what has been going on, as you said, implicitly in a number of communities in terms of the influence of private foundations, community foundations and family foundations on cultural policy. In the West, there appears to be more emphasis on cultural policy making in the public realm and less visibility for such policy making in the private realm. However, I wonder, as we look ahead, if the class of foundation represented by the Paul Allen Foundations begin to play the role that, historically, The Pew Charitable Trusts have played in greater Philadelphia.

Mark Schuster:

I think that is a question more appropriately addressed to Kris Tucker because we did not look at the foundation sector. (We might have argued that that would have been another useful 100 pages of the report.) I do not have a quick answer, although I would say that it is interesting to look at the arts-in-education programs of the Washington State Arts Commission because a lot of the traditional-style programs there have been scrapped in favor of community-consortium grants. Kris Tucker can speak about that better than I can. It is a different model of how arts in education ought to be, and it involves a different set of participants who are coming to the table.

Kris Tucker:

I think it also points to the timing for this project. We started this two years ago, which makes this timely. It is a very complex time, and for an agency that has always measured

The venture capital concept and how best we could use that are other considerations.

On the other hand, we are positioned very well for some strategic partnerships that, I believe, are going to move us forward in some important ways. I do not think we can afford to be pessimistic, nor do I think we can afford to be complacent.

Your question, Sam, about foundations is critical in Washington state. There are major foundations in the state, some of which are barely funding the arts but are making some very important strides, in terms of initiative thinking. The venture capital concept and how best we could use that are other considerations. How do we bring that into our discussion? Ultimately, a foundation grant may not specifically be an arts grant, and the initiative may not be an arts initiative, but at least we are at the table. My hope is that this kind of work and this kind of thinking can better position us for that.

Jim Copenhaver:

Mark Schuster, if I can take what you do more broadly, it should not be a surprise that there is no cultural policy because there is not a tax policy in this country or education policy or anything else. We have a very messy form of government; we espouse free enterprise and subsidize the corporations. So why is it that we would think in the arts that we would have this nice, neat straight line?

Mark Schuster:

I accept your comment. But what we have done is created a thought experiment, which lets us take what we are doing and consider it as the reflection of an underlying policy. We can then ask, "Is this the policy we would design if we were going to go out and design it consciously from scratch?" This is, in a sense, the only way to think about implicit policy. Interestingly enough, there is a tradition of this type of thinking on the tax side. When he was Secretary of the Treasury, Stanley Surrey came forth and said that the United States needed a different way to think about all of the foregone taxes that were being offered through federal tax incentives. He created the idea of tax-expenditure analysis, in which there is an explicit documentation and estimation of the flows of foregone taxes. He would then ask that if we were to design a direct program that functioned in the same manner as the tax incentive did, would we be happy?

This is one way of representing what is going on with policy. What we are doing is bringing to the table a representation about which you might say, "Boy, that explains a lot of what we otherwise found very puzzling." Or, you might say, "No, there is a better representation." That is part of the discussion I have been having about the draft document with the people who have commented upon it. This is the conversation we should be having. Making explicit what is implicit has a value because then you can say, "All right, this is what we have got. Is this what we want to have?" It is clearest in the

tax realm because we have developed the tools to think about it in a more structured way.

Paul Minicucci:

What Mark Schuster was just talking about is the essential ingredient in what is valuable about this report. When you start talking about Mark Moore's analysis of public value, you get into a morass of trying to define the intentional basis. When you have an implicit or embedded policy, it is like trying to figure out a Rothko painting. Everyone sees it from his or her own perspective. When you start talking about value or outcomes without making something explicit, everyone gets the chance to decide whether it was successful or not successful, based on their interpretation of the embedded or implicit policy. This is why you end up with huge debates and arguments. For example, when Barry Hessenius and I were part of the START grant process, Mark Moore would say to us, "What you do is have cultural services and hire contractors (to deliver cultural services) called *arts organizations*." Since we do not have a policy, arts organizations say that no, this is not what you are doing. They would argue that we are the constituents of art organizations, not the people of the state of California. Your job is to create more money for us, not to create policies addressing the values of the people.

Mark Schuster:

Which loses sight of the notion of public value.

Paul Minicucci:

That is exactly right. When you do that, you end up not being able to link public value. The value of doing a mapping project is that you have got to make explicit what is embedded or implicit or the whole thing collapses.

Anthony Radich:

I do not believe that this country is genetically predisposed toward a decentralized cultural pol-

icy. We are in that position because we are so politically weak and so poorly organized as a coalition. Let me ask you: When was the last time you saw a headline stating that governor so-and-so won an election because of his/her cultural policy platform? When has cultural policy or cultural anything been a part of the larger political policy platform? There is not enough political capital in our system to make it something that can be exchanged and turned into policy and thus have currency in the political system. We are going to have this system unless we can find a different way of organizing. Centralized cultural policy does not have to be overly hierarchical and orthodox. Look at taxation policy. Although it is messy, it is certainly a strong policy center in the government conversation, as is education--but culture is not.

When has cultural policy or cultural anything been a part of the larger political policy platform?

Mark Schuster:

If we think we are all in the cultural sector, just imagine when a proposal comes forward for a tax incentive in the state of Washington. Who in the cultural sector takes it as their responsibility to investigate such questions, to estimate their impact, or to respond to them? Well, it is not the Art Commission's job, and it is not the Historical Society's job, and it is not the Humanities Commission's job. Whose job is it? In a system in which people are not thinking together about being a part of a cultural sector, that proposal is not going to get looked at except when it is too late. Then, the sector will have to fight back, as we document in one instance in our Washington report.

Such a problem will persist for a very long time because the responsibility is not located in a clear place.

Larry Williams:

Now that you have surveyed the landscape of the state of Washington as an example of the United States, look at Europe. What do you see that is different in those landscapes?

Mark Schuster:

A very clear difference comes in the organizational structure. In most European cases, you are looking at what is, essentially, a ministry of culture. Even England now has what is essentially a ministry of culture under a different name. That allows for different synergies among the components to work together during initiatives. This does not mean, however, that there are no other ministries involved in cultural policy. I was fortunate enough many years ago to have a post-doctorate in the French Ministry of Culture. You would think that the Ministry of Culture is running cultural policy in France. But at that point in time, it was documented that there were some two dozen ministries involved in cultural policy. Surprisingly, in this respect, European cultural policy is not so different. Cultural policy shows up in many different guises--in many different government agencies and programs.

What is different is openness to this kind of conversation, and partly this comes from the Council of Europe having taken up the cause. The Council of Europe project entailed two reports for each country, while in Washington, we had to combine both into one. It was not fair to go into Washington and say, "You do a report first; you come up with the resources." This was not going to happen. Second, in the Council of Europe, a country wanting to come into the process had to agree to a public debate at the end of the process--in front of the Council of Ministers in Strasbourg about the two reports and their implications for cultural policy in that country. Thus, your feet are held to the fire a bit. This process obviously garners publicity and leads to conversations in the home country about the way policy ought to unfold in the future. There is an openness to

conversation, and certainly, there is not an allergy to the phrase *cultural policy*. People in Europe will talk about that with no compunction at all. What we discovered was that, at the state level in the United States--at least in the state of Washington--public employees were not hesitant to talk about cultural policy and never once questioned the phrase. No one felt that it was an inappropriate conversation to have.

CONDITIONS AND OPTIONS FOR THE INNOVATIVE RESTRUCTURING OF STATE ARTS AGENCIES

By David B. Pankratz

When I initially agreed to The Western States Arts Federation's (WESTAF) invitation to make this presentation, I started out by asking several questions:

- What prompts the restructuring of state arts agencies?
- What processes are involved in agency restructuring—for example, planning, design, political mobilization, lobbying, and advocacy?
- What are the implications of restructuring efforts for agency missions and goals resource development and relations with constituencies, executive and legislative leaders, and various publics?
- Are there effective models for the restructuring of public agencies? What can be learned from these, and what can be changed?
- Are there keys to success? How is success measured? In the case of failed restructuring efforts, how is failure measured and explained?
- How can innovative restructuring initiatives be sustained amidst inevitable economic challenges and political shifts?

Sources of Knowledge and Models

To seek answers to these questions, I first examined the restructuring and revenue-enhancement strategies of state arts agencies in states featured at this symposium—Arizona, California, Connecticut, Oregon, Texas, and Connecticut. I also reviewed recent literature on state arts agencies, including the Pew-funded Policy Partners Project; the work of the Cultural Policy Center at the University of Chicago; the RAND research conducted for the Wallace Foundation's START initiative; and several National Assembly of State Arts Agencies (NASAA) publications, especially those documenting cultural policy innovations.

In addition, to place the restructuring of state arts agencies in a broader context, I consulted the extensive and growing literature on government innovation—literature that contains research on change in a wide array of public agencies. My hope is that by developing a clear understanding of this literature, state arts agency leadership will be able to better interpret their current and past efforts at restructuring. I also believe this contextual information will help generate new ideas about how state arts agencies might be organized in the future.

Several sources proved to be especially rich. One was the Alliance for Redesigning Government, located at Harvard's Kennedy School of Government. This entity supports the work of scholars such as Mark Moore and Alan Altshuler. The Center for Best Practices at the National Governor's Association was a good source of information on state agency initiatives, while the Ford Foundation's Innovations in American Government program features publications and case studies on innovation in states and localities. Finally, I am especially indebted to the ideas of NASAA's Kelly Barsdate, as expressed in *Supporting Cultural Policy Innovation: A Review of the Arts at the State Level*.

Historical Perspective

Systematic efforts to restructure and innovate in government are rooted in America's long history of experiments in democracy at the federal, state and local levels. From the 1970s through the 1990s, the corporate sector, stimulated by pressures to increase productivity and levels of performance, led the way in applying restructuring strategies. These included the introduction of management tools, such as Total Quality Management (TQM) and the Balanced Scorecard—an approach that measures the capacity for innovation and outcomes in financial terms. Over time, these and related concepts have exerted considerable influence on the planning and practices of organizations in the nonprofit and governmental sectors.

Prompts to Restructuring

In the public sector, specific events and conditions often have prompted agency restructuring. These have included:

- Fiscal pressures and the need to generate resources
- New expectations for service among traditional and/or new constituencies
- Interests in clarifying or extending the public purposes of an agency, as voiced by elected officials, interest groups and/or the general public
- Perceptions of public agency waste, inefficiency, mismanagement and/or irrelevance
- Ideological questions of whether state government should cede its involvement in certain activities to the private and nonprofit sectors
- The introduction of new technologies that have affected both intra-agency operations and communications with constituencies.

New Expectations

Whatever the prompt to change, public agency restructuring appears to have been motivated, in all cases, by growing expectations of public

...public agencies are no longer expected only to meet traditional expectations of honesty, efficiency and accountability.

accountability and a higher level of performance.

Indeed, public agencies are no longer expected only to meet traditional expectations of honesty, efficiency, and accountability. They are now expected to add

value to the public sector by being ingenious, innovative and creative problem-solvers.

Countertrends

In the midst of new expectations for public agencies to innovate, there are countertrends of note. Many associated with public agencies are fearful of undertaking restructuring innovations. Some are resistant to change or wedded to established protocols. The fears of others represent a rational assessment of how restructuring initiatives can be difficult, disruptive, and politically risky. These concerned persons ask:

- Who is to assume the risk of innovating?
- Who takes the blame for failed innovations?
- Who receives the rewards for innovations that are successful, especially because the effects of innovation may not be felt for years to come?
- Do public employees--for example, the executive directors of state arts agencies--have the training, temperament, or motivation to imagine and think through alternative scenarios for the future of their agencies?

"No" is the answer to the last question, at least from the perspective of proponents of limited government, who often prefer to outsource public agency functions to the private or nonprofit sectors. They tend not to respect or trust public employees, and they resist the expenditure of taxpayer-funded time trying to innovate or expand a public agency--even if the change could yield higher levels of performance and accountability.

Sources of Restructuring Innovations

Available research suggests that many kinds of individuals can be involved in or even lead an agency restructuring initiative, including: a) executive directors and agency staffs; b) governor-appointed commissions and boards; c) innovation entrepreneurs, in the form of individuals or citizens groups; d) independent advisory councils or task forces; and e) state legislators, governors and their staffs.

Research indicates that innovation spawned by middle managers in public agencies is rarely met with enthusiasm; however, policy entrepreneurs have been found to successfully initiate a change process with a key idea. State arts agencies as a whole, as well as statewide advocacy networks, are typically the catalysts for innovation. But networks, task forces and advisory councils have not always been effective sources of innovation. Some who analyze restructuring efforts contend that governor-appointed advisory council and task-force members should play primarily a scaffolding role--a role limited in time, scope and function. By taking on this role, they do not become too closely identified

with an innovation related to a certain administration--an innovation that might subsequently be jettisoned by newly elected officials of different persuasion.

John Kingdon, in his classic work *Agendas, Alternatives and Public Policies*, talks about policy proposals that creep out of what he calls *primeval soup*, the work of policy communities. Policy communities are researchers, policy analysts, agency leaders and advisors who formulate and debate alternative scenarios for innovation, some of which, over time, when accompanied by political strategizing, make their way onto public and legislative agendas. The arts-policy community grew considerably in the 1990s and has increasingly served as a source of policy proposals, with implications for the restructuring of public agencies.

Definitions

A proposal for policy and structural change in a public agency, whatever its source, is one thing. But what are we talking about when referring to innovation in public agencies? Put simply, an innovation is both new and active, not merely a proposal. Mark Moore suggests that "an innovation is any reasonable significant change in the way an agency operates, is administered, or defines its basic mission." Innovations can lead, over time, to:

- New, more stable sources of funds
- Revised and newly targeted policies
- Expanded programs and services to traditional and new constituencies
- New organizational structures with greater effectiveness, efficiency, and responsiveness to constituencies
- A transformed organization with new governance structures, goals, programs and services.

How novel and significant, then, must the change be to qualify as innovative? Answers to such questions will not be offered here in large part because there is no one definition that fits all contexts. But stipulation of a working definition of *innovation* can and does make a differ-

ence in how public agency leaders think of, approach and attempt to implement change--whether it is to be incremental and internal or transformative.

A key consideration of restructuring must be a consideration of questions related to the beneficiaries of such an action. Questions that need to be asked include:

- Who are the intended beneficiaries of restructuring innovations? Is it public agency staff, legislators, the governor, the general public and/or constituencies?
- In what ways are the beneficiaries of restructuring projected to benefit from the action?
- What stake does each potential beneficiary have in the success or, in some cases, the failure of an innovation?
- Is there a felt or expressed need for restructuring from influential quarters?

Restructuring efforts that do not wrestle with these questions, the research indicates, are not likely to succeed or be sustained.

Context

Whoever is the intended audience or beneficiaries of a proposed innovation or restructuring, context is key. Kingdon talks about policy windows of opportunity, and it is certainly possible to talk about innovation windows of opportunity. When considering these windows, the following questions should be asked:

- What is the nature of the window of opportunity?
- How is the window shaped by past, current and projected conditions in the political, economic and budgetary environment?
- Which factors bode well for a restructuring initiative and which factors mitigate against it?
- Where is an agency in its life cycle?
- What statutory, legal, budgetary and federal and state requirements can restrict the potential for innovation?
- Are there champions and adversaries in restructuring? What events could intervene to

subvert the process, including massive budget deficits?

- What is the worst-case scenario?

Innovations in Times of Crisis

Research suggests that innovations undertaken to secure the survival of a public agency--for example, in times of crisis spawned by targeted or across-the-board budget cuts--tend not to succeed. Exceptions are those initiatives that are crafted as part of a broader, collaborative restructuring of state government, with overarching goals for a number of state agencies.

"Useful ideas can only take root when the need is unmistakable, when the overall policy environment is fertile, when the necessary catalysts (both internal and external to the arts community) are ready and able to take action, and when the necessary resources to solve a particular policy puzzle are available."¹

Support for Restructuring Innovations

Innovations by a single state agency often benefit from precedents within a state or through an agency's participation in a national network. State arts agencies appear to have many advantages along these lines. Many state-arts-agency innovations, as Barsdate notes, have been "informed by the shape, successes, and failures of other states with similar initiatives. To secure such information, policy catalysts make extensive use of pre-existing mechanisms to identify, track, share, analyze, and extend innovation."²

Examples of support mechanisms for state arts agency restructuring initiatives include:

- The National Assembly of State Arts Agencies (NASAA), which acts as a policy network, knowledge broker, think tank and learning community for state arts agency leaders
- Regional networks, such as the New England Foundation for the Arts (a research hub on the creative economy) and WESTAF (this symposium and its published proceedings are an extension of WESTAF's past initiatives in arts policy)

- Policy makers' affinity groups, such as the Cultural Policy Working Group of the National Conference of State Legislatures
- National convenings of arts leaders, such as Americans for the Arts and Gantmakers in the Arts

■ Consulting firms that, by virtue of working with numerous clients nationally, can identify and spread best practices to state arts agencies in areas such as benchmarking and assessment, leadership development and evaluation

■ Journals and publications--Grantmakers in the Arts' *Reader*, NASAA's *Notes*, the Americans for the Arts' *Monograph* series, American Assembly on-line reports, Center for Arts & Culture publications, and the *Journal of Arts Management, Law, and Society*

■ Repositories of information, most notably the Cultural Policy and the Arts National Data Archive (CPANDA) at Princeton University, an interactive digital archive of policy-relevant data and statistics on the arts and culture.

Readiness for Innovation and Environmental Constraints

Readiness for the pursuit of restructuring innovations depends on, to a large extent, the goals and priorities of individual state arts agencies. As Barsdate states, "Some state arts agencies have boldly embraced their roles as policy entrepreneurs, actively encouraging the adoption of new ideas and taking steps to shape the policy environment so that it supports further innovation. Others . . . emphasize the implementation of existing policy to a larger degree."³

All state arts agencies, in their own ways, are constrained in restructuring efforts by a variety of environmental conditions, including:

- The national economy and state revenue and expense patterns
- Constitutional or statutory limitations on the growth of budgets of state agencies and the institution of term limits for elected officials
- Devolution--the transfer of policy and spending authority from federal to state and state to local governing bodies

- Perceived alignment between the goals of arts policy and those of the broader public policies of the state
- Relationships between the state arts agency and other state agencies, such as humanities, history and historical preservation, education, film, tourism, economic development, and health
- The engagement of foundation and corporate communities with the state's cultural agencies
- The efficacy of statewide cultural advocacy networks
- Perceptions of the appropriateness of government funding for the arts
- Leadership turnover among legislators and their staffs, governors and their staffs, trustees of state arts agencies and state arts agency staff
- The level of accord among a state's diverse arts constituencies--professional/amateur, large/small, urban/rural, and emerging/established.

Designing and Implementing Restructuring Innovations

Even with attention to issues of timing, leadership, definitions, beneficiaries, contexts, support systems, readiness, environmental constraints and windows of opportunity, any agency-restructuring process must be explicitly designed and implemented. Common sense suggests that pre-planning would be key to any kind of effective restructuring process. Pre-planning involves careful definition of objectives and strategies and, at the very early stages of the process, a lining up of a defined set of champions and advocates.

Some researchers contend that extensive pre-planning can actually mitigate against a key element of restructuring success--namely, making room and opportunities for new constituencies to add their voices and ideas as the restructuring process evolves. All, including new voices, must have a sense of ownership of the process and a stake in its success. Any change effort needs a steady influx of welcomed, committed and rewarded new friends.

This point is part of a developing research-based compendium of indicators of success and best practices in agency restructuring. When Alan Altshuler of the Kennedy School of Government asked successful innovators how they surmounted the considerable obstacles to public sector restructuring, he found that they:

- Proceed incrementally
- Act to alleviate problems that are widely recognized as urgent--not just the survival of an agency
- Are adept at explaining the connection between an urgent problem or need and agency restructuring
- Are close to their constituencies and the broader public and can count on them for positive endorsements and messages to political leaders
- Secure positive messages from independent sources, such as the media
- Are skilled at building networks of champions who are encouraged to voice their views and whose advice is often taken, for which they are strongly credited
- Are open to multiple sources of feedback because they recognize that innovation is a continuous process of learning and adaptation
- Are tenacious, committed and optimistic in responding proactively and creatively to setbacks that will inevitably occur in incremental restructuring processes.

Measuring Success

Is it possible to measure the success of a public agency restructuring innovation? If so, how can this be done? Mark Moore, as part of his thinking on public value, writes:

In the Public Value Scorecard, the ultimate value to be produced. . . is measured in non-financial terms. Financial performance is understood as the means to an end, rather than an end in itself. The end [of the Public Value Scorecard] is denominated in social terms . . . and desired aggregate social outcomes. The public value score card focuses attention on productive capa-

bilities for achieving large social results outside the boundary of the [agency] itself. A [public agency] should measure its performance, not only by its ability to increase [public dollars], but also its ability to strengthen the [sector] as a whole.⁴

Options for State Arts Agency Restructuring

The discussion to this point provides, I hope, some criteria for looking at past, current and perhaps future options for restructuring state arts agencies. Following is a continuum of options that state arts agencies might consider in deciding whether and in what directions to restructure themselves. The options are a continuum, ranging from simple alliances to the creation of new agencies.

Program, Planning, and Policy Alliances:

- Issue education for policy and political officials--the structuring of dialogues among state-arts-agency leaders and consultants with, for example, mayors, city council members and school board members about the value of the arts in communities and institutions
- Statewide networks to achieve policy goals--the creation of infrastructures by state arts agencies, such as alliances for arts education, assemblies of local arts agencies and specialized service organizations for arts disciplines, cultural groups and key constituencies to help set and implement new arts policies
- State frameworks for local policy--state legislatures' establishment of locally centered policy frameworks around issues, such as the creation of cultural districts, the establishment of local option taxes to benefit the arts, or the authorization of local bond issues for cultural facilities
- Issue-oriented, cross-agency policy coalitions--multi-agency collaboration in specific policy areas--for example, state-arts-agency work with state departments of education in the articulation of arts education standards for curriculum, teacher certification requirements and high-school graduation requirements in the arts for students
- Strategic grant making--the tying of grant giv-

ing by state arts agencies to requirements for grantees to engage in long-range planning, to establish strategic partnerships and/or to evaluate outcomes in areas such as increased community participation and sustainability.

Long-Range Program Development and Policy Partnerships

Long-range program development and policy partnerships tend to have goals such as: a) the preservation of cultural resources; b) expanding access to those resources statewide; and c) building communities through strengthened cultural resources. They often involve joint cooperation with multiple cultural agencies--some public and others nonprofit.

Financial performance is understood as the means to an end rather than an end in itself.

Maine

One example is The New Century Community Program, a collaboration among the Maine Arts Commission, Maine Historic Preservation Commission, Maine State Library, Maine State Museum, Maine Historical Society, Maine State Archives and Maine Humanities Council. The Maine Community Cultural Alliance, a private nonprofit advocacy organization, worked with the partners to make a proposal to the state legislature in 1999.

The program secured \$3.2 million in 2001 and \$1 million in 2002. At the conclusion of 2002, the Maine legislature, acting on its own, approved a 21-percent increase in program funding. In its first year, New Century distributed \$2.3 million in grants statewide and generated \$9.8 million in matching funds and in-kind assistance. A total of 420 grants were awarded statewide, while the remaining funds were spent on direct services to Maine communities.

Challenges the program faces include occasional slumps in legislative funding, reflecting the state's challenged economy, and the fact that the seven collaborating organizations receive no overhead for their administration of the grants

and direct-services programs.

Increasing Public Investments in Culture

Arizona

Some initiatives involve direct revenue generation through an existing mechanism, such as line-item additions or the re-direction of existing resources to arts and culture purposes. With Arizona's ArtShare, legislative allocations are directed toward building an endowment fund for arts agencies. A key outcome has been \$6 million in endowment appropriations from the state since 1996, \$1.5 million in non-designated gifts and pledges, and \$20.9 million in designated gifts to endowments or specific arts organizations. ArtShare grants support arts education and outreach programs and augment capital reserves for mid-sized arts organizations. The initiative has had difficulty of late securing non-designated funds from corporate donors, due in part to corporate buy-outs and changing leadership that have reduced corporate ties to ArtShare. Another challenge was born of the lack of management funds attached to the program, leaving fundraising and promotion functions in the hands of volunteers.

Florida

The state of Florida has utilized an existing funding base and corporate filing fees as a new source of funding for the arts and culture. The Cultural Institutions Trust Fund, administered by the Florida Division of Cultural Affairs, is designed as a dedicated and sustainable public funding source for large arts and culture organizations committed to excellence in their programming and community services. Key outcomes of the initiative are: a) \$12-\$16 million in funds for the arts and culture; b) a lack of competition for funds between large and small arts organizations; and c) a doubling of organizations receiving monies from the Fund. Among the Fund's challenges are fluctuations in the fees generated on an annual basis and the perception of higher fees dampening business development in the state.

Decentralization

Indiana

The Regional Partnership Initiative is a decentralized cultural development strategy instituted by the Indiana Arts Commission (IAC) and the Indiana General Assembly in 1996. The Partnership was designed in collaboration with local arts agencies and community foundations. Its outcomes include: a) the movement of arts policy and decision making closer to arts consumers and taxpayers; b) greater equity in distributing state funds for the arts; and c) development of a strong network of local partners to assist the IAC with statewide communications, capacity building, planning and research. Additional outcomes are the delivery of core services to communities in all Indiana counties--needs assessment, planning, grant making, information and referral services, and technical assistance. Early challenges centered on the adjusting of the IAC to the loss of its central role in grant making. Ongoing challenges are the loss of recognition and visibility of the IAC.

Re-organization around Public Purposes

Following the "culture wars" of the early 1990s, the American Assembly called for the re-organization of public arts agencies around public purposes and in ways that meet the needs of the broad spectrum of Americans. The recommendation was based on premises that the arts uniquely:

- Help to define what it is to be an American
- Contribute to the quality of life and economic growth
- Help to form an educated and aware citizenry
- Enhance individual life.

... the American Assembly called for the re-organization of public arts agencies around public purposes ...

These ideas were rooted in a broad conception of the arts as comprising the nonprofit arts, the commercial/for-profit arts, and the voluntary or avocational arts. The Assembly saw each of these sub-sectors as inextricably linked and

interdependent and called for public and private arts policies that encouraged and rewarded collaborations among all elements of the arts.

This model of restructuring has not yet been attempted, though the Ohio Arts Council approximates it. There are still no outcome data stemming from an Assembly-inspired experiment. There are three major reasons why no such initiative has been undertaken: a) traditional reliance on public funding systems has centered on arts disciplines; b) skepticism about the artistic integrity of the commercial arts; and c) the lack of specificity on the Assembly's part about how an agency centered on public purposes might structure its policies, systems, and operations.

Creation of a New Agency

In the late 1990s, the British government consolidated a number of separate agencies into the Department for Culture, Media, and Sport. The Department was charged with directing its activities to enhancing the creative industries of the nation, to work on an ongoing basis with the Creative Industries Task Force, and to work collaboratively with the Department for Education and Skills and the Department for

Trade and Industry. Through this initiative, creative sector policies became an intersection point for policy agendas relating to labor, education, and the arts and culture. In implementing the new structure, there are no boundaries separating the nonprofit and commercial arts and no limitations on the types of organizations, including commercial firms, eligible for public support. The main criterion for funding is projected contributions to the nation's creative economy. This restructuring process is an example of top-down policy making, in which a leader in government--in this case Prime Minister Tony Blair--champions a particular cause and sees it through the agenda-setting process. There is no independent data to date on the outcomes of this initiative. Whether

The main criterion for funding is projected contributions to the nation's creative economy.

Whether

such a top-down approach would be well received in a United States that is committed to participatory democracy is an open question.

Conclusion: The Need for Documentation and Evaluation

The previous section outlined examples of past restructuring efforts and pointed to how state arts agencies might seek change in the future. The historical examples, in most cases, were able to reference at least some outcomes from these initiatives. This information is fine as far as it goes. But if state arts agencies are to learn about what works and what does not work in agency restructuring and are able to act in an informed manner, they and their supporters and champions must be committed to the evaluation of restructuring initiatives.

Such evaluation should focus both on process issues and outcomes. An important starting point is the assessment and benchmarking of an agency prior to the commencement of the restructuring--its context and environment, resources and assets, mission and goals, policies and programs, and constituencies. This scan can also be a vital element in the pre-planning of restructuring and can set measurable outcomes in areas such as:

- Resource generation
- The reach and effectiveness of new programs and services for constituencies
- Agency governance
- The effectiveness, efficiency, and responsiveness of new agency structures.

Evaluation at this stage would also establish metrics for measuring progress made in these elements of the restructuring process over time, according to established benchmarks.

Emphasis on process issues should involve documenting what actually happens in designing and implementing an agency innovation. This step would involve capturing the negotiation of a vision and goals, the building of a network of champions, efforts at lobbying and political

persuasion, and the evolution of policy and legislative documents.

Evaluation at its best is iterative and formative. Data generated by an evaluation must be timely, shared internally--and, in some cases, externally in order to facilitate internal review; prompt course correction; and secure the ongoing commitment of established and new champions and supporters of the restructuring effort.

The outcomes-evaluation phase entails the interpretation and measurement of qualitative and quantitative data gathered through a broad range of methods--for example, document review (including budgets and financial statements), observations, interviews with restructuring stakeholders and skeptics and surveys of innovation leaders and constituencies. Measurements would utilize the metrics and intended outcomes established at the early stages of the initiative.

Findings may also be placed within a theory-of-change matrix developed to account for the why of change and related to a program logic model designed to understand the level of alignment among the goals, resources, activities, and outcomes of the restructuring effort. Comparative research on the individual restructuring initiatives could be conducted as well.

The interpretation of evaluation results at the outcomes phase is also ideally an iterative process. The scheduling of formal meetings between evaluators and innovation leaders is an opportunity to catch any errors in internal and external reports and, if need be, to re-emphasize specific points.

The reporting of evaluation results can be: a) internal, usually with the full report going to key restructuring leaders; and b) external, with an executive summary disseminated broadly to stakeholders, constituencies, the governor and legislators and their staffs, other public agency heads, foundations and corporate philanthropists, the state-arts-agency field and media.

To be sure, few conclusions in evaluation reports by themselves can be generalized to other state arts agencies. There is no one size fits all concerning restructuring innovations. Each context is unique. But if formal evaluations of the restructuring initiatives of state arts agencies increase, researchers will be able to identify and state arts agency leaders will be able to act on learning about cross-cutting factors in multiple states that seem to be associated with the potential for restructuring success.

¹ Kelly Barsdate, *Supporting Cultural Policy Innovation* (Philadelphia: The Pew Charitable Trusts, 2001)18.

² Barsdate 14.

³ Barsdate 18.

⁴ Mark H. Moore, "The Public Value Scorecard: A Rejoinder and an Alternative to 'Strategic Performance Measurement and Management' by Robert Kaplan (Balanced Scorecard)." (Cambridge, MA: Hauser Center for Nonprofit Organizations Working Paper No. 18, John F. Kennedy School of Government, 1990)5.

RESPONSE TO PANKRATZ

By Chris D'Arcy

David Pankratz's presentation is a real springboard for why we are all here. He talked about the factors that might lead to the restructuring of the state arts agencies and raised several important questions. Why would you do it? Do you have a vision? Do you have goals? Are you trying to broaden them? Are you trying to bring sharper focus to your work? What is happening with your resource allocation? Do you need more? Most of us do. Are we looking at alternative strategies? Most of us are. Do we see new opportunities that we immediately need to seize, or should we move on?

I have found that in Oregon, at least during this political and budget environment, if you do not see and recognize opportunities and move on them right away, they may be gone. That was certainly the case with our cultural trust.

Many of us are talking about constituency development or arts and cultural participation. What are we doing there? Are we responding to field input? Is this causing us to restructure our work? Are we trying to broaden the stake-

While you need other cultural partners, this is a field that deals well with change, and my sense is that the arts constituencies can move a cultural agenda forward.

holders with whom we are working? Is this also causing us to change the way we operate?

I think, most importantly, that many of us are dealing with external factors. Governors-

lack of governor support, new governors and new opportunity. Legislative relationships--are they there, and are you trying to cultivate them?

There are methods of going about this potential restructuring. There is government intervention--the positive and negative kind. Is the motivation for change coming from within the agency? Kris Tucker really hit the nail on the head with her comment about the bias for the status quo. That is an issue we should keep on the table for the rest of our conversation.

Many of us are responsive to external factors as we look to changing ourselves. Budget crisis--this crisis is everywhere and is engulfing us. There are changes in leadership on the gubernatorial level and in legislatures with term limits. There are revolving chairmanships of state arts agencies, changes on the national level and changes in local government. Government restructuring--this is something that has probably happened less in Oregon but might be an interesting notion for us to consider. What is happening within state government? Are we seeing collaborations, consortiums, community solutions and multiple-agency solutions to problems? Where are arts and culture in all this?

There are also other crises to consider, including natural disasters, education problems, SARS and international external factors.

Internally, I think all of us are looking at increasing resource development. Even though many of us are adhering to the status quo, I believe that within the cultural sector, the change agents are coming from the arts community. While you need other cultural partners, this is a field that deals well with change, and my sense is that the arts constituencies can move a cultural agenda forward. Do you seek out new collaborations, such as cultural partners as we have in Oregon? Are there partners in tourism, economic development, education or international relationships that you can foster for your organization?

David Pankratz raised a couple of interesting points on the expectations for change. It seems as if the status quo is never expected in our field. People are constantly looking for new developments, new ways of solving problems leading to ingenious solutions. I really loved the way he described why we do not innovate as much as we can. Obviously, some people are resistant to change. I do believe there is leadership in this country and field; we are seeing some of the fruits of that leadership with a number of these innovative cultural policies.

The fear of the unknown is both a good thing and a bad thing. It is exciting--similar to the exploration of the West. Those of us who were not native to this region came here for a reason. It was exciting, thrilling and dangerous, but look at what has developed since we joined the native people and began our work here.

We are now in year six of a cultural plan, and it remains a work in progress. We have had many great results, but there is a great deal of regular work that one has to put aside to make any sort of change agenda move forward. I think that Pankratz's question, "Who assumes the risk for the change, who assumes the risk for the innovation, and then who either takes the blame or reaps the rewards?" is a great question. I have

been on both sides of that question. Who really prompts the innovation? I would like to think, at least in our case, that we prompted it ourselves. Yes, we had an authorizing environment, but someone has to want something different, want something more and want something better in order to move something forward.

I would like to offer my own observations for what is needed to make something different and better. Most important, I think you need critical mass to leave the status quo, and that may mean putting aside some of your ongoing work so that you can develop an agenda for change. I think leadership development is essential--whether your own state arts agency has a path for leadership development or not--to create any sort of a real plan for change. You need leadership within the state arts agency, the broader cultural agency environment, and, most important, you need external leadership. We like to call them *grass tops* in Oregon. It is not necessarily your grassroots but your community leaders who will help move an agenda forward.

I think you also need to have a clear vision, and you need to anticipate more than change. What are you trying to achieve? What are the obstacles? Or, you need a clear process for vision development. I agree that you do not need too much pre-planning. As my former policy advisor to the governor said to me during the months remaining in Governor John Kitshaber's administration, "You build enough process to get your people in line, and I will have my leader there to help you. The clock is ticking, and keep an eye on it." I agree completely with Anthony Radich's assessment that survival is not a persuasive argument. You either need that vision, or you need the process for developing one.

By now, many of us understand that a deep understanding of the realities of our environment is critical for moving any sort of a change agenda forward. The current political realities in Oregon are different from five years ago. Fortunately, we developed our cultural trust before Oregon's economy declined considerably.

In short, you need a political and economic reality check, and then you need to make sure that you have either the authorizing environment to move your work forward or a plan to develop it. To move a statewide cultural agenda forward--and that is what we were trying to do in Oregon--you need a gubernatorial authorizing environment, a key legislative authorizing environment, and some degree of public support or you are going to be very challenged.

POST-PANKRATZ/D' ARCY DISCUSSION

Julia Lowell:

One of the issues I have heard discussed during these meetings is grant making and how central it should be to a state arts agency's identity. If there is such a notion--and it is certainly my sense that state arts agencies need to move away from grant making--how can they do that in the face of a dual problem of needing to provide grantee and legislator incentives? With respect to grantees, you can give them all the technical assistance in the world, but what they really want is money. With respect to legislators (at least in the short run), they want the arts agencies to distribute funds in their districts so they can justify their support for the agency budget. I am curious about whether your literature search turned up any ideas on how to transition away from grant making.

David Pankratz:

I believe grant making will remain a central function of state arts agencies. However, in many respects, grants are already less central to the work of the agencies. Many state arts agencies are decentralizing their granting functions. With decentralization, communities gain greater autonomy over how they can use and/or distribute funds. At both the local and state levels, there is an emphasis on capacity building in areas such as board development, cultivation of new income streams and the building of endowments to help generate funds for the

future. All are geared to making arts organizations at least somewhat less reliant on grants in the future. This approach can play well with legislators who are often more interested in private-sector types of initiatives. Thus, in my opinion, the state arts agencies can and will retain a role in grant making, but there may be greater opportunities for them in the areas of capacity building and new income generation.

Organizations are simply not going to tell you what their capacity deficiencies are because, if they do, they risk not receiving a grant. Somehow, we have to find a way to preserve both.

Kes Woodward:

Financial exigency is something that our stakeholders often understand. In Alaska, for example, when we had a \$6-million-dollar state arts council budget in the 1980s, we were awarding grants

to organizations--sometimes as large as \$1 million. During that period, everyone fought like cats and dogs, and they never once felt that the state arts council was doing enough for them. Now that we have a budget of \$1 million, everybody understands that we cannot be primarily a grant-making agency, and there is greater cooperation and appreciation for the role of the arts council than there was 20 years ago.

Chris D'Arcy:

As David Pankratz pointed out, there are some examples of best practices in states that are currently using centralized services to build the capacity of arts organizations. There are some good examples of state-local partnerships that are designed to build organizational capacity; North Carolina and Oregon both have such programs. You asked the \$64,000 question, but I do think states--some more than others--have realized the implications of diminishing grant funds and have looked at ways to use their organizational expertise to provide value to those organizations in a different way.

Kris Tucker:

We have to be careful that we are not just chasing the money. I believe there are strategic alliances we can pursue. In Washington state, we are working on some exciting partnerships with national and state parks that make a lot of sense for participation in and access to the arts. They are very meaningful, and they are also interesting in terms of money that is available through these partnerships. However, if I chase those partnerships for the purpose of money, I think I am doing a disservice to our agency in terms of our long-term direction. I have to say, however, that distributing money is what my agency knows how to do. In addition, I have a number of staff members who have been at the agency for a long time--long enough that it is going to be hard to make changes. Do they know how to develop strategic alliances with other state agencies, with the commercial arts sector and with different ethnic communities? That is going to be a steep learning curve for our agency employees and constituencies.

Patrick Overton:

The issue of eliminating grant making and capacity building is a critical one, and it has faced state arts agencies for a long time. If you are a grant-making agency and you allocate money but do not offer technical assistance and capacity building, there is a risk of helping to create and then perpetuate a hollowed-out organization--and the funder may not know this is happening. Organizations are simply not going to tell you what their capacity deficiencies are because, if they do, they risk not receiving a grant. Somehow, we have to find a way to preserve both. I would not endorse a move away from grant giving because it provides an essential service, particularly to minority and underserved-area arts efforts. On the other hand, there is a tremendous need for capacity building within the nonprofit sector, particularly in the areas of local arts-agency development and general professional development. We have to find a way to do both grant making and professional development, and doing so is a real challenge.

Maryo Ewell:

I would like to make a couple of observations. As I am sure you all know, Colorado had a major budget crisis this year. While I cannot say that I saw everybody's communication to their legislators, many people did copy me on their correspondence. I can say with absolute certainty that some of the most passionate communications to elected officials were from people who never received a cent from our agency but, instead, received the time of the staff of the Colorado Council on the Arts. In addition, I would note that some of the most passionate communications came from some of the smallest organizations granted funds. Moreover, our state's Department of Local Affairs has 12 field staff living and operating in different parts of the state. They were slated for elimination this year and were all retained because of the overwhelming support communicated by citizens across the state. In fact, the number of arts-field staff is the one area that has been increasing over the years, and I think there is a lesson for us in that, too--services to people prompt grass-roots response. Finally, I think there are two ways of looking at decentralization. One is to give people a contract for services to distribute funds according to the state arts agency's guidelines and values. The other is to genuinely share the power with people who are using the money. I think that we have had the assumption that it takes a grant to get people to talk to an elected official on our behalf. Even more potent is giving away a little power to a given legislative district because, regardless of the amount of money made available, the people who are actually sharing our power will return it to us in numerous ways that grant recipients who receive a \$2,000 grant might not.

Anthony Radich:

I propose that much of grant making in state arts agencies is rooted in two core beliefs. One is that subsidy of some kind is required to ensure an arts activity of a certain quality and/or type can take place in a certain area. The other is that funds allocation is a means of

developing an advocacy base for the state arts agency--the agency provides the funds; receipt of the funds prompts the recipients to advocate for the agency. In today's budget climate, neither theory of grant making is viable. The state arts agencies are less and less able to provide meaningful subsidy, and the subsidy they do provide is not sufficient to stimulate effective advocacy. Though the transition away from a grant-making-centered state arts agency into something else would likely be quite difficult, the current political climate (particularly in the West)

The state arts agencies are less and less able to provide meaningful subsidy...

appears receptive to this move. In our region, self-sufficiency has a high political value, and thus capacity building, which leads self-sufficiency, should be considered useful political currency. Empowerment of communities to exercise more self-directed behavior in the arts could play very well in the West.

Regarding the staff of state arts agencies, I would note that arts-agency staffing limitations should be a major concern of any discussion about repositioning the agencies away from grant making. Presently, the field has a cadre of long-term staff members who are embedded in a relatively inflexible governmental personnel system. The restrictions of that system in terms of its personnel hiring and classification systems, its work documentation and reporting requirements and the state-level management processes in which it is embedded can greatly limit the flexibility with which such staff can operate and their responsiveness to and success in managing initiatives. Compared with the private sector, where personnel and management practices are constantly being streamlined and responsiveness increased, the public sector, though it has made improvements, lags substantially in this area. The question, then, is, "If a state arts agency moves away from grant making into more initiative-based and capacity-building endeavors, is the staff of the agency positioned in terms of structure and limitations on practice to successfully execute those initiatives?"

THE TEXAS PERSPECTIVE

By Rick Hernandez

Texas is an interesting little place. The Texas Commission on the Arts (TCA) has always been among the poorest of state agencies; however, it has also been, I believe, one of the most innovative. Today, most people in the field recognize the leadership of the agency in the area of technology and the design of creative legislation. Yes, we are innovators, but we have had to be innovative to survive. I assumed the position of executive director of the TCA about a year ago. I followed the very long tenure of executive director John Paul Batiste. John Paul held the job longer than anyone else has in our state, and he advanced the agency a great deal.

... I wanted to wake up every morning and want to go to the office.

When I assumed the role of executive director of the TCA, I told the staff that I had four goals. One was that I wanted to wake up every morning and want to go to

the office. The second was that I wanted them to wake up every morning and want to go to the office. The third was that I wanted to anchor the agency in state government because if we did not do that, I believed we would ultimately lose it. Fourth, I wanted the TCA to be the best state arts agency it could possibly be within its means.

I want to talk a bit about what the TCA went through in the most recent state legislative session. It was a very tumultuous session, as were many legislative sessions across the country. Indeed, we did lose money--a fairly good amount of money--and I will describe that in a minute. However, while losing money, we gained some significant ground toward my third goal--anchoring ourselves in state government. For the first time in the history of the agency, we were invited to the table to literally tell elected officials what we wanted and how we wanted it. Certainly, we were going to take our lumps, but we did not know whether we were going to get the rubber hose or the big

stick. They gave us the opportunity to tell them, and I think that that was particularly important.

The reason we were able to engage productively in this conversation was that we changed the way we talked about our value. Traditionally, we have talked about being 46th per capita in state-arts-agency funding in the U.S., but instead, we talked about being part of the solution to the state's budget crisis and helped them identify where we could give up dollars to help them solve their budget deficit.

One of the things I think is important to know is that we are a performance-based budgeting state. We begin our budget work with whatever the governor's goals are at the time. At the TCA, we happen to share three goals with our current governor and also with our last two governors--education, economic development and local control. The TCA's basic goals are education, building our cultural endowment and providing direct grants. Within the direct-grants function is our decentralization model, which speaks directly to local control. The agency has to create performance measures that correspond to our legislative budget request. The agency's measures are the road map, if you will, for our workload and our achievements. One of the things that we realized in this legislative session is that the way that we have built measures in the past--and consequently targets--is by looking at the agency and measuring the agency's work. As we went through the legislative session, we were told in the first subcommittee meeting that we needed to recreate the agency--that they were not interested in us just living through a couple of years of a lower budget, but, in fact, that we needed to recreate and rethink what it was we were doing.

In discussing that challenge over the last three months, we have engaged a number of constituents and gathered a great deal of information. Previously, we created measures that were focused internally and not measuring the impact of the arts. As we move forward, one of the things we will be doing is changing those

performance measures and negotiating them with the legislature so that the one document legislators receive from us--the document from which they make their assumptions about us--will actually talk about what the arts are and how we achieve the governor's and legislature's goals through the services and dollars we provide. We are not going to talk about how many grants we have processed, how many grants we have awarded and what percentage of the dollars requested applicants received. Those were, however, the kinds of things that we had been measuring in the past.

There are a series of legislative mandates that drive our work. Probably the most significant of these is that we are the only agency in the state government that actually has an equity mandate in our enabling legislation. That mandate was advanced to some degree in the most recent legislative session through a rider. We were told that we had to make certain that geography was a significant part of our distribution of the TCA's funding and services. We had been doing that for many years anyway; however, the motivation for the rider was a negative result of our decentralization work. Legislators who saw the size of the grants we awarded to major metropolitan areas through the decentralization program believed that the amounts were exorbitant. They came to believe that irrespective of the population, the number of arts organizations that were located in those communities or the nature of those arts organizations, those dollars were public dollars and needed to be distributed to all of the 1,100 municipalities and each of the 254 counties in the state of Texas.

Let me tell you about our budget. On paper, we received a larger appropriation than we had received in the previous biennium. The difficulty that we are facing is not the amount--not the bottom line; it is the nature of the appropriation. We have about \$2.9 million in general revenue funds, and what we lost was about \$1.5 million in general revenue. So, we have about \$2.9 million in general revenue that is available to us the first day of the fiscal year. Then, we

have about \$300,000 that we receive through a memorandum of understanding with the Texas Education Agency, which is to support and promote arts education. We have, of course, approximately \$500,000 from the NEA that come to us early in the year. We have another \$260,000 in NEA funds that come to us later in the year--in the spring. We have approximately \$40,000 that come to us on a monthly basis from the sale of our license plate. Then, we have a very interesting \$670,000 that come to us from the Texas Department of Transportation to promote tourism. We also have \$350,000 in interest that come to us, in theory, from our endowment. Finally, we have \$369,000 that we have to earn from somewhere. It does not matter where it comes from; we have to earn it and/or raise it the old-fashioned way.

Of the funds I just described, the \$670,000 that was designated for tourism is now going to be directed not by the agency but by the new Office of Economic Development. While I view that as both a negative and a positive, I see it more as a positive than a negative because, in the past, we used to put that \$670,000 into our grants pool and support grants that, in general, we knew would support some kind of tourism activity. Though we knew they would generate some sort of tourism development, they actually became part of the general grants pool. Now there will be a plan developed that is approved by the new Department of Economic Development, which is now not an autonomous agency but a component of the governor's office.

We have interest earnings of about \$350,000 that used to be real spending power for us. About \$200,000 of that was previously used to fund the Texas Cultural Trust Council, whose purpose was to raise funds for our endowment. The balance of that was used to match gifts from donors. That \$350,000 is no longer available to us; it has to go back into the corpus. Every September 1, we have to tell our money manager to give us a \$350,000 check that we turn around and write back to them so they can

put it into the corpus of the endowment.

Then, we have the \$369,000 we are going to have to earn ourselves. We have a few projects on the books that will allow us to do so. One we just rolled out on Labor Day--our *Don't Mess with Texas* CD, chaired by Willie Nelson and containing his music and music by the Dixie Chicks and Boz Skaggs and a number of other folks. The dollars from that compilation CD will come to us, but they will come to us restricted to music education.

I need to tell you that the TCA used to have approximately \$3.2 million in general revenue funds; \$2.9 million of that was directed at the

I said, "I want you to take me back to a 12-percent reduction instead of a 22-percent reduction." They thought I was nuts.

agency, and the rest of it came to the TCA in the form of memorandums of understanding with other agencies. Of that amount, \$1.6 million is required for operations. In the past, we used to not use

all of our general revenue for staff salaries and operating expenses. Today, we are going to have to expend those funds on overhead because it is the only way we can guarantee that we will maintain our operational structure and the level of services we currently provide. Those limitations have placed a significant damper on how we can operate in the future. The limitations will be a big part of our considerations as we go through this planning process.

During the first legislative budget meeting we attended this year, the legislators said, "We want you to recreate yourselves. We don't want the same old agency." Throughout the legislative process, they gave us the tools and capabilities to actually do that. They brought us into the fold in a kind of way that they had not in the past, and they invited us to the table. On the last day of the conference committee meeting, where our budget was being considered at 11:00 at night, they said, "Do you all know what this agency really wants? Well, surely somebody in the room does. Rick, come here." I was able to give them a direct answer, and a

day later, they called me and said, "What do you want? We can give you some extra money." I said, "I want you to take me back to a 12-percent reduction instead of a 22-percent reduction." They thought I was nuts. I said, "Well, look--I told you when we started this that we were part of the solution and that we understood that we were going to have to lose some dollars in order to be part of that solution. So, take me back to a 12-percent reduction, and then we will move on from there." It was very, very interesting because that, in and of itself, gave me at least a little bit of confidence that there is some potential for achieving that important goal of anchoring the agency within state government.

At the present time, we are working with our constituents and holding stakeholder meetings. We have also been conducting online surveys soliciting advice from the field. John Paul Batiste, in his first year of retirement, has worked intensively with the state's local arts agencies. As a result, we have gathered a great deal of information and brought a lot of people into the fold.

I anticipated that we were going to have a windfall this fall due to the fact that grantees might refuse their grants because they are 48 percent lower than they were last year. To date, however, we have only had six grants refused. I think that was pretty telling and reflective of some of the things that are being discussed in this symposium group. What the constituents are telling us and what Batiste discovered in his research was that the TCA means more than money. Feedback from the field indicates that the service the field receives from the TCA staff is highly valued. What I believe this tells us is that we are going to be able to build an advocacy structure that we have not had in Texas before--one that will actually help us move forward. We need to stop thinking about just getting through these challenges and organizing ourselves to truly move forward.

THE CALIFORNIA BUDGET: HOW TO WIN ALL OF THE BATTLES AND STILL LOSE THE WAR

By Paul Minicucci

I am going to try and deconstruct what happened recently in California with the budget of the California Arts Council. Barry Hessenius, who will follow me, will talk about what the implications of these actions may be for the future. Last night, Pat Williams talked about three things: place, politics and problems. I am going to dwell on the politics and problems. I want to caution you, however, that in the case of California, we should be careful about drawing conclusions about what will happen next based on what happened this year. A great deal of what happened this year was an anomaly--but some of it was not. However, there are lessons to be drawn from our experience.

I have entitled my piece "The California Arts Budget: How to Win all of the Battles and Still Lose the War." I say that because we did win a lot of the battles. If you had a score card of what you should do in advocacy, I believe we did most of the necessary things--we communicated the value of the agency, and we made a good case. We brought incredible political presence, including more than 40,000 e-mails sent with the help of VH-1. In fact, the legislators who voted against us said, "You made a great case." I want to talk about how you can win the battles and still lose the war because it bears upon how we reinvent state arts agencies.

This year, in working the California Art Council's budget with the legislature, we had to overcome some major obstacles. The first was the requirement that the state budget be passed by a minimum two-thirds approval of the legislature. The second was a \$38-billion state-budget deficit, which was apportioned over two years. In my view, the third was term limits, which introduced a high level of legislative staff discontinuity and wiped out vast areas of history. The through line for my exploration here is an analysis of what I call *valuables* versus *essen-*

tials. Another issue is that the budget in California really devolves into a discussion by the so-called *big five*, which includes the Governor and the de facto leaders of the majority and minority parties in the two houses of the legislature. Although the budget process is laid out on paper in an organized manner emphasizing analysis through budget committee hearings and final disposition by a budget conference committee, in point of fact, that process is really only a jumping-off point and not necessarily an accurate one. The budget that comes back from the sausage factory is very unlike the one that comes out of the conference deliberations. One is as capricious as the other is tedious. In fact, the important features of the budget are crafted in the back room, which explains the importance of the big five.

Another potential obstacle is the driver of external visibility, and, here, the media work with both the truths and the myths surrounding your agency. Finally, there is the set of obstacles that prevents you from striking back--for example, the obstacles to making a case and recruiting those who will help you win.

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The two-thirds budget-passage requirement is a constitutional requirement and cannot be compromised or be changed. It stands as an obdurate titan at the doors of majority-rule sensibilities. Every California appropriation has that feature in it, and it is practiced in both houses of the legislature, so one needs the approval of two thirds of each house before an appropriation can move forward. More problematic is the fact that the appropriations are segmented, agency by agency, which means, in our case, that we have to recruit the majority as much as the minority. I would say that getting from a 51-percent to a 67-percent approval rate is three times harder than rounding up the core 51 percent. When you are engaged in this kind of structure, you actually have to run counter to the major themes you used to get the initial 51 percent. To obtain the final percentage block, arguments must be crafted that appeal to those

who are targeted to make up the additional 16 percent. In California, this group is generally comprised of moderate Republicans--an ever-shrinking group. Also, what can happen in the campaign to move from 51 percent to 67 percent is that you can lose your core constituency group because you start advancing instrumental arguments to get to that 16 percent, and this ultimately offends some of your core group.

What happened in California is that we saw what I call *the tyranny of the minority*. The Republicans, because they were one third plus one (or whatever they were above that in both houses), were really much more tightly disciplined in approaching how they were going to deal with the budget than were the Democrats, who were fighting each other and fighting constituencies. As a result, the Republicans won this battle. Thus, it is fascinating to observe how, when you have a Democratic governor and a Democratic legislature, the one third of the legislature controlled by the minority party actually controls the budget game.

The term-limits issue is a huge issue in California because a person can be elected to three terms in the Assembly for a total of six years and/or two terms in the Senate. One result is there is no institutional memory--I can tell you horror stories about that. The term-limits system also encourages single-issue candidates--people who get elected on a single issue track--but I find that they do not think much about social issues. They are thinking about real, functional outcomes, and they are there to get something specific done for a narrow but influential band of their constituents. They tend to work against a concept of the general good. Add to this an inexperienced legislative staff who have no idea what you are talking about when you talk about public policy. Hessenius and I literally went in to deal with our very lives with two people who, I would say, were under 23 years of age. In that environment, the one rule I have is that simplicity rules. One thing I would say is that size counts. The deficit of \$38 billion is a huge percentage of the

budget. The deficit is spread over two years, and it is the equivalent of 20 percent of each year's budget. This is quite problematic when, in my judgment, 86 percent of the budget is fixed by federal matching requirements, statutes, initiatives and other things. You are dealing with this discretionary pot that is somewhere between 14 percent and 20 percent of the total budget.

So, I am going to invoke what I call *Minicucci's first rule*, which is that whenever the budget deficit exceeds 10 percent of any given year's budget, the budget is divided into two groups: essentials and valuables. If you are nonessential, you face elimination. The second rule is that whenever simplicity rules, the more vertical your programs are, the more you will tend to gain, and the more horizontal your programs are, the more you will tend to lose. I divide the government into verticals and horizontals in the following way. The verticals are the programs or agencies that have a functional basis and serve people through statutory benefits, usually driven by eligibility requirements. They tend to be fully funded. They are easy to spot and understand and easier still to defend. They are usually advocated by a well-paid lobbying force of people with financial interests at stake in the system. Horizontals, on the other hand, are departments, projects, agencies, or programs that have longer term benefits, are more difficult to measure, serve populations rather than functions, and are never considered in the essential category. They are advocated for by constituents who are not well funded and are mainly grassroots based. Their programs tend to be more grant-like in nature than entitlements, and, often they have more of a foundation of support from outside sources rather than a defined dedicated fund. They have broad but not deep support.

Examples of some verticals would be health care, education and transportation, where formula-driven equations are locked in. What happens is that Democrats, in particular, start to think, "We can't take any money away from that," so they tend to build moats around the

sacred cows of health and education. Examples of horizontals are children's services, economic development, aging, parks, libraries and the

What happens is that Democrats, in particular, start to think, "We can't take any money away from that," so they tend to build moats around the sacred cows of health and education.

arts--areas where a discretionary pot of money is given out in grants based on the value perceived but not based on the statutory requirements of essentials.

The characteristics of an essential are that it has a vertical service function, statutory funding and a dedicated funding source. The media use essentials as the examples of

how it will really hurt if overall spending is cut. The lobbyists can mobilize because groups such as teachers, nurses, corrections workers--the folks who lobby for this--have an absolute financial stake in the agency, as opposed to citizens, who have a more or less soft relationship with them. Essentials reach broad-based but defined people. Immediate harm will ensue from any budget cut. Essentials usually have champions--usually the chairpersons of the policy committee--because our policy committees are developed around policy verticals.

In the case of valuables, however, the characteristics of these are usually not statutorily mandated, and they appear to have little impact, even if they have impact in a lot of places. The valuables are broadly based, and one cannot argue they will go completely away if they are not funded by the state. The observation is that when these items are cut, harm is done down the road, and the media use this classification as the "tough choice," the comparative waste during these times of austerity. That is how you know whether you are a valuable rather than an essential. You depend on discretionary funding, and that is the key: general fund = discretionary fund. With valuables, advocates commonly do not have a salary at stake. The people you serve are not getting 100 percent of their money from you; they are getting a very small percentage of their money from you, so they tend not to be the same sort

of driven stakeholders. They are not represented by unions or business, and people suffer, but nobody dies.

The third rule is that you must transform yourself from a valuable to an essential before the budget crisis. When you are in a budget crisis, such a transformation is really difficult to accomplish. This requires doing business with the legislature on an ongoing basis. It requires seeking some statutory requirements and inviting legislative oversight. Such initiatives are mixed blessings, however, because they tend to become restrictive while at the same time providing a modicum of protection. That is what people avoid in the arts community; they do not want restrictions. They would rather have this wide-open budget category. The arts must develop evidence about how valuable they are in order to become an essential. The arts must show the media the pain that will occur if the arts are not funded. Clients must show up in the legislature on your behalf. You must explain public value in the authorizing environment rather than the belief environment. The arts need to promote not what we think is good but what makes sense for the state. In addition, the arts must be owned by the legislative leadership. What I mean here is that the innovation is on their shoulders, and they are going to help you by taking the heat if someone questions the quality or efficacy of your programs.

The arts must develop evidence about how valuable they are in order to become an essential.

In California, one of the big challenges we faced was the big five that I mentioned before. What happens in the big five is that budget exigencies drive policy consideration. This is all done behind closed doors. There is no record of who is doing what to whom. This leads me to my fourth rule. You must have a total unmitigated champion among the big five. One of them must be willing to go to the wall to defend you--talk you out of the "elimination" discussion. They need to be unabashed support-

ers, very aggressive and be willing to trade for you or you will perish. Remember, not even lobbyists can get to the big five once they start. Their very purpose is secrecy.

Another issue that comes into play when you are talking about valuables versus essentials is how you are portrayed in the press and what your visibility is. Visibility can be your salvation or play a role in your elimination. It can be a strength, or it can point out vulnerability. Visibility is difficult to achieve. Visibility is long term; you need to build it through the

You must get onto the news pages early rather than staying in the entertainment pages, which is what we tend to do.

kind of social marketing program that describes and defines the public value of the program. It must be part of everything that you do.

Visibility is not the same as lobbying. Advocacy is the constant, energetic manipu-

lation of the visible toward a beneficial end that secures services. Visibility is the environment in which advocacy works.

The media are a big player in the visibility factor. The media have the most important role in the budget crisis. You must win the war of positioning. You must have an army of people who are prepared to influence the media. You must have the right media, which means a few key newspapers--the *LA Times*, the *Sacramento Bee*, maybe a few others. You have to have influential local press, editorial board meetings and letters-to-the-editor. In our case, the *Sacramento Bee* editor called us "the canary in the mineshaft" and stated, "you will know that the legislature is serious about the budget deficit when they eliminate the California Arts Council." It became the determining feature of how efficient and determined the legislature was in eliminating or covering up the deficit. This became the hallmark issue for us: how to get out of being the bellwether. You have to have some seeded human interest stories in the press to refer to about the pain factor, and if you do not, you will be killed. You must get onto the

news pages early rather than staying in the entertainment pages, which is what we tend to do. Those who read the newspaper who, all of a sudden, come across the arts council in an exposed fashion have no way of making a judgment about that news item unless you have previously shaped their thinking.

It is absolutely necessary to make the case, and I think we did a good job. The California Arts Council Web site has a "making the case" section, and I think we made the case in a way that was very compelling; we connected the dots. What was going against us, however, was that we were a valuable, not an essential.

Now I am going to talk a little bit about myths and some lessons to be learned. Nothing is more dangerous than being fun to reporters, and that came up in several public board situations around the United States. It is fun to talk about the arts and poetry. When we had our poet laureate, we had all kinds of newspaper editors doing little editorials in poetry. It was fun and the arts council in California was a fun agency to describe. I believe that it is why we are never going to get eliminated--they have to have something to kick around. Nothing is more dangerous than being fun--the canary-in-the-mineshaft analysis.

You must reinforce the advocates' message to the media. It must be your message, not their message. This is a really big issue with us because, if you are a grant-giving agency, the message that your constituents tend to talk about is their message--what the impact is on their organization. Your message is: What is the impact on people? These messages are not necessarily the same. Depending on your paid constituents is a dangerous thing unless you own them completely and outright, as in teachers, nurses and correctional officers. Our constituents are often our own worst enemies in that way.

Every agency has a mythology, usually positive and negative. Here is what you hear from some of the myths. Education, no matter how much

of the budget it is assured, is always in crisis and is always in peril. Every single year, there are more school-reform movements than one could possibly imagine. Crime is always rampant during a budget crisis, no matter what the figures show. Infrastructure is always in danger; the roads become very valuable during times of crisis. The elderly are always starving--you cannot feed old people and give money to the arts. Businesses are always leaving the state in droves during a budget crisis. So forth and so on. No one asks the difficult questions here about balance. In a budget crisis, it is about surviving--surviving the year and the next election. Quality of life takes a back seat to that fact of life.

In order to overcome these things, you have to recruit help. You cannot rely on your constituents unless their entire livelihood is based on your support. You must force influential board members to threaten to withhold campaign funds unless legislators vote their way, and you have to play hardball on that one. You have to recruit help from other places, such as the Parent Teacher Association (PTA), the American Association for Retired Persons (AARP) and the League of Cities. You make sure that they do not just use you, which happens a lot. You have to make the exchange clear: What are they going to get and what are we going to get out of it? You have to get to them early. You must have more than one public value statement. If you go down and the only value statement you have is how much money you give to grants, that is not helpful in a crisis. It is very helpful when there is a lot of money to be viewed in that fashion because you become very popular. Again, I go back to the essential-versus-valuable arguments.

To build your program into a statute, you have to shift that horizontal into vertical as best you can. You have to find unique ways of finding dedicated sources of funding--and I am not talking about foundations and endowments that we have been talking about. I am talking about statutory requirements for X amount of dollars, like Proposition 98 in California. It

dictates that 41 percent has to go to education. There is no quarreling; the legislature has to do that, no matter what. You have to do something like that. You have to be vigilant. If you trade support of the general fund for endowment building, you have to remember they can always rob that pot, too. In fact, they probably will. I know legislatures that have used endowments as a way to have a rainy-day fund. They won't tell you that until the rainy day arrives.

What did we learn? I think we learned in California that we did not have enough advocacy people. We did not have enough people in the right places. We lost momentum by allowing elimination language to appear, and I do not mean that as a fault of ours; we could not help it. But that is what happened. We did not have--and have not found--a way yet to insert a public argument that makes coherent sense. We failed to transform ourselves into an essential. It is critical that advocacy be led by outside people, not by ourselves. Advocacy needs to be loyal to the agency. It needs to be better informed. In California, in my judgment, we need to raise money for a political action committee (PAC). We need to have established a credible threat of an initiative. We need to be able to say we can get a statutorily driven amount of money, even if we think we are not going to go through with it. We failed to recruit reliable allies. We did not overcome the size of the deficit. We did not win the war of the myth. We did not control the media. We failed to find our one true champion in the big five. Finally, in my judgment, too many advocates sat on their hands during the budget crisis. You cannot be satisfied with moral victories and pretend advances. You have to be willing to say in the final analysis that the choice is not between arts and human services; it is how art is a human service--right up there with feeding the hungry and sheltering the homeless. If you do not believe that in your heart and communi-

It is critical that advocacy be led by outside people, not by ourselves.

You cannot be satisfied with moral victories and pretend advances.

cate that to the people of the state, the legislators will never rally to your side in a crisis. It boils down to simple politics: "If I cut this service, will anyone notice?" If the answer is "probably not," you may end up like us--winning all the battles and still losing the war.

CALIFORNIA: WHAT MIGHT BE NEXT?

By Barry Hennesius

Paul Minicucci gave you a fair outline of what happened--of all the things we obviously did not do. Remember, we only had about 10 days to do this. The normal budget process goes through our legislative subcommittees during the spring. We knew we would take a cut because of the size of the budget deficit, but we were favored in both houses by Democratically controlled budget subcommittees, and we were told our budget would be cut by \$7 to \$10 million, which we thought was reasonable. Only 10 days before the final budget process, our friends, the Democrats in the Senate, decided that we were dispensable--that we could be eliminated in what was a very transparent hand-off to the Republicans, saying, "OK, great, we'll show you how serious we can be about budget responsibility--we will get rid of the arts council."

One other thing Minicucci did not discuss that is part of the new reality in California is safe districts. The redistricting that happened in 2000 left about 70 percent of all the state legislative districts completely safe. About 64 districts were held by incumbents. Therefore, those districts are not really in play. Yet, many of those people continue to raise money for a variety of reasons, particularly because, when one retires from the legislature in California, one may convert any raised campaign funds into personal use.

What all of this has led to in California in the last three to six years is that things have become completely partisan. We are entrenched along party lines and ideology. That fact has affected our situation a great deal.

The topic of this discussion is what might be next for California? Just that question is scary. Except for the fact--and some would argue this notion--that there is virtually nothing that is impossible in California. The California voter follows an unwritten maxim to the ultimate:

"It's the economy, stupid." In my opinion, our voters really do not care about anything else but their own pocketbooks, income and jobs. None of the international issues are important to them. What is important is the failing economic situation. That is why Gray Davis is out of office--because we want the easy fix.

California voters also have become somewhat spoiled, and, as a result, the ballot initiative process, despite being a poor public policy, has given voters a convenient mechanism with which to have their way. Voters, unfortunately, do not think of the consequences of using this mechanism, and it appears that they will use it more in the future.

This new reality dovetails what Pat Williams said. Education, health care and prisons are the largest funded programs in California. In large part, that is because they have the most powerful lobbyists, and they have the most active constituencies. Our field really does not have any power at all. Yes, as Paul Minicucci alluded, we could have done a lot of things better, but I do not think it would have mattered because legislators know that state support of the arts is not an issue that translates into votes. That is the bottom line. In fact, our legislators said that they did their own survey and found the public could care less. If that is the reality, then nothing is going to change, and it does not matter if we make the case. It does not matter if we make the case in terms of statistical facts. It does not matter if we make the case in the form of anecdotes--stories about lives harmed or hurt. It does not matter how organized we are or if we have a strong campaign that reached voters. Due to the size of the budget in California, legislators cannot fund everything everybody wants to fund--that will never happen. They have to pick and choose, and they do not choose to fund state arts activities because those activities are, as Minicucci said, an elective, a frill, dispensable and not essential.

What, then, is the future for state support of the arts in California? California has to address four or five different things. The first is that we

have to somehow make our case better to the public in order to motivate them. Unless we unite the public--and I do not mean the arts field as the public, but the general public--nothing is going to change. We have to be more politically realistic. We have to be lobbyists or hire them. We have to create political action committees (PACs) and contribute or not contribute to campaigns. We have to organize the field--the whole of the cultural field.

The most important thing for California, in my estimation for the future, is that we have to change the dynamics away from being partisan. Somehow, a division occurred over this issue, and the Democrats push the arts agenda, whereas the Republicans oppose it. This party division over an issue is similar to that which occurs with the abortion issue. The arts issue has to go back to being bipartisan, or we will always be in big trouble.

The final thing the field has to consider is what its source of predictable, adequate income will be to seed fund the arts from the state level. We have done some investigation and talked to a lot of people and come to the conclusion that cultural trusts, endowments and similar kinds of mechanisms may work in other states, but they will not work in California. They will not work there because our legislature would never allow such legislation to be written into a law in a way that would prevent its repeal or reassignment by a future legislature. There is nothing to stop any legislature from taking money in times when there are state budget deficits, such as those we are experiencing today.

So we are now waiting to see what will happen. We have been waiting for half this year to see the outcome of the recall election and whether we get cut or receive money back. Now we are waiting to see what Governor Schwarzenegger will do when he is inaugurated. As Paul Minicucci alluded, the new governor has a \$100-billion budget that is 75 percent mandated, and we have a \$25-billion projected deficit. To balance the budget without raising taxes and

cutting back the car tax, everything else that exists as state government would have to be eliminated. That is not going to happen, so where is the reality going to give and take? Nobody knows, and, at this point, we sit and wait.

The arts have to do a couple of other things. In California, there is this sense of community; however, there is not a sense of widespread, all-incumbent organizational responsibility as citizens of the arts field. Too often, since we do not

... there is no sense of outrage, even in the arts field, let alone the public. Too often, organizations think, "We did not get eliminated. What a victory."

have much to give certain people at this point, they are not going to come to our defense. A long time ago, we inherited the Hollywood mantra in California: "Me. Let's talk about me. Nothing in it for me? Screw you." We still suffer a great deal from that attitude.

We also do not have any sense of outrage. Maybe it is because of ennui; maybe it is because of, "Gee, I don't have time. I don't have the resources." But there is no sense of outrage, even in the arts field, let alone the public. Too often, organizations think, "We did not get eliminated. What a victory." That is not a victory. They basically put you into a coma, and you are claiming that to be some sort of victory. There is no sense of outrage, and until that changes, there will be no empowerment.

Now that we have a million-dollar budget, we will try to empower the field in several ways. We have conducted focus groups. In order to get some buy-in and ownership, we asked the top 100 leaders, "What should we do with our money?" They wanted us to continue to fund our state-local partners and our infrastructure more than anything. In addition, they wanted us to help them set up regional networks and organize themselves better on a grassroots level. My council has taken an active role to determine: a) can we raise the money to hire a real

lobbyist? b) can we put a ballot initiative on the 2004 election ballot that would mandate one tenth of one percent of the state budget to go to the arts? With an initiative such as this, the governor and legislature would not have any choice whatsoever; it could not be stolen by future legislatures. That would be \$100 million a year. You could write that legislation so that every segment of the arts community would stand to benefit directly from it.

The way it exists right now, no one knows what will happen in the next six months in California.

We are going to try to establish some things next year, such as speakers' bureaus, high-school and college-campus chapters of arts supporters, intensive media and advocacy training, an alliance structure and regional networks to try to empower the arts field to leverage some kind of better future. The way it exists right now, no one knows what will happen in the next six months in California. The situation is too volatile at this point, and, unless we make some of these changes, I fear we will not continue to exist at the same level that we did in the past.

REINVENTING THE STATE ARTS AGENCY

By Julia Lowell

I want to thank The Wallace Foundation for agreeing to let me present and make this paper available, even though it is still a work in progress.¹ I need to state very clearly that all interpretations presented here and in the paper are mine and do not necessarily represent the views of Wallace or my colleagues at RAND and elsewhere. Specifically, I have been privileged to work with Chris Dwyer of RMC Research and Kelly Barsdate of the National Assembly of State Arts Agencies (NASAA) on this project, but these are my opinions, not necessarily theirs.

I will start by describing who I am, RAND's role, and why I am here today. I do this not only because I think it will provide a context for what I am going to say but because I would like help from all of you.

This four-year research project is funded by the Wallace Foundation as part of its State Arts Partnerships for Cultural Participation (START) initiative. I think most of you have probably heard about START--in fact, some of you have probably heard more than you want to about START--so I will not spend much time discussing it. Briefly, START is the cultural participation initiative that Wallace began in 2001 with the award of multi-year grants to 13 state arts agencies: Arizona, California, Connecticut, Kentucky, Massachusetts, Minnesota, Mississippi, Montana, New Jersey, North Carolina, Ohio, South Carolina, and Washington. In late 2001, RAND received a request for proposal (RFP) to conduct research on the initiative, submitted a response, and won the contract. As you may know, RAND is a nonprofit organization for policy research based in Santa Monica, California. I am an economist at RAND and the principal investigator for the START research project. From April 2002 to September 2002, I visited every one of the 13 START state agencies, always with a partner from RAND or RMC, to con-

duct interviews. We visited several of the states represented in this room and probably took up much more of your time than you had readily available, and I thank you very much.

When I responded to the Wallace RFP, I had had some experience in arts research because I had worked on a study of the performing arts sponsored by The Pew Charitable Trusts (*The Performing Arts in a New Era*, published in 2001). I took a lead role on the organizational and financial analyses included in the performing-arts study and fell in love with arts-policy research. Besides being about the arts, the fact that the START study involved state-level policy and analysis also interested me because much of my past work has focused on federal and even international level policy. All of this is to say that, while I have been an arts consumer for a long time, I am not a member of the arts community. In fact, before I worked on the performing-arts study, I did not know that Broadway theater is for-profit, while most regional theater is nonprofit. I did not know that my home state of California has a state arts council. I think that, to some extent, Wallace chose RAND for this very reason: we are essentially outsiders with respect to the arts world.

As you may know, the initial impetus for START was to help state arts agencies develop new and more effective strategies for encouraging local cultural participation. Although most of the START states were formulating their strategies in 2001, they had only just begun the implementation phase in 2002. As Mark Schuster mentioned, the recession of 2002 and the state fiscal crises threw off many arts-agency plans, including plans for START. For example, when I began my site visits with a trip to Arizona in April, Shelley Cohn, executive director of the Arizona Commission on the Arts, had just been faced with a threat to zero-base (and perhaps zero-out) her budget. When I visited Massachusetts later that summer, the Massachusetts Cultural Council had just received a 62-percent cut to its budget, and Mary Kelley, executive director of the Council, had just come out of a board meeting where

they discussed what they were going to do and what role START would play. The budget crises have changed the focus of START. It is still very much about participation, but now it is not simply about ways state arts agencies can help arts organizations or even artists reach out

... people put down their coffee cups and became fully engaged in the discussion.

to more and different kinds of people. It is about the ways in which expanded, statewide participation in the arts is central to the success--and perhaps to the survival--of state arts agencies themselves. The budget crisis

has placed START in a different context.

I was in Marlborough, Massachusetts, in July 2002, when Wallace first introduced Mark H. Moore of the Kennedy School of Government, Harvard University, to the START states. What I observed there was an amazing transformation: people put down their coffee cups and became fully engaged in the discussion. Moore did not tell them how to go about marketing the arts. His point was that, as public servants, state arts agencies need to do three things:

- Identify what they can do to create the greatest value for the people of their states (carefully define their mission);
- Convince elected officials and others that public resources should be used to achieve their mission (demonstrate the value of their mission to their authorizing environment)
- Effectively and efficiently harness both internal and external resources to achieve their mission (carry out their mission effectively).²

What I realized as a result of the site visits, as well as listening to various START related discussions, is that, for the most part, state arts agencies have not historically thought about themselves in this way. Like everyone--all organizations and all people--they have been shaped by their history. I decided, therefore, that the first thing I should do was to delve into the history of state arts agencies. Although there is a small amount of published literature, people are the biggest repository of information, so I talked to people who helped shape the

history, such as Paul Minicucci, former deputy director of the California Arts Council; Shelley Cohn; Wayne Lawson, executive director of the Ohio Arts Council; and Mary Regan, executive director of the North Carolina Arts Council.

What did I learn? I will be very brief in my remarks here and refer you to the paper for details. What I am describing is an aggregate experience, and I realize that each state is different and that developments occurred in different ways at different times across the country. However, I think I have a broadly consistent story about what has happened to state arts agencies and why, in my view, they are changing and need to change.

Early Days

Based on a reading of the early Congressional hearings in 1961 and 1962 and, of course, Baumol and Bowen and the early Rockefeller reports, what did arts policy makers think they knew when the National Endowment for the Arts (NEA) and the state-arts-agency system were created? One thing they thought they knew was what art is and how artistic excellence could be recognized. Not everyone was sure about this. There were some Congressmen who said, "What are we going to do, finance belly-dancing?" But there was a general consensus that, if artists and arts aficionados were allowed to judge, excellent art could be both recognized and supported. The United States would be able to show the world that not only did we have a great Air Force, but our cultural life was great, too.

State arts agencies were created in large part because of a fear, shared by many artists and arts organizations, that the NEA would become a European style ministry of culture. Policy makers wanted to ensure that great art was made available to the hinterlands and that cultural policy would not be hegemonically determined by an Eastern cultural bureaucracy. Thus, the state arts agencies were set up primarily as a counterweight to the NEA.

But there was no real vision for what the state arts agencies themselves should be. Most states agreed to devote some legislative appropriations to arts agencies because they initially wanted to receive NEA non-matching planning grants. This was true even for those states such as California and Utah that had established arts agencies before the NEA was founded.³ As a result, even though they were set up in opposition to the NEA, in the early days, most state arts agencies were essentially mini-NEAs. Their policy was "if we build it, they will come" or, in other words, "We know what art is; the public does not. We will bring it to them." To make sure they supported only serious art (as they saw it), they did not allow either for-profit or avocational groups to seek funds. Panels of arts experts, with no community representation, were set up to review grant applications.

Partly due to issues of governance, a *quid pro quo* was established between many state arts agencies and the most politically powerful arts institutions in the states, which also tended to be the biggest arts institutions in the states. Edward Arian talks about this in his 1989 book, *The Unfulfilled Promise*, and I found evidence for it, too. The big institutions agreed to lobby for a state arts agency in return for a share of the agency's budget. Both sides were comfortable with this arrangement because they both believed that it was the best way to create value for the public. In many--if not most--cases, they were passionate and sincere about it. In fact, they were incredibly successful at bringing the high arts to people and communities that had never had access before.

Populist Revolt and Aftermath

As in so many other areas of American civic life, the American cultural sector was greatly affected by the political and cultural uproar of the late 1960s and early 1970s. Here are three of the critiques directed at arts policy and arts policy makers:

■ Artistic excellence is found in many forms other than the traditional European high arts--

arts agencies have been too limited in their scope. There is wonderful art all around you; why don't you recognize and support it?

■ Arts agencies concentrate public resources on organizations that are benefiting only a very small percentage of the population. You may have encouraged the spread of the arts across the country (geographic diversity), but the organizations you support primarily serve well-educated, high-income adults of European descent. What about the rest of America?

■ Artistic excellence is wonderful, but there are many types of valuable arts experiences. Do not focus only on artistic excellence. As a public agency, you should think more broadly.

How did state arts agencies respond to these criticisms? As I discuss in the paper, they added grant programs targeting artists, youth and communities; they became more multicultural;

they decentralized; and they re-granted to local and regional councils. One thing they did not do was change their central focus, which was on

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arts providers. Although they widened their definition of the arts community and became more inclusive, their mission was still about supporting artists and arts organizations. The approach seemed to be, "There is more good art out there than we once recognized, but if we give money to artists and arts organizations, that will create the greatest value for the public. We do not need to ask people who shop at Wal-Mart what they would like us to do with public arts funds."

The early 1980s were a time of budget crisis and political retrenchment in many states. Those difficulties now seem rather minor given what we have gone through in the 1990s and early 2000s, but they did not seem minor then. The NEA was threatened, and its budget was cut by President Reagan. Many state arts agencies also experienced budget cutbacks, mostly recession related. However, when they approached their traditional supporters, estab-

lished arts institutions, for help, many of them were told, "You are giving too much money away to other groups and activities. Why should we continue to lobby for you?" Many of the larger organizations turned to line items for their own institutions rather than working for increases to their arts agency's overall budget.

In 1980, there were 11 state arts agencies with line items; in 1990, there were 21. The share of line items grew from 2.8 percent to 12.8 percent of total legislative appropriations. With the breakdown of the *quid pro quo*, many state arts agencies sought support from the statewide citizens' arts advocacy groups that, not coincidentally, sprang up around the country in the late 1970s and early 1980s. These groups were often effective for short periods, but over time, they tended to be unstable as coalitions of interests unraveled. Arts agencies also turned to artists and smaller arts groups to advocate for them, but they discovered that these groups were generally not a very effective political force. In the end, it was the economic recovery and consequent restoration of state budgets in the mid to late 1980s that, once again, allowed arts agencies to straddle the ideological gap between the populist vision of funding diverse artistic expression and the elite vision of giving grants to encourage artistic excellence.

Where We Are

The 1990s to early 2000s are a watershed period for state arts agencies. One reason is that America has become truly multicultural. Challenges to the accepted canon of great art have become mainstream. Think of jazz, for example--an art form that had to fight its way into the pantheon but now has its own representative institution at Lincoln Center. Although the question "What is culture versus what is art?" is still forcefully disputed, the answers have become very much slanted toward inclusiveness. As a result, the relative importance of the major high-arts institutions in American society and American politics has clearly diminished. It is not necessarily that

there are fewer supporters of the traditional high arts or that they care less--although demographic trends do suggest that the audience for certain high-art forms is aging rapidly. But other forms of art have been legitimated and politicized. It is now much harder to argue that a relatively small group of "experts" can determine what art is (and what it is not) and if they can or should target public funding purely on the basis of artistic excellence.

A second reason is the "reinvention" of government. During the 1990s, taxpayers said, "We are not so sure that big government has worked for us; we want demonstrable results." The idea of a government that works better and costs less has resonated at all levels but perhaps especially at the state level where recession-induced shocks to revenue often hit up against balanced budget requirements. State arts agencies have responded to taxpayer demands by devising performance measures and providing justifications for what they are doing with state tax dollars. Nevertheless, they have often tried to keep themselves below the radar of public and political attention.

For the most part, they appear to have succeeded in this. In New Jersey, for example, the New Jersey State Council on the Arts conducted a survey of artists as part of its strategic planning process. They found--and this is a direct quote from executive director David Miller--"Most New Jersey artists did not know who we were, and those that did, did not like us!" Miller explained that the Council had about a 15-to-1 rejection rate on grant applications from individual artists. Most of the artists who knew about the Council at all knew about it from a rejection letter. This did not exactly build support among artists for the Council. Ohio Arts Council staff had a similar disheartening experience when, in 1998-99, they conducted a survey of nearly 8,000 people and organizations throughout Ohio. They found that 75 percent of Ohioans supported public funding for the arts, but only 40 percent knew that state tax dollars are currently used to support the arts in Ohio.

Thoughts for the Future

What do state arts agencies need to do in order to thrive and not merely survive in the future? First, you must be able to find common ground in a pluralistic, multicultural America, where opinions about what sort of art and art activities should be publicly funded are divided.

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Second, you must be able to demonstrate the value of your agency as well as the arts to taxpayers and elected officials.

What are some possible strategies? One class of strategies involves raising

the profile of state arts agencies. Invisibility may, at times, allow arts agencies to avoid disaster, but it is not a recipe for health. Several states--perhaps many states--have already begun to raise their profiles in positive ways with elected officials. Maine, for example, has conducted a survey of legislators in the context of its New Century Community Program. What Montana is doing in this area is fascinating--trying to establish relationships with sometimes hostile legislators in order to establish a connection between what they value and the arts.

A basic requirement for visibility, of course, is to make certain that grantees acknowledge public sector funders in their marketing materials and elsewhere. But another way to strengthen an agency's position, both within government and in the community, is to form partnerships with groups outside the immediate arts community. Mark Schuster's work in the state of Washington and the recent study of cultural partnerships sponsored by Pew both suggest the promise of building cultural partnerships at the state level. There is also, of course, the Department of Transportation, the Department of Corrections, the Department of Education, the Parent Teachers Association, the American Association for Retired Persons, etc., etc. Again, many states have already established small-scale connections with other government

agencies and civic groups; perhaps, it is time to give these connections greater priority.

A second class of strategies that I believe may be the most important involves broadening your agency's constituency. You exist to serve the public. A quick review of the mission statements of state arts agencies reveals that this idea is not new: most state arts agencies believe that serving the citizens of their states is already what they do. However, in practice, state arts agencies often seem to equate service to the arts aficionados, artists and nonprofit arts organizations that make up the arts community with service to the general public. While you have worked hard to meet the needs and interests of arts providers ("the field")--you have not always ensured that those arts providers, in turn, are meeting the needs and interests of the broader public.

Some steps are being taken in this regard. There is increased weight on community-engagement criteria in grant awards, for example, in some state arts agencies. (I'll be interested to see whether changing the criteria actually changes outcomes, but it is a step.) There is also an attempt to reach out beyond traditional nonprofit providers and presenters. As I have noted, when state arts agencies were formed, no avocational or for-profit organizations were eligible to receive public grants. There are still good reasons for maintaining certain types of eligibility restrictions, but many agencies are thinking hard about ways to form partnerships with for-profit and vocational cultural and arts-related groups that lie outside the traditional grantor-grantee relationship. The Ohio Arts Council (OAC), for example, has been partnering with faith-based institutions to present programs by international performing groups. The OAC identifies and supports the groups, while the churches, mosques and synagogues provide the performance spaces.

Finally, in my view, sooner or later, state arts agencies will have to reduce their emphasis on grant making. Barring a dramatic change in the political landscape, there is simply not

enough public money to go around to meet the needs of all the artists and arts groups that could legitimately make a claim on it. The result is 15 rejection letters for one acceptance. This is not a winning strategy. What are other things that state arts agencies can do for the arts and for their state residents? The Small Business Administration model might be interesting to pursue. The agencies might become more involved in supporting infrastructure development (physical or otherwise); acting as a clearinghouse, conducting state-level research and analysis; playing matchmaker between artists and consumers, convening artists and arts groups with common interests and concerns; and offering technical assistance beyond how to write a grant application. The transition is going to be difficult, but, from where I stand, that is what the future holds.

¹ An extended and revised version of the paper, titled "State Arts Agencies in Search of Themselves, 1965-2003," will be available from RAND in early 2004.

² These points are made more clearly and at greater length in Mark H. Moore, *Creating Public Value* (Cambridge, MA: Harvard University Press, 1995).

³ The New York State Council on the Arts and the Institute of Puerto Rican Arts and Culture were clear exceptions.

POST-LOWELL DISCUSSION

Barry Hessenius:

Again, I think we are reiterating the fact that you can raise the visibility of a state arts agency with two or three different audiences. Increasing visibility among our supportive communities is really not that hard, nor is it difficult to raise our visibility with the legislature--at least small bands of that body. However, raising visibility is very difficult in California, given its size. Raising your visibility with the public, however,

does not necessarily mean that the response at the polls will be, "Oh yes, I know what the California Arts Council does."

Julia Lowell:

But you have been raising your visibility.

Barry Hessenius:

We have barely raised our visibility, despite all our efforts. If we conducted a study today, a public opinion sampling--we did one a couple of years ago and it demonstrated that people overwhelmingly supported the value of the arts, arts education and public funding for the arts--I would suspect that the numbers would be the same or even higher. Though the public says it values the arts, a survey would likely find that the public does not know there is a state arts agency in California or what it does. The California Arts Council has had visibility through public service announcement campaigns, and we still consider doing that mechanism. But I am not Proctor and Gamble. The California Arts Council cannot buy \$150 million worth of television time to introduce a new product. The fact of the matter is we could have 1,000 spots run over a six-month period, and no one would see them.

Sam Miller:

Thank you for your report. I am leaving here tomorrow and traveling directly to the Grantmakers in the Arts conference, where I am going to moderate some sessions on the Urban Institute's research on support for individual artists and the perception of individual artists in this country. I want to caution the use of vocabulary that puts artists in a somewhat adversarial position with state arts agencies. I think that artists feel a sense of entitlement--we have heard that for years, but I think that there is also a sense of a need to being valued and recognized. I think that, clearly, the arts agencies have to speak to the public, yet they need to remember that their partners are arts organizations and artists. I think this dis-

cussion today recognizes that arts agencies can aspire to reliability in service as a variable in their ability to provide additional resources, but I think their partners are artists and arts organizations. I hope that we could, in some ways, look at this research at the same time. How are arts agencies perceived? How are artists perceived? These questions apply to both within society and culture. Moreover, how can they work together to interweave this sort of social value with cultural stability?

Julia Lowell:

Can I respond to that? I think that is very legitimate. Sometimes, I may overstate the point that artists and arts organizations are not mindful of the public because I think the default for state arts agencies is to see yourselves only as representatives of artists and arts organizations. So I probably overstated the need for getting the public involved. But certainly, any person, no matter the group to which they belong, wants to be respected and to be treated fairly. I completely understand that, so point taken. I had not meant to imply otherwise.

Anthony Radich:

I certainly agree that artists should be supported, but I disagree with Sam. I think we are way ahead of the public value curve on supporting artists with fellowships. In my opinion, there is virtually very little public valuing of our support for artists in the form of fellowships--but I think we need to build that value. If one asked the public what it wanted in a state arts agency, artist fellowships would probably not even be near the middle of the list.

Sam Miller:

I do not think that the relationship with the agency is tied to resources; I think it is tied to knowledge. Both artists and agencies have knowledge; the relationship is about an exchange of knowledge being mutually beneficial.

Dan Harpole:

One piece that I would encourage you to emphasize in your report is how different one state arts agency is from another. I think this is a huge issue, and one of the challenges for the National Endowment for the Arts (NEA) and The National

Assembly of State Arts Agencies (NASAA) is to take on these topics. Crises occur externally and internally. You can come into a state arts agency as an executive director following an

administration/management crisis, and, if you help resolve that crisis, it suddenly increases your value. This appreciation gives you a little cushion for a year or two, a honeymoon period during which you can make things happen. Moreover, state governments operate very differently within each state, and that difference factors into where a state arts agency may need to be, choose to be or be forced to be in terms of evolution. We are not at the same place in our evolutionary cycles. We are all in continuous motion. I do not support eliminating the status quo for my state. I understand the problems as they exist through the system, but those problems are not necessarily extant in Idaho.

Jonathan Katz:

I think we all have to be very precise about what we mean by reducing the centrality of grant making. That statement seems ambiguous, and I am not saying that it is appropriate or inappropriate for a given state in a given circumstance. I am saying we just have to be more precise because one way you can reduce the centrality of grant making is to put less money into it. Another way is to do more of the other things an arts agency does, which does not say anything about maintaining or reducing the current level of grant making. Another thing you can do is use your grant-making money differently. For instance, the

We are not at the same place in our evolutionary cycles. We are all in continuous motion. I do not support eliminating the status quo for my state.

START program is a grant program, but it does not look like all the grant programs of state arts agencies; it looks like some of the grant programs of state arts agencies. Should you reduce them or their centrality? It seems to me that we just need to be a little bit more precise because we sure would not want people who are responsible for the resources of state arts agencies, like governors, legislators or budget officers, hear the one sentence, "We should reduce the centrality of grant making" and misinterpret it.

RESPONSE TO THE PRESENTERS

By John Paul Batiste

After hearing the wonderful presentations this morning, I am going to be very short with my response. One, I think that we have to eliminate or nuke the status quo. That is what I think I hear. I was asked to share my reading recommendations with the presenters, and the only thing that I can suggest is go back and reread *Beowulf*. I think that we have got to slay Grendel's mother, who holds the heart and pulse of our deepest public policy fears. We need to more aggressively and significantly deal with the challenging and elusive issue of taxes as a progressive element of evolving contemporary and future public policy. We heard it repeatedly last night from Pat Williams. During his presentation, he made a bleak observation: it has been raining for a long time, the floods have come, and our vessels are, quite frankly, too full to hold the rainfall of this current environment.

I do think that there is important and particular truth in Lou Harris' findings, presentations and representations about our participation. While our arts organizational efforts certainly need to improve in order to dynamically connect with all of our publics, we still have a visible and participating public that Harris believes loves us and will support us. However, as Hessenius and Minicucci implied in their presentations, there really needs to be a serious

national leadership investment initiative that not only advocates but successfully lobbies for, as Hernandez stated, "an anchoring; a positioning for the arts in public policy that is currently not there." You can call it *cultural policy*, but regardless of what it is called, it is essential that it connects, anchors and enhances.

I find it a little frightening not to hear voices from individuals under 30 years of age in this discussion. What Hernandez probably did not share is that we started a project together called NEXT (a metaphor for the next generation). As part of NEXT, we outreached to youth between the ages of 15 and 19 and conducted informal roundtable discussions. During these conversations, we discovered some disturbing things, particularly from the art and professional schools. We learned that they do not want to do this business in the current manner; they do not want to work with people like us because we are arrogant, distant and invite them to join us only to tell them what art they should appreciate. With these unique public policy evaluations and observations,

we can begin to more earnestly and inclusively evaluate these agencies to understand how and whom we serve. Eventually, I think we will have to considerably broaden our discussion and more

earnestly consider other generations' paradigms. Williams called our newest generation the *entertainment generation*. We need to determine who this generation is and how to structure agencies to work with them to ensure our ambitions prevail.

In conclusion, I think I have heard a lot about trenches--those that we are in and those we might need to dig in order to move forward.

... go back and reread Beowulf. I think that we have got to slay Grendel's mother, who holds the heart and pulse of our deepest public policy fears.

POST-FUTURE SCENARIOS DISCUSSION

Erin Trapp:

Thank you, John Paul. I was thrilled to hear you allude to one of the open questions. You mentioned that we should eliminate the status quo, but I have not heard anyone say that we should close up shop and see what emerges next. It seems to me what we are really talking about is the reinventing of the bureaucracies themselves.

John Paul Batiste:

I was so excited that I forgot just one little piece. Of all the *ts* I talked about, the one I do not want to leave out is *trustees*. I really think when you start thinking about redoing these agencies--unless some people have some very different situations than I have experienced in my 18 years of doing this--trustees seem to be the first people who sign off on whatever that is going to be. There needs to be a dialogue that takes trustee leadership and this initiative into account. That is where much of our problem is. It is very difficult when you are sitting in that seat, which I do not do anymore. You are always managing it. For the first time in 34 years of the agency's history, the state of Texas has had state-arts-agency trustees that are all from one party. I have heard the word *bipartisan* tossed about. Those trustees are going to the cocktail parties and dinners and are contributing to candidates in the hopes of electing leaders and getting a lot of core issues resolved.

If we are hemorrhaging, as I hear we are, I would suspect that part of the responsibility for that hemorrhaging comes from some of the people with whom we sit around the tables and do business as well as from many of those in which we have vested our hopes and sent forth on our behalf. There needs to be a parallel and complimentary effort built by us--one that is outside our very professional agencies--to allow that conversation to happen in a very candid and direct way.

Larry Williams:

It was I, of course, who asked Pat Williams last night what the states would look like when they become bankrupt. He ducked that question, and I do not mean that negatively. Instead, he became hopeful. He said he believed that the American public, in some fashion, always rises to the occasion. I want to connect that to two questions. "Where are the people under 30?" and "Why are they not here?" These are two different issues, but I will suggest to you that the debt load that we are building for the people under 30 years of age right now means that the discussion we are having about cultural policy and reinventing or re-envisioning state arts agencies in the near future is like tackling the tip of an iceberg that is way underneath the sea.

The cost of a college education is rising rapidly. The debt load for the people who are coming out of college does not, I think, bode very well for the next generation to be able to pay taxes much less want to pay taxes. I could not agree more strongly with John Paul Batiste that revamping our tax system is crucial. I think this is crucial to society not just to the arts and culture sector. I

think that our problems, both at the national and at the state levels, are very profound. I do not know whether I am

... revamping our tax system is crucial. I think this is crucial to society, not just to the arts and culture sector.

a Democrat or a Republican--I have been appointed to state arts agencies in two states by both political parties--so maybe I am apolitical or bipartisan, I do not know. But we have to find these answers in a bipartisan way.

I do not mean in any way to be less than optimistic about this conference; very profound issues have been raised about the future. This future is not far away. But the people who emerge to adulthood with these higher debt loads are coming out with something that has been taken for granted in the United States: we enable our citizenry to attach themselves to a higher education at a reasonable cost. I ponder

how they can pay these debts in the kind of marketplace for jobs that we have, and that affects their willingness to pay taxes. That is something important in the future.

Erin Trapp:

I will indulge in a point of privilege here; there are those of you who have heard me go on my "young audiences" soapbox before. I do not know if I am the youngest person at the table--I am not under 30 any longer. But Anthony Radich and I have had this conversation a lot; do you have to "kill the dinosaurs"? I do not think you do. I think everyone agrees that people under 30 need to be represented, but the problem is with the people around this table who are here. You do not have to die, but eventually you will retire, and if there are no leaders coming up behind you, the arts field, as you know it, will disappear and something else will happen.

The message for this group is that it is important for all of us to engage young people in a positive way ... because, otherwise, all of the fine work that we have done ends here.

But something else will happen. I am incredibly optimistic about this. The message for this group is that it is important for all of us to engage young people in a positive way and to attract new leadership at the table because, otherwise, all of the fine work that we have done ends here. If we do not proactively address these issues, we will debate the challenges that

face us today in downward spiral fashion for the next 15 years until everyone retires.

Barry Hessenius:

No, we have not done anything about it. We have talked about it for the eight years that I have been working in the arts, and I have heard it raised at every single conference. We are going to try to emulate what Iowa did. We want to get 400 high school and college kids and bring them to four locations. We will ask, "Do any of you want to sit on nonprofit arts organization boards? Here I have a list of boards of arts organizations that I would like to

have one of you sit on." I will make the match; that is something I can do directly.

The second thing we ask is, "Are 10 of you interested in creating a little infrastructure group?" I can give you \$20,000 to set up a group and a Web site and enable you to be your own little service provider, and hopefully you will set up your own little chapters. Maybe they won't. I do not know.

The third thing is on Sunday morning, the only people who knock on my door in my neighborhood for a cause are the kids about 17-to-20 years old who say "save the pandas," "save the whales," "save the trees," "save the monkeys," etc. I am all in favor of saving all those things, but it is never anybody over 40 years old knocking on my door at 10:00 a.m. on Sunday. These people are in their pajamas and reading the *The New York Times* and having lattes. They are not going to go outside. We need those kids, so I am hopeful that I can corral some of them into taking up the cause of the arts.

If we do not do something, something will change, something will happen, but the kids--I call them kids; everybody under the age of 30 is a kid to me--have got plenty of other options, plenty of other places they can go. A lot of those kids who create art have no idea about the arts establishment. That disconnect is really dangerous for us.

Anthony Radich:

We need to encourage everyone to hire and support young people. WESTAF has done quite a bit of that, and we have had wonderful results. The other thing that needs to be said is that Baby Boomers are plugging up the leadership system. Many people around this table, when they were 30 years old, would have been around this table--just as you are now-- because there were no older people who knew anything about the subject matter. Now, 25 years later, you are still here. The knowledge base and the level of wisdom are terrific, but we need to

make progress in this area. What this field needs is a career space, something like attorneys have--a designation of *counsel*, where senior, experienced arts leaders can remain active but open up career paths for new talent.

Those who have been active in this field continue to love the work. They want to continue to

We are challenged to invent a way for the Baby Boomer--the dinosaur--career plug to move not on but sideways.

participate in some meaningful way. We are challenged to invent a way for the Baby Boomer--the dinosaur--career plug to move not on but sideways. There has to be a way for this group to continue to be of service even while opening up space for an entirely new generation. This must be done before

we all disappear and leave no generation interested enough and experienced enough to replace us.

Patrick Overton:

This morning, all of us have alluded to the elephant that remains unnoticed in this room--the fact that those of us who are served by state arts agencies have failed them. Yes, state arts agencies need to be reinvented and be more accountable--but so do all the rest of the non-profit, community-based, third sector arts and cultural organizations. The fact is, most of us working in these organizations have contributed to the dysfunction of our organizations by our passion and willingness to sacrifice ourselves to the cause. But, by so doing, we have prevented our organizations from being effective organizational systems that can exist without us. The bottom line is that there are young people out there--bright, creative people--but when I train them, work with them and see them in the classroom, they look at nonprofit arts organizations and say, "I am not going to work 60 hours a week. I am not going to get paid half of what I am worth. I am not going to end up without a pension." There are obligations that we have for us to grow up as a field. We need to do a better job of telling people who we are, what we do and why we do it. More impor-

tant, we need to define the professional competencies and organizational standards to do this work the right way. This conversation is not just about state arts agencies--it is about the entire infrastructure of arts organizations in this country.

Erin Trapp:

Let me just point out that young people are willing to work in nonprofits, but they generally work blowing up SUVs or trying to save the ozone. When I was born, there was an ICMB pointed at my head. I grew up in the shadow of a Minute Man missile silo in eastern Colorado, and there was a hole in the ozone the size of Greenland the day I was born. These facts make environmental and social issues compelling to my generation, and the arts are not. It is not that they refuse to work 60 hours a week for little money. They will but only if they get to show up on the news having blown up a resort at Vail--doing something they view as making a real difference.

Larry Williams:

I think that there are many examples of an intergenerational response to young people. I just want to clarify my point. I am concerned about how young people will respond to the society they have been given when they are no longer quite so young. That is what really concerns me.

Julia Lowell:

Barry said something about how we have all been talking in crisis mode. As some of you know, I have been involved in a study that, among other things, looks at the history of state arts agencies. If you look back at the history, it is a history of crises. In the 1970s, there was the upheaval in California. In the 1980s, we had the Reagan revolution and budget cuts, and after that came 1992 and culture wars. We all know what a disaster that was. One of my questions for you is about the nature of change. During each of those past crises, state arts agen-

cies made changes. Most were incremental changes, although a few--certainly the California experiment in 1978-79--were not. Actually, I could argue that the creation of the Massachusetts Arts Lottery Council and the decentralization of the Minnesota State Arts Board were also more than incremental changes, and there are other examples from the 1970s. Is this crisis really different from past crises? Will we all be here 10 years from now having this same conversation? I think there is a good chance we will, and the main difference will be that we will all have whiter hair.

I do think that state arts agencies are facing structural issues and that right now you have an opportunity to do things that will greatly strengthen your position within state government 10 years from now. Alternatively, in five years, you all could just be sitting back and saying, "Thank God we got over that one!"--without having done much to prepare for the next crisis. That is what many of you did after the crisis of the early 1990s. That is what most of you did after the crisis of the early 1980s. But that is not what you did in the 1970s. My challenge to you is to take this sense of crisis and act on it now because it is going to be much harder to do anything two years from now, when the stock market is looking better, and maybe we have some different people in government.

Jim Copenhaver:

I would like to link the notion of two issues we have discussed here together. Thinking of Paul Minicucci's discussion of essentials versus valuables, I would propose that we are not valuable to the younger generation--we are largely irrelevant in their lives. If you took a poll and asked, "Do you like the arts?" The answer would be, "Yes." I will give you an example of that. When I led the Colorado Symphony out of bankruptcy, we conducted a survey and asked, "Do you know about the symphony?" Ninety percent responded, "Yes." We asked, "Do you like the symphony?" Again, 90 percent responded in the affirmative. We then asked,

"Do you attend the symphony?" Well, add up all the percentages and the Colorado Symphony would have sold out every performance, turning people away. Let's stop talking about these misleading poll results and admit what we know--we are not relevant to the lives of many, especially young people.

That is the thing that Erin Trapp keeps jabbing us about--and quite correctly. We are not relevant to young people and many others, and while they support us, that support it is about a quarter-inch deep and 10 miles wide. We just are not significant. So when the first little bubble comes up, we are not valuable the way other things are. We have to change that. We have to be relevant. That is much harder now than when the world appeared mostly white and mostly European. We had a discussion at a board meeting yesterday about cultures where art is not a separate thing. It is integrated into life--both everyday and ceremonial life.

We are not relevant to young people and many others, and while they support us, that support it is about a quarter-inch deep and 10 miles wide.

Larry Williams:

We cannot separate art from religion and place.

John Paul Batiste:

I agree that times have changed. Just the notion of demographics that you talk about stimulates conversations rooted in very different values. Much of today's television talk programming is an extension of the cultural wars. It is a very serious thing with them. That is all talk-radio programs discuss. Rather than spending a dime on television, listen to radio because that is where the key discussions are taking place in this country. There is a major discussion going on about these same kinds of things by a lot of different people.

In San Jose this summer, Rick Hernandez and I and others were with about 80 people. These were new-to-the-field young people. They were

very optimistic, but they were not talking about participating in the same situations and career paths as many of us have. They are not talking about going into some of these state-government arts positions and putting up with the same problems. They are talking about electing people like themselves--people who will support their lifestyles and their interests. It is a different

The question is, as we look to the future, what do you do to engage and enlist new constituents for the arts?

conversation that is taking place.

Earlier, I said, "Nuke the status quo." Karl Rove has done that better than most of us, politically, this century.

He has eliminated the status quo and gotten a victory out of it. I am not suggesting that what he stands for is right; I am not sure what he stands for other than he is talented. Rick Hernandez and I saw, as we sat in my office, which is right across the street from the Texas governor's mansion, the private-sector leadership and public sector leadership of each of the communities you all come from come to Texas with bundles of dollars to elect a president. They came from every state in the nation, and the media were out there every day covering them. We could barely get to work in the morning because of the media vans. A plan--deliberate public policy--was laid. If we want to find answers to our interests, our business and our love, we are going to have to seriously relay the map.

Jonathan Katz:

My favorite image so far is of this 20-year-old group sitting around the table saying, "I wish we could get people under 50 years old around this table." I think that we do have a society in which the arts are a part of everyday life in every subculture, but that does not mean that the organizations funded by state arts agencies represent the arts as a part of everyday life for every subculture. That is not how we have grown up. That is not what we grew up doing. We grew up funding the professionalization of arts organizations in the United States and,

arguably, did that extremely well. The question is, as we look to the future, what do you do to engage and enlist new constituents for the arts--the people who participate in the arts as amateurs and the people who participate in the commercial end of the arts? How many people sing in choruses? Fifteen million people. How many people sew? Forty million people. How many people take photographs? How many people who say they do not participate in the arts go to festivals and museums? How many people dance? They dance not by going out and buying a ticket but by doing it themselves. Are these the people who recognize state arts agencies as their emissary in government? I will leave that challenge as a possibility for our futures.

UNDERSTANDING THE PAST; ENVISIONING THE FUTURE

By Jonathan Katz

I think that engaging in this kind of analysis among ourselves and in public is a very valuable kind of enterprise, and I am glad to be part of it. I was thinking about my presentation at this symposium and reading a book of poems at the same time. I was reading a poem by Aleda Shirley called "The Rivers Where They Touch," which is about the confluence of the Amazon and the Rio de Negro Rivers. One appears blue, one appears black, and when they come together, you see streaks from the surface. There is a point in the poem at which she makes the following statement:

Falling backwards from his boat, the diver would see, beneath the surface busy with leaves and eels, how the rivers don't seem separate after all and perhaps tell us what night so often tells the pilot, the cartographer, the pair of lovers sighing from a bridge: that an edge is never a simple or a sudden thing.¹

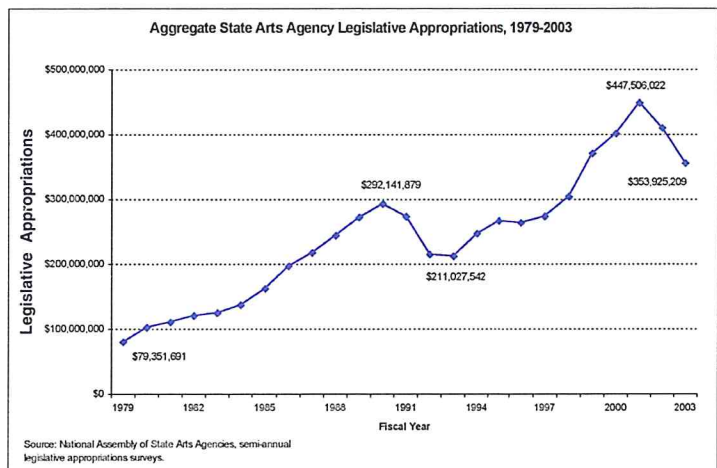
Trends in State Arts Agency Appropriations

There are several edges that, I think, are useful for us to look at, and they are neither simple nor sudden. The passage from the poem calls our attention to the need for perspective in understanding what is going on and to make no value judgments about what is going on. I call your attention to the chart that represents aggregate state arts agency legislative appropriations from 1979 through 2003 [see Figure 1]. The chart starts at the \$80 million level and rises up to \$292 million around 1990. Then it drops dramatically to a low of \$211 million in the year 1993 and then rises again to a new high of \$447 million in 2001. Though these two iterations appear similar, I am not suggesting that state arts agency funding levels are cyclical. I am suggesting that there are two phenomena that appear to look similar, and I do not know where the chart will go next. There are, however, lessons we have learned along the way, and there are observations to be

made about what happened during this up-down, up-down, up-down edge.

One of them is that state government, during this period, grew in budget size by an average of 6.5 percent a year until that growth peaked in 2001. During that same period, state arts agency budgets grew at an annual average rate of 6.7 percent. Until 2001, the budgets of state arts agencies kept pace with--and actually exceeded the growth of--state-government budgets. My analysis of this fact is that, during the period, the rationales for state arts agencies were competitive, and they were delivered effectively. There is no other explanation for this sustained growth.

Figure 1



Diversifying State Arts Agency Roles

During the period of 1979 to 2003, a number of things happened. The year 1979 was the first year that all of the state arts agencies and territorial agencies were in place. These entities were established to make grants to organizations--that is what the National Endowment for the Arts' (NEA) money was provided for, and that is what the states and territories did. However, over a period of time, they layered activities onto that original grant-making function. These included:

- Making the case for the public benefits of the arts
- Building consensus on strategies for the states' investment in the arts
- Identifying strategies for increasing access and participation in the arts
- Supporting arts education in the schools
- Providing public information on arts activities
- Arts-impact research and policy analysis (especially economic impact analysis but also social impact analysis)
- Local arts-agency and community-arts development
- Strengthening and delivering services through statewide networks
- Providing consultation to the field
- Convening the cultural community
- Building partnerships between the arts and sectors such as education, business, and tourism
- Developing new sources of support for arts activities such as dedicated revenue streams and cultural trusts
- Encouraging more corporate and individual support for the arts
- Publicizing the value of the arts
- Recognizing the arts community's achievements
- Facilitating the effective use of technology to advance the arts
- Including cultural activities in a state's international trade strategies
- Fostering local agency partnerships.

That is a long list, and none of those activities is centered on grant making. Today, more state-arts-agency staff time is spent on these things than on making grants, and this has been the case for years. I am telling you this to make the point that when we talk about grant making and its place, it is useful to also talk about all these state-arts-agency activities that have been layered on that are not grant making. Most state arts agencies do not do all of these things, but some of them do a great many of them. I want to conclude my observations about these non-grant activities by noting some of their key features: they are intentional, they are staff intensive, they are information intensive and they are leadership roles for state arts

agencies.

State Arts Agency Grant Making

Regarding grant making, I think you could say that it has fallen into some patterns. One pattern that has been in existence for the last 20 years is that approximately 40 percent of state-arts-agency grant dollars has been allocated to general operating support for arts organizations. This percentage has not changed much in the past 20 years. Another large percentage of state-arts-agency grants has been allocated for project support. Increasingly, such support has been allocated to non-arts organizations such as faith-based organizations, parks departments, and social service organizations. Currently, more than 15 percent of state-arts-agency grant funds are awarded to non-arts organizations. This segment represents an increasing percentage of total grant funds, and it has broadened the constituency for state arts agencies.

Another active area for grant making by state arts agencies has been awards to individual artists. This type of grant has been maintained at the state level even as it has largely been eliminated at the federal level. In addition, the area of arts education has expanded. In 1993, the states allocated approximately \$30 million--a number that tripled during a period when the budgets of the state arts agencies only doubled. As state arts agencies have cut back in the past couple of years, the ratio of grant expenditures on general operating support grants, project support grants, and arts-education grants has largely been maintained. They have established a consistency--for good or ill.

Necessary Elements of the State Arts Agency of the Future

Over the years, state arts agencies have developed consistent patterns of practice in the areas of operations, grant making and services. In considering the future, I believe one would find it difficult to imagine a state arts agency that did not have a number of these elements at its core. One is strategic planning on a multi-year

basis. Such planning is an NEA requirement and also a state-government requirement. Performance measurement would also be present. It, too, is both a federal and a state requirement. One would also expect to encounter the expression of the benefits of the arts in terms of other public benefits, notably, economic development, education, youth at risk, cultural tourism and strengthening community life. Although it is conceivable that an arts agency would not use that specific vocabulary (for example, it may layer on social capital, and it may layer on broadening participation in the arts in different ways), it will have to make its case in those general terms. In addition, I believe it would be inconceivable for an arts agency of the future not to follow an imperative for uniting the voice of the arts community--for joining the arts voices of large communities, small communities, rural communities and mid-sized communities and for herding the major organizations, mid-size organizations, small organizations, individual artists, and others who are on the same advocacy page. A state arts agency could not maximize its resources without doing that.

A state arts agency cannot build a united voice for the arts without some kind of a decentralization program. Such a program can come in many forms. It may be a re-granting program, a decentralization program tied to local arts agencies, a touring program, a festival development and subsidy program, or local level support for arts education. Whatever a state arts agency selects as a tool for the decentralization function, it is imperative that it select something, as it is difficult to imagine a state arts agency not having a decentralization feature. In part, this is because such a feature is imperative to the uniting of the voices of the arts constituency. In addition, a future state arts agency must have a means of integrating the value of the arts into the agenda of the dominant decision makers and the resource-allocation priorities of state government. Those

things are what state arts agencies do, and I think these functions are basic and essential and will be retained. I would be fascinated to hear what other futures could look like if they did not include at least these components for a lead arts agency in state government.

Responding to a Changing Environment

The environment for state arts agencies is changing. One of the things I spend my time doing and am fascinated by is environmental scanning. The process of reviewing the economic, political, technological, geographic, social, educational and ethical environments in which state arts agencies operate is a task I have always found beneficial. Also beneficial is a consideration of how these environmental factors will affect the state arts agency of the future. My scanning of the complex environment in which state arts agencies are embedded has, for me, revealed a number of key findings, each with major implications for state arts agencies.

One is an increasingly volatile public leadership. Public leadership is going to be more volatile in the future, and it is extremely volatile now. In the last gubernatorial round of elections, there were 24 new governors, 20 of a different political party from their predecessors. Today, when a new governor comes into office and considers who the key constituencies are going to be and where the state is going to make an investment, these governors are going to look at state arts agencies just as they look at everything else that is in the discretionary part of the budget. They are going to ask whether or not those tasks should be continued. One could not expect otherwise. Term limits are also having an effect. The relatively new term-limit rules in many states have resulted in a churning of leadership and a lack of institutional memory. The implications for state arts agencies is that there is an increasing and ongoing need to educate elected officials about the work of the agencies and a never-ending need to cultivate new supporters who will speak up and expend political capital for them. Added to the turmoil of term

A state arts agency cannot build a united voice for the arts without some kind of a decentralization program.

limits, we are also in a period of government by ballot initiative and referendum, and this introduces another dynamic of uncertainty into the processes of state budgeting and governance. Finally, also affecting state arts agencies are state-government restructuring efforts. The ongoing work in this area has been speeded up by the recession. One result is that many states have restructured in the past year or two, and the governmental location of the state arts agency is nearly always a consideration in these processes.

Our field is also in an environment where significant changes in participation are occurring, and these changes will affect our work. One change is that people participate in dance, music and theater many times more through electronic media than they do by attending these events in person. A survey of participation in the arts documents that this change is showing no sign of reversing. I believe that this is a trend that state arts agencies have to consider, and it has serious implications for their work. What does it mean for our activities and for our supporting participation when this preference for consumption via media has become the pattern of life as a nation?

I recently read a press release from the National Endowment for the Arts that stated more people were participating in the arts than ever before. The total was something like 94 million people, which was up from about 10 years before, when it was approximately 88 million people. I thought, "Wow. This is great, millions more people," and then I thought to myself, "OK. That's six million more people, and that's about a seven percent increase over 10 years. During that period, the adult population increased approximately nine percent, and the overall population increased approximately 13 percent. How happy are we supposed to be?" What difference does it make if more millions of people participate? Well, the difference it makes is in the public policy arena. Where will we get the majority to vote for the arts as necessary in education if fewer people participate in them--if we are losing the population?

As we build new performing-arts centers, concurrent with population expansion (most notably in the suburbs), are we going to attract a smaller and smaller percentage of the potential house because a smaller percentage of the population participates? I only raise these two trends in participation to suggest that in order for state arts agencies to sustain the public value of the arts in the public sector, their future work must be somewhat different from in the past.

There are also many demographic trends that will impact state arts agencies. Certainly, we are familiar with racial/ethnic trends. In Richard Florida's analysis, he looks at the employment classes and points out that they participate differently in the arts. For instance, the creative classes, he points out, like to do things and appreciate support for the things that they do--not as much for things they attend. This creates issues for the state arts agencies as well.

The final thing I would mention in the environment is the growth of the suburbs. The 1950 U.S. census was the first census in which the majority of the population was found to live in urban America; before then, the majority of the population lived in rural America. I think that 2000 was the first U.S. census in which a plurality lived in the suburbs. A recent McKnight Foundation report of the Twin Cities provided some fascinating insights on the implications of this change. The Twin Cities have a core population of 600,000 people and a greater metropolitan population of 2.4 million additional people. Eighty percent of those living in the suburbs leave their houses in the morning and go to work someplace else in the suburbs--they do not go downtown. But that is not what the configuration of support or expenditure for support and participation of the arts looks like. This description will be true of almost every urban area in the United States and Canada, and we are not prepared for it. We are not prepared for what it means to sup-

I think that 2000 was the first U.S. census in which a plurality lived in the suburbs.

port arts participation in the United States when the plurality of the population lives in the suburbs. We understand much better what to do with the rural areas, and we understand much better what to do with the urban areas.

State Arts Agencies and Advocacy

As I looked at what happened as state governments went through their budget crises, I noticed several things about the arts-advocacy infrastructure. One was that in the states that got hit the hardest, everyone got stiffed. If you add up all the current year's state budgets, they total \$518 billion. When the state-budget system nationwide needed \$80 billion to collectively close the budget gap, it was not eight state arts agencies that were looked at and decided upon whether they were going to be eliminated or not; it was 56 state and territorial arts agencies that were considered for elimination. In addition, every agency in the discretionary portion of the state budget was looked at in those terms. No state arts agency was eliminated this year. Eight of them got through to a governor's recommendation for elimination or such a recommendation by one house of the legislature--but everybody was looked at. I think that is the reality of it, and many other state agencies--not state arts agencies--did get eliminated.

When we ask the question, "What do we change?," we need to talk about how we got to where we are and consider what we risk in change. At the same time, I want to talk about some of the needs for change and some of the things we might look at. The states that did the worst in the last budget cycle did not have strong statewide advocacy groups that could affect the election of officials. They certainly did not have advocacy that extended to the board members of arts organizations. To repeat something Paul Minicucci mentioned earlier, they did not have people who were willing to call in their chips for the arts. I did not see this advocacy network in place in spite of remarkable staff vision and leadership and exemplary programming. I did not see the advocacy-sup-

port infrastructure in California. There, once legislators started looking at the arts dollars, nothing stopped the slide until they got to the possible loss of matching federal dollars from the National Endowment for the Arts. The infrastructure of support was not there. In New Jersey it was, and even though the state arts agency started out with a governor's recommendation for zero budget, the agency did not ultimately receive much of a decrease at all.

These and other experiences make me suggest the following advocacy agenda for all state arts agencies. I know that these recommendations are not entirely sufficient because they focus on the arts community as we know it and as we fund it, but it is a place to begin. My proposal has four components:

- Every board member of an arts organization should have in his or her job description a definition of their role in advocacy. These board members should be able to articulate the benefits provided to the community by their arts organization--not that they would advocate for public funding, but they should be able to say to their family and friends, "This is why I spend my time and my money doing this." It would mean that the staff would have to provide them with that information--another task for staff.
- Every arts organization needs a point person for advocacy because you cannot just say you are going to do it. You have to do it at a certain time to certain people who are in certain positions, and you have to know when that is, and someone has to tell you that. Every arts organization needs a point person for advocacy.
- You need a broad, statewide, representative arts-advocacy organization that can affect the election of public officials. A couple of states actually have that, but most states do not. That needs to be in place, and it must engage in systematic partnership building. For example, the arts community in a state could decide that for the current and the next three or five years, it would focus on the tourism community or edu-

cational leadership or the business community or the health care community. In this scenario, the arts community would focus on building partnerships and extending the arts community.

■ Every arts event, publication, broadcast, exhibition, and performance needs to be thought of as an advocacy moment. Every arts event is an

Every arts event, publication, broadcast, exhibition, and performance needs to be thought of as an advocacy moment. Every arts event is an advocacy event.

advocacy event. What would that look like? It would mean that the artists and the managers and the board members would perhaps target half a dozen people each year and say, "We are going to cultivate them; we are

going to invite them in; we are going to give them a good experience; we are going to give them an experience that transforms them, so that they will ask what are the rationales and other public benefits." We are not going to start with education, economic development, youth at risk, cultural tourism, and community building and hope that they come to love the arts and advocate for it. We are going to share the experience and hope that they get the proxy rationales right.

I think that the agenda I just outlined should be a place to start. In working with that agenda, there will be some areas of opportunity, and we need to look ahead and consider ways to exploit those opportunities. One is focusing on leveraging local activity--for example, cultural districts, local arts agencies, local cultural planning. We need to share the successes of one locality with other localities. Any one of these local activities could be a lead program for a state arts agency, and, through it, the agency could capitalize and leverage dollars. The major emphasis of such an effort is not what state arts agencies accomplish directly but how they can help capitalize on what is growing locally.

In arts education, I would like to highlight two things. One is focusing a local advocacy committee on developing links to the school board. Research has informed us that influential indi-

viduals change in school systems in relation to the incentives by which they are stimulated. A community-based advocacy group can lead the way in prompting change by developing and presenting these incentives. As a field, we do not tend to do that kind of thing. We do many other things in the area of arts education, such as artist residencies, but we do not focus on arts education and advocacy in a holistic way at the local level. Another strategy is to engage in community audits in which we look at the content, the leadership and the school-community partnerships in each community. The Kennedy Center has a tool for this process, and it is readily accessible. If arts-education advocacy were a lead program of a state arts agency, it would have an effect and, I believe, help infuse a different character and quality into the arts-education programs than are currently in place.

Our field could also focus more on the interpretation and the curatorial role of the arts experience. We have done a good job of increasing production, and we have also been successful at increasing distribution. However, we do not focus on the moment of impact--looking at the art on the wall, experiencing the performance and learning what it takes to make a meaningful experience. Perhaps we could tack on dollars to our grants for grantees to experiment and find out what makes a certain art presentation meaningful in the minds of its participants. This information could be documented and circulated for use. The approach is not much different from the challenge the Wallace START program presents. It focuses on what makes the arts-consumption experience--both the amateur and commercial arts experiences--meaningful in the minds of participants. The commercial sector is where the big numbers are. I am not suggesting an abandonment of nonprofit service providers. Rather, I recommend we broaden our activities to enlist amateurs and others and encourage them to envision the state arts agency as a lead agency. State arts agencies also need to provide more resources that would be used not only to foster more amateur activity but also to encourage for-profit providers. The agencies need to

develop partnerships with bookstores, galleries, movie theaters, and other purveyors of the commercial arts. There are a great number of people writing poems, taking pictures, and making pictures who need to be cultivated as arts constituents. Many of them now answer surveys, "No, I don't participate in the arts."

This time is a time of opportunity for us because of how people make change. All the

This time is a time of opportunity for us because of how people make change.

business literature tells us that three things have to be in place for people to change their behaviors. One is the need for a trusted change agent. There is no reason this

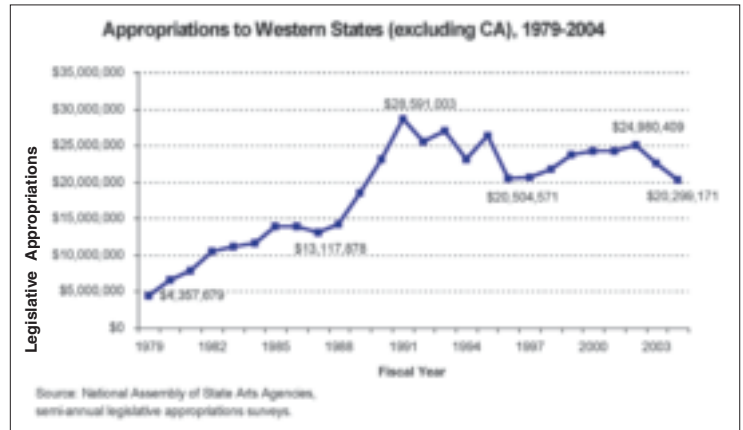
could not be a state arts agency in the future, as it has been for the past 30 years. A change agent is someone who does not have an agenda for getting you to do what they want you to do but someone who really wants to know how to serve. Second, they have to see that the change in action will make an alternative future. They have to be able to envision how the future will be different--how a certain set of actions leads to this future. The third thing is that they have to be uncomfortable with the present--that already exists.

I agree with what was said earlier--that the changes we can make now are related to the repositioning of state arts agencies in the future. This repositioning is probably far more possible in the next 10 to 20 years because there is a perception of needing each other--of valuing partnerships. That phenomenon has already started to happen and is exemplified in the proliferation of multi-agency state partnerships. What we must move to, however, is multi-sector partnerships. The public no longer trusts the private sector or the public sector or the nonprofit sector alone to do anything. It does look favorably upon multi-sector partnerships, and so we have to go from the very successful multi-agency partnerships that we are now fostering and documenting very well to multi-sector partnerships.

The Arts Agencies in the West

I want to close by presenting a chart of state appropriations for state arts agencies in the West, excluding California [see Figure 2].

Figure 2



I call your attention to this chart because I believe that the specificity with which we talk about change and what is worth keeping needs to be considered in context. When one looks at appropriations to state arts agencies, considering the context is especially important. In this chart of the state-appropriations experiences of the 12 state arts agencies of the West, the chart looks very different from that for arts agencies across the country as a whole. I left California out of this analysis because the dollars in California hit a peak of \$30-some million without line items and \$60-plus million dollars with line items. The aggregate figure for all other states reaches a high of only approximately \$28 million. Therefore, including California would skew the analysis. We have an opportunity around the regional table, here and in the future, to talk about the meaning of these differences. What differences in Western culture and values make the chart for the 12 Western states so different from the national aggregate chart? We need to ask ourselves what needs to be done differently in the West than in other places in the country to make that revenue curve come around and go up again and to broaden and deepen participation in the arts.

One observation about that is that from point A to point B in 2001, the growth in the West is still ahead of the growth of state government. The state arts agencies, even in the West, exceeded the overall growth of state government in the United States in the period from 1979 to 2001--doing whatever it is that they did. So, you have success to build on as you change into the future.

¹ Aleda Shirley, "The Rivers Where They Touch." *Chinese Architecture* (Athens, GA: University of Georgia Press, 1986) 3-4.

RESPONSE TO JONATHAN KATZ

By Larry Williams

Jonathan, you have been very thoughtful in your challenge to us today. The National Assembly of State Arts Agencies (NASAA) is an important voice, and it testifies to the strong need our state arts agencies have for finding and uniting in a common voice. Thank you for your effective advocacy.

You have said, "An edge is never a sharp or sudden thing," and in so doing, you have suggested we think out of the box. Thus, I am reminded of a recent cartoon from the comic strip *Zits*. The father character, a dentist, is trying to fashion a new slogan for his practice and is engaged with his wife in the process. Enter teenager Jeremy, who specializes in marginalizing his parents. (The issue before us is how to avoid marginalization of state arts agencies.) Dad says he wants Jeremy to help "think out of the box." Jeremy responds, "Think out of the box? Man, you are the box!"

The symposium organizers have called upon us--and have given us a remarkable chance--to think about re-envisioning state arts agencies. I suppose we could have been challenged to think about rejuvenating state arts agencies, and, in some ways, a lot of our commentary has gone

down that path. Or we could have been challenged to re-think state arts agencies, but that is not aggressive enough for the conditions we face. So, we are re-envisioning.

Let's start with the postulate that the contemporary environment for public policy just is not what it was 35 years ago. I think we can add to that the fact that the environment of fiscal shortfalls in which we find ourselves today will not be the same next year--even if we were to understand the now in which we find ourselves.

John Paul Batiste said we must "nuke the status quo." Actually, we have already nuked the environment of the status quo. We invented term limits. We re-invented government. We have assured a volatile public leadership. We have referenda and ballot initiatives galore.

As to the fiscal environment, I have these comments. We hope we have seen the worst, but I do not think so. I hesitate to use the words *right-size the budget*, but in state after state, we still have deteriorating or marginally improving economic situations and revenue collections. What is more--and this is very important--we have balanced the budgets in our states on the backs of one-time-only pots of money, often with the promise that we will soon pay those monies back. Well, we are not going to be able to, and we do not have anymore one-time-only pots to throw into the mix. We are still living on borrowed time.

A key point I want to make in my response this afternoon is that until and unless there is a recognition that we must increase our revenue through restructuring our revenue picture--increasing taxes in some way--we have not yet seen the worst. In Iowa just one week ago--because of a declining revenue picture--the governor took the legislatively mandated action of reducing all state budgets by 2.5 percent. This affects my school budget by \$1.4 million.

Fundamentally, I try to be optimistic, but I think we also have to be realistic about the situation in which we find ourselves fiscally. We

cannot take leadership for granted any more than we can take the fiscal situation for granted. Mark Schuster made a point this morning that I thought was quite powerful when he talked about our ambivalence about whether to set out in new directions or to guard old directions.

I think that the folks who would envision or re-envision something have to hold a sense of wonder.

Leadership is what determines this, and I think Anthony Radich also made a very strong point when he said that survival is not a convincing argument.

Jonathan Katz's graph of aggregate state-arts-agency legislative appropriations, FY 1979 through FY 2003, was very interesting. I would like to see an overlay on the same graph that would show (for the same years) the impact that inflation has had on eroding this growth. I would like to see another overlay that might compare this growth, for example, to the growth line of health care as a percentage of Gross National Product (GNP) within a state and/or nationally and/or of the growth of expenditures as a percentage of GNP on prisons or on schools and education. After all, as former Congressman Pat Williams said, "these are the big three."

It strikes me that to re-envision is to know and have the capacity of envisioning in the first place. To envision--or to re-envision--in a complex structure such as state government has unique challenges. State legislators and gubernatorial leadership have been endlessly creative in fashioning the structures in which state arts agencies came to exist and in which they continue to evolve.

Katz--and NASAA staff over the years--have been focused and facilitative leaders with respect to helping state arts agencies become strategic and analytic. Benchmark information is collected and disseminated. We have seen that today. Advocacy tools are also available, and they are excellent tools.

I look around this room today, and I see friends whom I respect enormously. I wonder how you came to be so involved with this notion of state arts agencies. It is instructive to wonder in this way. *Wonder* is, in fact, a word to wonder about. I think that the folks who would envision or re-envision something have to hold a sense of wonder. They have to speculate. They have to be curious. It is about a sense of commitment and purpose. As Jim Collins puts it: "It isn't about the company as an organization--it's about the question and the search. It's about wonder and curiosity in the most unlikely of places."¹

I think commitment and purpose probably first win the attention of others. Recognizing as we should that a capacity for commitment is a complex, highly subjective quality and that its learning and its manifestation vary with individuals, I still would testify from experience that people will sense commitment and respond to it in an interactive and experiential way. Two elementary qualities of commitment are the capacity for timely action and hard work, of course. I cannot over-emphasize the importance of timely, and work includes thinking.

Part of what I am talking about is timely, anticipatory thinking. Beyond that, there are aspects of commitment that are much more concerned with critical and creative capacities--the curiosity, the speculation, the "what if." All of these qualities have to help frame the question and compel the search for ways to re-envision. Re-envisioning and wondering are joined at the hip.

From wonder also springs a sense of expectation and hope. We heard Pat Williams embrace both last evening. Ideas flourish in an atmosphere of expectations and hope; I know that from teaching. In fact, I have often said that the most unfettered sense of growth in the development of children is the age of entering school as a kindergartner and then again as a young adolescent. In the nurturing context established by a caring, loving teacher, these two developmental ages simply have no notion

of what they cannot do, so they will often rise to a level of achievement and innovativeness that for all intents and purposes is beyond what they should be able to do. So does the artist, whose sense of wonder is similarly unfettered.

How do we foster this culture in a state arts agency? It certainly helps if a number of people prevail upon a governor to appoint a thoughtful--perhaps reflective, insightful, articulate, broad-minded and, certainly, hopeful chair of the council or board--someone who will grow by listening to the expectations and hopes of others and who will wonder about the possibilities. In addition, whether from within the state arts agency (including its governance structure) or out of the agency (its external public), there is a necessity to identify the champion (for example, Pat Williams) who willingly sustains effort and sustains the cause. Where that person or those persons are found is often the miracle. It may be, as Jim Collins said in his book, *Good to Great*, "from the most unlikely of places."²

In sum, it is people having the will and wonder--and the ability to read the tea leaves--who will invent the process to envision or re-envision according to the dictates and constraints of the time.

¹ Jim Collins, *Good to Great* (New York: Harper Collins Publishers, 2001).

² Collins.

POST-KATZ/WILLIAMS DISCUSSION

Jonathan Katz:

The state arts agency appropriations exceeded the growth of state government in 17 of the last 24 years.

Mark Schuster:

Be aware that you cannot superimpose these two graphs on top of one another because the units on the left-hand side are different. A 100-percent increase in legislative appropriations to state arts agencies is a greater distance on the graph than a 100-percent increase in the other graph, so you have to be careful about misinterpretation.

Julia Lowell:

We should also acknowledge that the base amount for the arts is much smaller. We should not be surprised to see rapid growth in arts funding relative to other types of funding (such as education and health) given that, in 1979, there was still so little being spent on the arts. It is nice to see that there has been rapid growth, but if it had not been rapid, it would have been very discouraging.

Jim Sitter:

Jonathan, Larry pointed out that he would like to see the charts adjusted for inflation. Do you have that?

Jonathan Katz:

It is easily done and, of course, they flatten out. The same thing would be true of state government. It would also flatten out, and you would still see the same relationship.

Barry Hessenius:

Generally, I agree with Larry Williams' analysis that we may be on the edge of a precipice where state funding is in serious trouble--for I

do not know how many years to come. The argument that the improvement of the economy is going to snap state government out of these doldrums in a year or two may be ambitious thinking. For that reason, I think that he is right unless the public is willing to reexamine the revenue side. There are only two choices in life--you either spend less or make more. If the

... I am not sure that we are uncomfortable enough.

states do not make more, something has got to give. Unless there is a change in dynamics, these state budgets cannot be balanced.

Everyone is going to get used to the notion of California's current situation. The glass is neither half empty nor half full; it is just a half a glass of water. How you interpret that is going to change with the given circumstances.

I agree with what Jonathan Katz said in terms of the advocacy, but I have some additional thoughts on that. First of all, I am not sure that we are uncomfortable enough. I do not know if we have actually gotten to the point where we are uncomfortable enough to be motivated to do something. In California, I find that there are a number of organizations who take one of two stances in this crisis. The first stance is, "Aren't we lucky? We're not dead." The second one is, "What is in it for us?" My chair and I had a meeting with the major groups--large cultural institutions--in one of our cities, and frankly, their response was that they get a disproportionately small share of our grant money compared to their size over the last 10 years. What saved the California Arts Council from being eliminated this year was not the major institutions. It was the small institutions, the state-local partners, particularly rural and major-city institutions and the multi-cultural groups. It was not the major cultural institutions, which did not do anything for us.

You laid out a whole agenda of advocacy--things that I could even add to, but who is going to do those? I cannot do them, and that is part of the problem, at least in California. We have no paid advocacy staff. We have an

all-volunteer organization. They can rally for three or four weeks when the arts agency is threatened with elimination, but to advocate consistently--all year long--you need paid staff. I do not have them on staff, and nowhere on my horizon do I see anyone being able to pick up that gauntlet. To talk about what we need to do is good, but no one is going to do it unless you have some means to pay people. That is one of our big problems.

For example, in trying to improve our grass-roots-advocacy capacity, I started a program two years ago called the *Infrastructure Project*. It was designed to give the Latino Arts Network and all other kinds of ethnic and discipline groups a structure with some paid staff. They would have an organization to sit at the table, ready to represent their groups, etc. We instituted a weekly/biweekly conference call. When we were in the middle of our crisis and the Council was proposed for elimination, we suggested to them that one thing that might help in Senator Burton's district was a public rally on the steps of city hall. With nine bay-area counties, we ought to have been able to turn out 1,000 people. They said, "Oh yes, we should do this. This is a very, very good idea." Then, when we said, "We cannot organize this, who of you is willing to take the ball?," there was dead silence on that phone call. I am paying these people, and, yet it was just dead silence until I put a staff member on it to get it moving and finally found two people who were willing to do it. It would not have happened otherwise.

The situation we have is very serious. The majors are not willing to support us. We do not have a paid staff to advocate, and so a lot is not going to get done. The ennui is unbelievable.

Jonathan Katz:

The challenge for advocacy is not only at the door of the state arts agencies. The state arts agencies are unusual in their whole funding structure because they are so different from foundations. Your advocacy and your support comes from your grantees, and if they do not

come through for you, then who do you have? Part of the therapy for this must be insight therapy. You would have to convene the majors in a state, and they would have to be persuaded to become active advocates. They would have to be persuaded that a different strategy in the future was going to get them more dollars. A more accurate projection for this would be that you have to widen the advocate pool to get the dollars up. That is their only hope for getting more dollars in the future, and that is a matter of insight. The convening and the strategic planning function needs to be integrated with the notion of how you build a constituency for it. The challenge that I have for so many of the ideas for changing what state arts agencies do is the question, "Then who will be your advocate?" I think that is the challenging question.

George Tzougros:

I would like to make three quick points. Hessenius made the point about spending less unless you make more. I think there is a third alternative--one that the arts community does not do very well, and that is to invest. We are not able to say to people what the investment is in--that is a math equation. Julia Lowell and Mark Schuster, we need your help on these equations, but if they do not invest in the arts, then they cannot support the things that they want to support, whether it is education or health care or prisons or whatever the case may be. The dollars that come to us actually bring dollars back into the economy, which they then can use to pay for the other things. If they reduce the arts, then they reduce the money available to do those other things. Take that to the local community. If they do not invest in the arts in the local community, there will be less money flowing into the local coffers, but there will also be fewer programs that bring people downtown, and so downtown becomes a ghost town. How does that play out in the community? Investment is really important, and I wish we could get an equation that is simple enough not only for our field to understand but for our legislators to understand and embrace.

Second, we keep talking about doing more. We do not have more to give in the state agencies. We are not going to do more with less. We are going to do less with less. We are going to think smarter. We are going to be more reflective in what we do. But we are going to have to do less because we cannot be everything to everybody. That is what is difficult when you are a government agency; everybody wants you to be everything to everybody.

Finally--and this is probably the scariest of them all--we all face this go around, but the precedent of what happened in Colorado and what happened in California reverberates everywhere. Our legislature knew what was going on. Without that very important safety valve--the NEA and their requirements that there must be a state-designated entity to receive federal block-grant funds and that those funds must be matched by the state--the state arts agencies would be in greater danger. The NEA matching funds need to be there because if they are not, some states will stop allocating funds to their state arts agencies. The last budget cycle could have been a very dangerous go around for all of us. I want to advocate strongly that the field maintain that NEA-required-match safety valve because, if we do not have it, the budget cutters will likely come after us next.

Jim Sitter:

Jonathan, you mentioned that some state advocacy efforts were effective. You identified New Jersey as one of the successes. What does that kind of effort cost?

Jonathan Katz:

A couple of staff people, an office and lots of mailing.

Anthony Radich:

About \$120,000.

Jonathan Katz:

About \$200,000.

Jim Sitter:

Is that an effective result in this environment?

Jonathan Katz:

We need to bear in mind what affects elected officials. My companion in life has been a cabinet member in the state of Illinois. That state has an economy the size of France or Spain or India. Every week, the cabinet meets. Every week, the governor looks at the list of letters, and any topic that has five letters or more gets discussed by the governor of Illinois. Political action is undertaken by a very small number of people in this country on a personal basis, and it can be very effective. Two-hundred thousand dollars in any state could make a difference.

Sam Miller:

I will touch on this more tomorrow, but in this context, when you talk about advocacy, Barry [Hessenius], where does the support come from? In our creative economy work, placing arts organizations along with individual artists and creative industries in a cluster places advocacy outside of the arts community and into a coalition between the arts community and the business community, which are both the beneficiaries of it. All six states in New England have embraced this approach, and the payoff is that when all of the governors in our region talk about economic stimulus, we have a way to engage them. The arts community has a Creative Economy Council saying, "We can perform, we can generate jobs, and we, too, can play a role as an economic stimulus."

Julia Lowell:

I am confused by what everyone means by *advocacy* and the difference between *advocacy for the arts* and *advocacy for the state arts agency*. Advocating for one does not necessarily mean

advocating for the other. Jonathan, one of your suggested strategies is that every arts event should be an advocacy moment. The people who are there are already believers in the arts. Are those the people you need to reach? I am not sure they are.

Jonathan Katz:

I meant that arts events are an opportunity to connect with your authorizers and your decision makers--the people who control your resources. Sharing the experience of an arts event makes that a potential advocacy moment.

How do we, the Western states, feel about trying to get Generation Xers and their younger peers, Generation Y--the downloadable music generation--involved?

Julia Lowell:

To what extent are *advocacy* and *visibility* different? I am uncomfortable with *advocacy*. From an outsider's perspective, there is sometimes a perception that this is really a "gimme, gimme." That is not the case. You are giving something in return, but you want to be careful. A lot of states are being very careful, but it is a term that makes me a little uncomfortable.

Eric Hayashi:

My comment is a response tied to the continuing conversation that the WESTAF board of trustees has had at several meetings about the idea that we need to be more inclusive when it comes to advocacy--encouraging our Western states to take on advocacy and learn about advocacy. How do we, the Western states, feel about trying to get Generation Xers and their younger peers, Generation Y--the downloadable music generation--involved? By way of example, I live in Northern California. My wife takes our son to fine-arts preschool, and she talks with all the mothers. She voted for Arnold Schwarzenegger, and she feels that many of the other moms did as well. Why is this? This is where--and this is not just in the arts--the Democratic Party in California missed the boat

in doing the analysis and the work in getting the younger people to come out and vote for them. They voted for Arnold. Why is that? They were primarily younger folks, between the ages of 21 and 35, who responded in a different kind of way to a different kind of message--to a

How do we get those people to come on board and to be advocates for the arts? These are people who send their kids to a fine-arts preschool three days a week.

very media-savvy, short-time-line campaign. Hollywood people know how to get that demographic. How do we get those people to come on board and to be advocates for the arts? These are people who send their kids to a fine-arts preschool three days a week. I hope that sometime in the next day we can talk

about trying to get the youth quotient a lot more active on the advocacy side. That would be my suggested topic for further conversation.

A COMMITMENT DILEMMA FOR STATE ARTS AGENCIES: TO COMMUNITIES OR GRANT MAKING?

By Maryo Ewell

For the last 30 years, I have worked for community and state arts councils in Connecticut, Illinois and Colorado, so I was pleased to have a chance to reflect today about some of my perspectives on the question, "What do communities want from a state arts agency?" I was asked especially to focus my comments on rural places. As I thought about this assignment, I realized that, in effect, I am going to be addressing Mark Schuster's hypothesis number five--that state-level policy and programs will be more likely than national level policy to engage the debate between cultural democracy and the democratization of culture as guiding principles.

First, the very assignment raises the question, "What do you mean by *community*?" This afternoon, I am not going to talk about communities of interest--like the community of opera buffs or the communities of reference, like the community of gay people or the community of Chinese Americans. I am going to limit my thoughts to communities of place.

I have been the rural arts specialist at two state arts agencies for over 25 years. I have probably been interested in rural arts development from the moment of my birth because my father was an artist in the College of Agriculture at the University of Wisconsin and was always working with people in small communities, and I used to tag along. My very first job ever was as a gopher for rural arts projects, and the places in which I have been happiest working have been small communities. I thought that I understood rural places very well and worked on agency programs and guidelines accordingly.

It was not until I fell in love with a guy from a town of 5,000 (four hours from Denver and one of two towns in the county) and moved to his town several years ago that I realized that I

had not really understood very much. When I moved there, it was late summer, and presidential elections were coming up. I saw plenty of yard signs supporting one candidate or the other. But I did not see one--not even one--supporting a candidate for president or for Congress. There were about five that I spotted for our state senate and representative slots. But by far the vast majority were for school board and county commissioner. I was taken aback. I asked around. People looked at me like I was crazy and pointed out to me that school board members and county commissioners are the people who deal with the most immediate questions of community life: our children and our economy. There was a feeling that, regardless of what happened in Denver or in Washington, it was up to us to deal with our own most pressing issues, and we could do that and would do that.

This experience helped me come to see the world in two ways--from my agency perspective and from my community perspective. As an arts-agency employee, arts development and support were what we were supposed to do. Yet, as a community member--even a community member who has dedicated her entire career to working in the arts--it was not. My concern was with the whole. I have voted against candidates with strong arts platforms because their view of economics or health care or education would, in my estimation, be destructive to my community as a whole--even if it might be good for our artists and arts organizations. The arts are just one of many things that concern me as I vote or choose how to use my time or donate my cash.

In 1950, Baker Brownell, the chair of the Philosophy Department at Northwestern University, began his book, *The Human Community*, with these words:

An underlying conflict of method corrupts the modern era. On the one hand is the culture of specialism; on the other is the human community. . . Each has its pattern of procedures, its structural method. Today

these methods are becoming more and more divergent. They would seem to be incompatible, and the former is displacing the latter.¹

Brownell believes that there are times for specialization--where information is expanded--but that these give way to times where wisdom is expanded as the information is knitted together in the interest of wholeness, in the interest of the human community.

The arts center in Gunnison, my town, is a knitter. Its concern is with wholeness. One of Brownell's hallmarks of a human community is that it provides its members with the ability to know one another in multiple ways. Let me read you what someone wrote in the newspaper about the Gunnison Open--the non-juried annual show at the Gunnison Arts Center:

[Consider the] beautiful photographs by Rob Filmore, whom I know primarily as a geology professor, and that is probably the way he would describe himself, if asked, "What do you do?" But to see Rob's photographs is to see a new dimension of the man. There is some fine metal sculpture from Paul Jacobs. You know Paul. He's the guy who takes care of our streets. There are paintings from Sherrill Stension, yes, the yoga instructor and art work from Bren Corn, whom we more often see in her Blue Iguana restaurant. My point is this: we see our neighbors and acquaintances in a different, fuller way--as more rounded, whole, and creative people.²

Wholeness. The human community. If communities operate from a base of wholeness, what implications does this have for agencies trying to shape appropriate policy for working with communities?

So, here is another of my assumptions, with which perhaps you will disagree: the function of government is to enable life to be as good as it can be for all people in the jurisdiction not just for some of the people. Translated to an

arts agency, the central question would, then, be: how can we, with the arts as our medium, make life as good as it can be for all of the people in a place--not just for the people who love the arts (or even could be helped to love the arts)? As a field, I do not believe that we have really come to grips with the implications of this in our programs to assist communities--at least, I can speak for myself and say I didn't.

The other day, I had the good fortune to be in a small meeting with Maria Rosario-Jackson of the Urban Institute.

The Institute is working on a major project on cultural indicators. They had picked certain cities, and they wanted to document what was happening artistically and creatively. Originally, the researchers were going to count local arts organizations as a way of getting at this. Very quickly, they realized that they had to ask instead, "What is the capacity in this community to engage in cultural expression?" She cited case after case in which they would ask a resident, "Are there arts organizations here?," and the respondent would answer "no." And, indeed, there were not. But if the question were asked: "Is there a place here where you can go to learn to dance or to paint or to hear music?," the response was entirely different and usually revealed a great number of such creative places. Rosario-Jackson said, "Some researchers are concluding that the bulk of creative participation in America may not be taking place within the nonprofit arts structure."³

Next time you travel to a small community, look around. Chances are you will see a for-profit dance studio. Listen. Chances are you will hear a community chorus rehearsing on Thursday nights. Yet, in the world of the state arts agency, without nonprofits or without an arts council, we would say there is little or no arts infrastructure in that community.

... how can we, with the arts as our medium, make life as good as it can be for all of the people in a place--not just for the people who love the arts?

Rosario-Jackson raised some other provocative issues. In rural areas and in very poor areas, there are often no nonprofits, especially 501(c)(3) nonprofits. People cannot afford them. By limiting our grant making to 501(c)(3)s, she said that perhaps we are disenfranchising, however inadvertently, the grass-roots voice of the poor, of the truly underserved.

Now, we often get around that with guidelines that encourage partnerships. As long as the grant goes to an appropriate legal entity, that entity can pull together people in the for-profit world or the all-volunteer world. Another way we get around that is that, generally, we can award grants to groups that are nonprofit, even though they may not be arts organizations but libraries, hospitals, or Boys and Girls Clubs.

However, I cannot help but wonder if both of these methodologies obfuscate the questions: for whom do we exist and why?

... is our commitment to communities? Or is it to local grant making?

In short, is our commitment to communities? Or is it to local grant making? Is community building the end? If so, we can ask, "Is grant making the best means or is grant making the end?" There is no right or wrong here, but I believe that we need to really investigate and actively choose our response to these questions.

Some years ago, I was in a major rollover automobile accident. My car rolled four times, enough for a lot of things to flash through my mind. Instead of my life fast-forwarding through my memory, as happens to many people, I flashed on the things I regretted. There were only three things. One was this. In 1980, I was on the board of what is now Americans for the Arts. Then it was called *The National Assembly of Community Arts Agencies (NACAA)*. The National Endowment for the Arts (NEA) had a federal-state program through which it awarded funds to state arts agencies. They were considering starting a program to give funds to local groups, too. The NEA felt that *local* was a

word that was a parallel to *federal* and *state*, a tidier fit than the word *community*. So, they asked NACAA if it would consider changing its name to *NALAA--the National Assembly of Local Arts Agencies*. The implication was that if we did so, money would flow to us and to our members. There was only one board member who did not vote to change the name. I was not that person. I did not see anything wrong with the change; after all, what was in a name? It was just a word, and we needed the money. That vote was one of my three regrets in that moment when I thought I was going to die. There is a difference between *community* and *local*. *Community* is people. *Local* is an address. A commitment to supporting communities is a deep philosophical commitment. The process is messy, long term, inefficient. It involves sharing or even giving up power. If your commitment is to local grant making, it is much easier. You can define a constituency in your terms and evaluate your effectiveness in your terms.

Let's look at some other language issues that enter the discussion. Consider the little words *for* and *of*. How often have we said, "All the arts for all the people!" It is certainly the slogan of many, many arts agencies. In our book of preliminary symposium readings, Adams and Goldbard distinguish between *democratization of culture* and *cultural democracy*. It is easy to grasp the distinction if you realize that the democratization of culture is providing access to cultural experiences for people, and cultural democracy is the expression of people. Consider the idea of a performance that tours from Denver to Gunnison, where I live. If we came to Denver to see that show, we would pay the same ticket price as a Denverite, but we would also have to buy dinner and take a hotel room, not to mention the four-hour drive each way. With the tour, we can see the show at home and not spend about \$200 more than someone from Denver--plus the equivalent of a workday of driving. This is terrific. It is a good thing. However, do we consider that our work as state arts agencies stops with enabling that tour? For, if that is so, it is dangerously close to

providing charity: "We will take care of the cultural needs of our little brothers in those underserved communities." If, however, our staff or guidelines try to create opportunities for people in Gunnison to bring a show to Denver or at least to create some kind of aesthetic reciprocity--if we try to enable the people in Gunnison, with their many voices, to write their own shows about things that are important to them--that is approaching cultural

...if we try to enable the people in Gunnison, with their many voices, to write their own shows about things that are important to them, that is approaching cultural democracy.

democracy. Now, state arts agencies certainly give grants for local art making. But is our drive for this to get grants to all legislative districts, or do we profoundly believe that people everywhere have something to say?

If we choose to serve communities, then we need to rethink our concept of arts infrastruc-

ture. We talk a lot about helping create arts infrastructure, especially in underserved areas. But here are some of the questions that loom for me, at least, when we say this: "Why is creating arts infrastructure such a good thing?" By putting it that way, are we not saying that we are in the specialty-arts-delivery business rather than in the business of helping build good communities? Remember the words of Baker Brownell, mentioned earlier. When budgets get tight, I have heard, "We must fall back on our core mission of supporting arts organizations and must let go of our support for hospitals or economic development organizations that also provide arts experiences." Who is to say that an economic development organization might not provide a better long-term stability for the community and its culture than a specialty arts organization? Throughout communities large and small, we have supported for years the development of arts institutions. But at what point does institution maintenance evolve--however inadvertently--into being the thing we do, as opposed to supporting creative art making or questioning? And where do the commercial groups and the so-called *unincorporated sector* fall into this mix? Are nonprofits really

sacrosanct, especially as we hear from RAND and the American Assembly and others that the lines among the sectors are blurring? Why not put a commercial dance instructor on a panel about dance development? If we choose to serve communities, we need to ask things like this.

As we encourage partnerships that expand choice locally, why not model partnerships ourselves? To what extent is it appropriate to seek out and work with businesses with whom we have common interests? The statewide association of piano teachers? Book stores and book clubs? To what extent, as they did for a while in Wyoming, should we create teams with staff from the Departments of Economic Affairs, Education, Tourism, Health, and others to work as a team with the whole community? If we only gave local arts grants, we would never need to think this way, but if we choose to serve communities, we must.

Some years ago and again this year, the Colorado Endowment for the Humanities conducted a cultural analysis of Colorado. It concluded that Colorado was really five sub-states, each with its own very strong cultural orientation, economy, and way of doing business. The Colorado Council on the Arts, in one of the boldest acts I can recall in my years of state agency work, said this: "If there are five cultural regions or sub-states of Colorado, then there ought to be five 'state' folklorists and a staff person for each state to help facilitate different types of programming, as appropriate to that state. Grants would be awarded by regional state, not by discipline, and reviewed by the people within that region." As we talk about decentralizing our processes--which many of us are talking about these days--is it a matter of political convenience? Or does it reflect a commitment to furthering the cultures, to the ways of doing business, in these places? To what extent are we truly willing to share or even give away power if we are to serve communities? If our end is local grant making, we need not worry about that, even in a so-called *decentralized process*--we can just write a contract for

services. But, if our end is to serve communities, we will need to consider these things. Then there is the question of aesthetics. The assumption--we do not say it aloud much any more, but it is there all the same--is that community art is not quality art. If we let communities make aesthetic decisions, this assumption suggests, all we will get is a lot of bronze elk, and we do not support wildlife art. There are several things I would say to that. The first is, what is wrong with a bronze elk, especially if we acknowledge that the line between so-called *commercial* and *non-commercial art* is blurring? If our intent is to support the multiplicity of art

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forms, we need to ask that, awkward as that question might be. The second is, things need to start someplace. In my town, we have an unjuried sculpture-on-the-streets show that lasts for several months. A few years back, there was a gloriously executed nude torso in the show that

was originally placed in front of a Main Street business but eventually was moved to a secluded place on the college campus when public opinion flared. This year, we have another nude torso. It is placed exactly where the original one had been--and there has not been a word of negative comment. The third is beware of stereotyping. Our town--not Denver--was the locus of the state's first performance of *Angels in America*, and it was not shut down. Finally, I would suggest to you that community art is a contemporary art form with its own aesthetic. I am not talking about people participating in a community theater production of a Shakespeare or a Neil Simon play but art creation that is of, by and for a particular community. There is good and bad community art, just as there is good and bad folk art, good and bad ballet, good and bad performance art. If we are committed to serving communities, we must re-think our spectrum of aesthetics. If we are engaged in local grant making, we need not do that.

If we choose to serve communities, we may need to rethink our own boundaries. This weekend, I heard about a major city on the East Coast whose mayor wants to form a city arts commission. The people he appointed to the task force to design the commission were discussing whether or not to join forces with their Chamber of Commerce, which has a strong interest in the work of Richard Florida. They decided not to do so because Florida does not really talk about--does not really understand--the arts. Yet, Florida has succeeded where so many arts commissions have not--in getting the attention of the business and economic development crowd in our cities, getting them to think about arts and creativity and the role they play in the whole. Is our purity going to isolate us further--even as we talk about access and inclusion?

There is movement in communities across the country. Things are changing. Let me present a few predictions made by Dudley Cocke, of Roadside Theater in Kentucky:

Art production and presentation will be transformed as the public longs for, and then demands to, participate and to connect as a community. The arts field probably can already sense this new zeitgeist, although few of us appear to be revising our programs accordingly. At this very time when we should be innovating and experimenting broadly. . . [we] have become hesitant to take risks. Here is a sampling of what we are likely to see soon in the arts.

Arts participation, especially amateur participation, will increase, and in the arts, "amateur" will reclaim its positive connotation.... Performances and spaces will become more intimate....Theaters will be smaller, and new public spaces will be claimed by artists and communities. For example, in the past five years, an increasing number of my theater's touring performances have occurred in churches.

Local life will become increasingly aware of itself as participation increases and artists see that there is history, drama, viable artistic tradition right in their own community. There will be a new eclecticism as many of the old either-or arts arguments of the mechanical age--for example, between high art and community art--are mothballed in the new digital age.⁴

State arts agencies have done extraordinary work in the past 35 years. We have distributed public money with integrity to places large and small throughout America. We have helped to greatly expand audiences. But the new world of globalization and instant communication has implications for communities that are struggling to create a good life--right there in a new way for its people. If Dudley Cocke's predictions are true--and I believe that they are--then, I believe we must ask the question: "Is our job to serve communities or to provide local grants?"

Whatever our conclusion, I believe that we must get there by discussing the implications of the question of wholeness--of considering the distinction between *community* and *local*; of considering the implication of those little prepositions *of* and *for*; of considering the notion of infrastructure--including arts infrastructure, 501(c)(3), the for-profit and the unincorporated sectors; of forming partnerships with other state agencies to better serve whole communities; of decentralization and power sharing; of aesthetics; of our boundaries as arts supporters.

I believe that Schuster's fifth hypothesis--that at the state level, we have the opportunity of furthering cultural democracy--is a crucial conversation for the world we are in today--a world of globalization, of changing demographics, of a hunger for shaping meaningful lives. For me, truly serving communities embodies what we as government agencies are all about.

Let me end with a final quote, this, from Robert Gard of Wisconsin, my father. This was

in a final report to the National Endowment for the Arts from the first rural arts grant the NEA ever awarded in 1967:

The community is re-created. The vital roots of every phase of life are touched. As the community is awakened to its opportunity through the arts, it becomes a laboratory through which the vision of the region is reformulated and extended. And as the community discovers its role, as the community generates freshness of aesthetic response across the changing American scene, American art and life are enhanced.⁵

¹ Baker Brownell, *The Human Community* (New York: Harper & Brothers, 1950) 3.

² George Sibley, "Life and Art at the Radical Center," *Gunnison Country Times* 28 Feb. 2002: 20.

³ Maria Rosario-Jackson, the Partnerships Affirming Community Transformation Panel, Rockefeller Foundation Office, New York, NY, 1 Oct. 2002.

⁴ Dudley Cocke, "Robert Gard Lecture," Iowa Arts Convention, Des Moines, IA, 25 Mar. 1999.

⁵ Robert Gard, *The Arts In the Small Community: A National Plan (Report to the NEA)* (Madison, WI: Center for Community Arts Development, University of Wisconsin, 1969).

RESPONSE TO MARYO EWELL

By Patrick Overton

Maryo Ewell, as usual, speaks the rural/small community voice as authentically and eloquently as anyone we have in this country. She has painted a picture for us that accurately conveys the essence of the community arts experience--the convergence of self-expression, self-education and community celebration. Her brief but wonderfully crafted overview gives us a glimpse of the history of the arts in the United States that is one very few people know. It is a history about people who have always been much more about doing art rather than worrying about funding the art we are doing. It is a history that focuses on art as a verb/something people do rather than a noun/a thing people buy and sell. In most rural and small communities, the conversations do not center around public funding for the arts or needing to do advocacy for public funders as much as they do about doing the art, participating in and experiencing the arts on a personal basis. Ewell's presentation captures that essence of this rural genius that is present all the way through the history of community arts development and, I believe, one of the most valuable natural resources we have in this country.

When Anthony Radich invited me to participate in this symposium, I suspect he knew that I would be provocative--and I would not want to disappoint him--so let me begin by stating that I would hazard a guess to say that most people in rural and small communities in the United States do not care about this conversation we are having. It is not that they are against public funding for the arts--it is just that they have never really been given a good reason to be for public funding for the arts. I think our biggest problem is that we keep talking to ourselves. I am convinced that the issue facing us right now is not about advocacy--it is about the kind of advocacy we do and the people with whom we do it. I have been convinced for a long time that we need to take a different approach to advocacy. The fact is,

after 35 years into the public arts funding structure in this country and all of the wonderful things we have accomplished in the arts, we still have not made our case. Something is terribly wrong.

I remember a conversation that I had with Robert Lynch in the early 1990s when the political problems with the National

Endowment for the Arts (NEA) first started to emerge. He asked me what I thought people in rural and small communities thought about the

NEA controversy. I said, "They don't. The NEA just doesn't exist for them." I know Bob was taken aback by my statement, but I stand by it today. The fact is, historically, rural and small communities have not been the beneficiaries of very much of the public funding dollars. I suspect that some, perhaps many, state arts agencies are viewed the same.

... most people in the general population are either arts scared or arts scarred. As a result, the arts simply are not a part of their lives.

I think we have to shift our advocacy efforts from going to those who ask for increased public funding for the arts to speaking to the people who live in our communities, helping them understand why the arts are so important. These are the people--the city council, civic leaders and general populations--who elect the people who end up in state and national legislatures. It is a systemic problem, and we have to start where the system of democracy begins--at the local level.

If we take this charge seriously, we have to own up to some very difficult challenges confronting us. First, most people in the general population are either arts scared or arts scarred. As a result, the arts simply are not a part of their lives. And, unfortunately, the percentage of people this represents is increasing, not decreasing. Second, we have to change our vocabulary. We have been talking to ourselves for so long we have failed to see a high degree of cultural coding that separates the arts--a kind of either-you-

get-it-or-you-don't approach. As much as we do not want to admit it, most people do not get it. Third, and perhaps most important, this new advocacy orientation will not be something that happens overnight--we have a very long and difficult task in front of us, and we have to acknowledge that it is going to take time--a lot of time. Therefore, we have to be ready to find ways to survive in the short term before we can ever put a long-term solution into place. In other words, we simply cannot be about business as usual. It is time for us to change either what we are advocating or the way we are advocating or, as I suspect, both.

I have spent most of my professional life focusing on the organizational culture of cultural organizations, and it is quite intriguing. Some of the arts organizations producing some of the most creative and exciting art function under one of the most static, unexciting and uncreative organizational structures possible--the not-for-profit organization. What is supposed to be a public service based system, accountable to the public interest and well-being, has evolved into this enormous organizational structure that has become increasingly dependent on public funding, groping for ways to survive as the public funding dollars disappear, clinging to the old economy and the old way of doing things. We have invested a lot of our energy in the past 20 years, perpetuating the concept of public entitlement of the arts rather than creating flexible, responsive organizational systems that are capable of responding to changing times and volatile economic conditions. This is one of our greatest challenges.

We must advocate on behalf of the arts, but, as I said earlier, we must recognize that this advocacy is about more than just asking for more public funding--it is about communicating why the arts are important. From my perspective, the arts are also about invoking, evoking, provoking and convoking. To be an advocate for something means to plead in favor of something, to urge support for a cause. But it is what the arts do that really makes the advocacy case for us. The arts invoke--call forth from

people--some form of commonness or spirit or essence. The arts evoke--call up or produce memories and feelings. The arts provoke--incite or stimulate to action, move someone. And perhaps most important of all, the arts invite convocation--a call, a summons for people to gather together. In other words, without the arts, we lose a great deal of being the best of who we can be individually and the most of who we can be as a community. I believe, from this broader perspective, we can see that the arts are not just about celebrating the sense of place--the arts are about creating the essence of place. We need to make certain that people understand this, and we cannot do this until we understand it ourselves.

The conversation we need to be having cannot be just a conversation about re-envisioning state arts organizations--we have to re-envision the entire role of the arts in our culture. The lack of funding for our state arts agencies is not the problem--it is a symptom. It is a symptom of the fact that we have failed to make our case for why the arts are important. We cannot do this until we understand the role the arts play in conveying, transmitting, conserving and celebrating our values--especially in the community setting. People put their money where their values are, and right now, few people in our culture understand the value of the arts. There is an incredible diversity of views about what the real values of art are. Unfortunately, the conversation--the public discourse about the values of the arts--has really not been a conversation or public discourse at all. It has been one long argument over the past decade--a contentious and uncomfortable argument that has pitted citizen against citizen. As a result, we have not resolved anything. In fact, to the contrary, the arts have increasingly become one of the lightning rods that have contributed to the movement away from public discourse to promoting and perpetuating an intense social dichotomy--an either/or mentality that forces people to take sides and view anyone who thinks differently as an enemy.

If we are going to make any movement forward in emphasizing and helping people understand what we do, we have to move the discussion from the dichotomy to a dialectic. The fact is, the arts are a lot of things to a lot of different people. If we are going to create an effective, sustainable advocacy effort, we have to understand the arts as a dialectic (both/and) rather than as a dichotomy (either/or) and then use this understanding to relate it to the people with whom we are advocating. I have spent a lot of time addressing what I consider to be the

We have demonized all aspects of the relationship between religion and the arts...

and secular; and the fourth, perhaps the most relevant to the local community arts experience, is excellence and access.

four essential value dialectics that define the contribution the arts make to our culture. The first is *individual and community*; the second is *process and product*; the third is *sacred*

Traditionally, our arts advocacy has focused on only a small part of these diverse values. We have promoted the rights of the individual artist and failed to articulate the rights of the collective community. We have promoted an arts product and not incorporated or taken into account the enormous value of the arts process. We have demonized all aspects of the relationship among religion and the arts at the expense of understanding a long, historical relationship between art, healing, and spirituality. Most grievous of all, we have reserved far too much of the public funding pie to promoting excellence in the arts by too narrowly defining the terms of this excellence: these terms actually exclude the vast majority of individuals/communities in our country. In so doing, we have failed to recognize that access to the arts is essential before we can ever have excellence in the arts. Access is one of the ways in which we will be able to broaden our advocacy efforts to include everyone in our communities. In community-arts terminology, this has historically been referred to as *democratization of the arts*, as Ewell's presentation so clearly highlighted. In essence, what I am saying is that we have

failed to connect with many people in our culture because we only talk about a small portion of what it is the arts really contribute to our lives. I will go even further out on the limb to say that much of the public funding that has occurred in this country has not been sensitive to the diversity of values that exists in our communities, especially our rural and small communities. I think this is one of the reasons we are facing this difficulty today. What we have to do is find a way to understand these diverse values and create effective strategies to advocate this to as many different people as we can.

What do I think we need to do regarding public funding support for the arts in rural and small communities? Well, first of all, we need to be respectful of the diversity of values that exists in rural and small communities and realize that they may not be the same as those in our larger metropolitan communities. Second, we have to find ways to strengthen their ability to do their work--and that is not necessarily about giving them more money--it may be as much about providing effective organizational development and the professional training they need to do this work. Third, perhaps most important, we need to be careful not to use public funding for the arts as a way to predetermine or preclude specific community values but rather to help people in a community celebrate their values as they define them for themselves. I believe healthy communities consist of healthy individuals, and healthy individuals know their voice, express their voice and share it with those around them. Our job is not to tell anyone what that voice needs to express or how it needs to express it.

One final note regarding an earlier statement Batiste made about not having younger people in the room for this conversation. I am convinced that there are young people who are willing and eager to be engaged if they can find those things that are authentic and honest and make a difference. I spent 15 years in the college classroom, and I know there are incredibly creative, intensely committed young adults who want their lives to be meaningful, and they

want to make a difference. I am telling you that we are currently not doing our job in enlisting them in this cause. We have failed to use the full value dialectic of the arts to help them realize that what we are about is what they are looking for and desperately want. But I also know they are not willing to do it the way we have done it. They will not sacrifice

... we are currently not doing our job in enlisting [our young people] in this cause.

themselves physically or mentally to do the work--they want balance: they want to give, but they also want to be fulfilled. They want to change the world, but they recognize that it

will only happen one step at a time. These are the people we need to be reaching. These are the new and emerging community leaders, and we need to find ways to invite them to be engaged in the democracy of civil discourse about the diverse values of the arts. As I look around today, the younger people I see in this room are those who serve as staff for the Western States Arts Federation. It is clear to me, in talking with them and working with them in preparing for this event, that they are driven by the purpose and the passion of the arts. These are the people with whom we should be having this conversation.

In closing, let me summarize. The conversation we are having about re-envisioning the state arts agency is about values. More important, it is all about effective advocacy of these values. I just completed an incredibly intense two-year project with the Utah Arts Council. We created an innovative public private partnership to provide what I call *deep training* for 16 professionals--paid and non-paid--in the state of Utah. We did not just teach skills; we taught the history, the theory, and the philosophical foundations for the arts in the community setting. Half of this group were young adults who represent the very essence of what I just said in this presentation. They are gifted, creative and committed. They want to make a difference, and they will, hopefully, in the arts. I think those 16 people can become a good source of change in the state of Utah. They have learned

a vocabulary for what they are doing. They knew what they were doing all along; they just did not know how to talk about it. Now they do. I listened to them share their experiences of the pilot program with the new executive director of the Utah Arts Council, Frank McEntire. I listened to them share the purpose of their work, the passion they have for doing it and the joy they all have for being able to do it. This is the new advocacy, and these are the new advocates. It is advocacy not solely based on economic development or cultural tourism or all of the other excellent advocacy arguments we have historically used. Rather, it is advocacy based on the stories of people's lives and the way the arts have touched them and changed them. It is advocacy based on the values of the arts, and it speaks about more than what the arts need--it speaks about what the arts give. This is where we have failed. This is what we need to change. These are the people who will change it.

Those 16 professionals and people like them all over this country are the ones who will set in motion the new advocacy--citizens who work in community settings who know the vocabulary of all the diverse values of the arts and who share this information with their family, friends, neighbors and city leaders. These are the people who, given the chance, will make the difference for increased public funding for the arts in our culture because they will do whatever is necessary to make certain that the people who make the decisions understand why the arts are so important.

Maryo Ewell has told us the story of the arts in rural and small communities throughout our history as a nation. It is a rich history. I think it is a history from which we can learn much as we explore the future of public funding and public funding agencies for the arts in this country.

PARTICIPANT REMARKS

John Paul Batiste:

I want to present some observations, and I want to start by returning to something Bob Dylan said: "Come gather round people wherever you roam, witness that the waters around you have grown. Better start swimming or you'll sink like a stone, the times they are a changin'." ¹

I think what we have heard over and over and over again is that the times have changed, and our vessels have been measured and found wanting. We have looked at the floods for more than 40 days and have built our arks. The fellowship has diminished; that is certain. The shortfall in state arts budgets is the worst since World War II. All areas of government--federal, state, and local--are faced with significant reductions and challenges. Through changes in leadership and other transitions, we remain, as an industry, extremely vulnerable. The landscape of support, audiences, and the demand for the arts has significantly changed. The shared diversity that provides us with strength also offers us challenges. Our institutional values have been critically undervalued and marginally represented--too often by some of our most trusted leadership that comes within our own houses.

We have done some very progressive research and produced eloquent evidence of the enriching value of our work to civil life, livability, and the economy and its value as a world-wide asset. However, the rich tapestry of our diverse cultural aesthetic and contemporary demography remains significantly and gravely undervalued, underrepresented, and, typically, absent in this American arts experiment.

Earlier, I talked about the *Beowulf* principle. I really believe we need to find Grendel's mother and wrestle her neck--and she is called *taxes*--as a public policy initiative. The fact of the matter is that the needs of this country have grown and outgrown the traditional revenue mechanisms that have been put in place to support

civil needs. I believe we are in that group called *civil needs*. I think we need to organize and implement a new, more active and engaged voter base from within our institutions.

Surveys indicate that a strong majority of the public supports us. Well, where is the outrage of that majority as we are hemorrhaging in community after community, in state after state, and in city after city? Where are they? What do they look like? What do they value?

We need to advocate the assignment of a fee, tax or levy on every creative arts or crafts product. Funds need to be dedicated on a national level for the making, participation, preservation, and development of the arts.

I love Pat Williams. I spent some time with him following his opening remarks. One of the things he said to me that he did not say in his opening remarks was, "As a nation, we still haven't and won't deal with race." We are an insecure community and country. What is it that we can form that will help us to deal with such issues? In our leadership staffing, cultural representation, and investments, we need to more proactively encompass the full texture of our disparate American characteristics, opportunities and limitations--beyond dangerous doubts and zip codes.

...we need to more proactively encompass the full texture of our disparate American characteristics ...beyond dangerous doubts and zip codes.

Let me close with a somewhat lyrical and philosophical but also structural thought. Here is something Churchill used--most people do not know it actually came from a poet from the Harlem Renaissance--but the words were: "If we must die, let us nobly die, not with our backs pressed against the wall, cowering before the beating path, but standing tall and fighting back."

Barry Hessenius:

I use song lyrics, too, John Paul, so let me give you another stanza from that same song:

"Come Senators and Congressmen, please heed the call. Don't stand in the doorway, don't block up the hall, for he that gets hurt will be he who has stalled. There's a battle outside and it is ragin'. It'll soon shake your windows and rattle your walls, for the times they are a changin'."²

I don't know if the times are changing. I wish that were true for us, but I don't see anything

The arts have the power to increase economies. They have the power to create jobs. The arts have the power to heal people.

that is shaking their windows and rattling their walls. There was a lot of discussion yesterday about our invisibility and the fact that we cannot motivate people who, in poll after poll, say they

support us. We talked yesterday about our lack of power and how we have not been able to move things on a political track. We talked yesterday about the absence of the solicitation and recruitment of young people to replace us as leaders and to be patrons for the arts and also advocates. We did not talk very much about arts education, which is certainly one of the buzz words that have led us, at the California Arts Council, to have some success in the past decade.

We need to become more political, we need to be more savvy, and we need to talk more about power. The arts have the power to increase economies. They have the power to create jobs. The arts have the power to heal people. The arts have the power to prepare kids for the 21st century. They have the power to take kids who never had success in school and give them some self-esteem and a taste of success for the first time in their lives. In prison programs, they have the power to decrease recidivism. The arts have the power to change lives, and in the final analysis, 100 years from now, as my father was fond of saying, no one will remember any of this. One thousand years from now, no one will know about Iraq, and no one will know about George W. Bush or Arnold Schwarzenegger. All that will survive, if the legacies that came before us are true, is the art.

The art--that is the only thing that will survive. In part that is because I think all of the other things we do as human beings are mirrored and mimicked in the animal kingdom. Red ants make better war than human beings do, bees are far better than any Ford assembly line at being efficient, and elephants nurture their young as well as, if not better, than we do. But the one thing that human beings do that other species do not is that they render their surroundings into a thing of beauty for other people to look at. That may be the only thing that distinguishes us in any way.

I think we should use the theme of power--the power that we have that we do not exercise. Maybe our role is to empower our field to use the power they have for the arts to change people's lives--to change communities. I think that the only way we are ever going to do that is if we become politically active and savvy and if we dig into our own wallets--not writing grants to have someone else pay for our dues in advocacy organizations--but to dig into our own wallets to support candidates who favor us and to oppose candidates who do not. Let's hire lobbyists, not advocates. Let's not talk about advocacy; let's talk about lobbying and changing the political world. Until we are players in the political arena, we are not going to beat education or health care or prescription drugs or prison guards and correctional institutions at the budget game. They are getting the money--even in tough times. We will not be getting it until we can play that game.

I wanted to take some time and propose something that is totally from left field because it has not been discussed as a possibility when we discussed scenarios regarding how arts agencies may function in the future. What if we consider the possibility--radical, though it may be--of deconstructing ourselves? Maybe what we ought to do is not continue business as usual. Maybe we ought to adopt a National Endowment for the Arts (NEA) model and take half of all the money that we are given and let our field re-grant it. Just like the NEA gives the money to the states--and there are political

reasons for them to do it--maybe we ought to take our money and give it to our local arts agencies or use some other mechanism we can create and say: "You are closer to your own communities; you re-grant it. We are not going to be in that business any more." Maybe that will be politically valuable to us because it would encourage more intensive lobbying by everyone to secure their piece of the budget pie.

Maybe what we ought to do is spend more time doing what Jonathan Katz was talking about yesterday--organizing ourselves on the level of convening people at a state level, doing research, and setting up networks and communications devices--the things that cannot be done locally and have to be done at a higher level. It may not be popular for us to be thinking about putting ourselves partially out of business, but maybe we would not be putting ourselves totally out of business.

I think we are in the box. I think all of our thinking is in the box. We are creative people. Perhaps we need to consider some radical approaches to thinking outside the box. We need to make certain we can change with the times that are changing.

We talked yesterday about granting or not granting money to organizations. I think, in large part, one could actually boil my job down to a function of getting more money to give away to the organizations that need it. That is my job. It does not sound very sexy or glamorous or at a high policy level, but, frankly, I think my field looks to me for not much else. They do not want our policies, and they do not want us to tell them what to do. I do not see that as necessarily a bad thing. Money does not solve all problems, but it does solve the money problem, and the money problem is one of the first and foremost problems because it allows people greater capacity to do what they are supposed to do. It allows more productions; it allows more outreach. It allows more community access, and I see that as part of the function of a state arts agency.

I ask this group to consider the possibilities for us to change what we are doing. In thinking about the way we started this discussion yesterday with Mark Schuster's presentation on state cultural policy, I would like to see us, at some point, become a policy tool within our authorizing environments. Currently, we are not a policy tool, we are not a trade tool, and we ought to be. We are not an educational tool; we ought to be. We are not an economic tool, and to the extent that we already are an economic tool, we are not recognized as such. We need to be considered a policy tool, available to government to accomplish a variety of ends--and we are not. When he left his post as chair of the NEA, Bill Ivey stated that the arts were the province of the East Wing of the White House. We are in the First Lady's bailiwick. We are not a province of the West Wing--we are not a serious policy tool. By inference, by being a tool of the East Wing, we are a social construct and not much more, with the sexist implication being that we are women's work. Therefore, we are not very relevant, are we? That has to change, and there has to be a sense of outrage--and there isn't.

Patrick Overton:

I am primarily a community-arts practitioner. That is how I started in the field, and it has always been my first love. Whatever credentials I bring to this conversation are a result of the eight and a half years I worked as a community-arts administrator in a town of 6,500. It is from this perspective that I make my observations and recommendations for re-envisioning the state arts agency.

When I started my community-arts work in Missouri in 1978, there was no statewide assembly, no community-arts coordinator at the state arts agency, and no community-arts grant-making support. In essence, it was all a blank slate. While this made things difficult because we were doing something for the first time, there was a creative excitement to the work because we were doing it for the first time. We were all part of creating something new, an

infrastructure support for the community-arts experience. Without question, the world has changed since most of the state arts agencies came into existence, beginning in 1965. And there is also no question that a lot of that was directly related to the growth and development of the state arts agency structure. So, to be honest, this is somewhat of a strange and unexpected conversation. Who would have thought we would be having this kind of conversation in the current cultural landscape that surrounds us today?

Now, as I say this, there is one caveat I need to share before I go any further. The development of the state arts agency structure did not invent the community-arts movement. It was in existence long before 1965. The arts have been a vital part of the local community setting for almost 200 years of our history. Maryo Ewell did a great job of reminding us of history yesterday, helping us keep things in perspective. But there is no question that the development of state arts agencies in the 1960s greatly advanced the work of the arts in the community setting. The problem is we were just getting started. We still have a lot of work to do. The reduction of state arts agency funding threatens to derail a lot of this work, and that is something we cannot let happen.

Yesterday, when I said the arrow has to go in the other direction--that advocacy can no longer be just from arts people to the legislature but needs to be from arts people to the general citizens in our communities--I did so believing that we cannot be about business as usual. The cultural ecology we are navigating is changing as we speak. The challenges facing state arts agencies right now are not just the result of budget crunches. We have had budget crunches before, and these extreme cutbacks did not happen--at least not at the magnitude they are today. What is being challenged is the very role the arts play in our day-to-day lives.

History reminds us that our work is not finished. It challenges us to acknowledge we have to do a better job of communicating who we

are, what we do, and why we do it and to do so at the local community level. We have to make systemic changes in the way we go about doing what we do. If the arts are supported at the community level, then the people who provide public service at the community level will support the arts. Those who leave these communities for public service at the state and national levels will support the arts. We cannot keep trying to change people after they are already in office. We have to change them before they ever consider running for office--no matter what the level of public service.

I also know this: we are not going to change the views of elected officials and civic leaders because we convince them the arts are economic development or cultural development. We have relied on that argument for a long time, and it just is not working. There is nothing wrong with the arguments, but they just are not making the difference. I made reference to this when I spoke yesterday regarding the need for values-based advocacy. The only way we are going to change people's views on the arts is to invite them to participate in and experience the arts on a personal basis. Whether that means attending arts experiences, engaging in art themselves, or perhaps just helping to make the arts experience available--it does not matter. When people participate in the arts, the arts become relational, and no one can do this better than those of us involved in the community-arts experience. If we are transitioning to an "experience economy," as many have predicted, then participating in the community-arts experience can be a primary means of changing social views on the value of the arts. As many of you know, I especially believe the real value of the arts is our ability to offer a new front porch, a new gathering place for our community. If we ever needed that, this is certainly the time. The fact is, I have always believed all art is community based--that is, all art experiences exist within a community setting. The more we recognize that and understand that, the better our chances are going to be that we will forge effective relationships to increase the resources available to that local community setting.

What we cannot do any longer is spend all of our time telling people in our community what it is we need. So much of what we have done the past decade is to go out into the community with our hands out, telling them what it is we need to continue operating. Local community resources have been reduced as well. These are lean times in which we live. We have to change our stance, our posture. It is OK to stand there with our hands out, but not to ask for something? What we need to do is to hold our hands out and show them what it is we have to give. We need to tell everyone we know, everyone in our community: "This is what we contribute to our community. This is the hunger we satisfy. This is the need we fill." We need to tell our story.

The infrastructure of the state arts agency that was put in place 35 years ago is threatened with being dismantled, and it is happening very quickly. We do not have much time to reflect on where we have been and make a really informed decision about where we go next. I know this: whatever we do next has to be new--it has to be an extraordinarily bold and innovative move to counter what is happening to us all over this country. If we wait too long--hesitate too much--it will be too late.

So, here are a few suggestions for re-envisioning the state arts agency. First, it is time to rethink the role of state arts agencies as major grant makers. It is time for us to own up to the fact that providing funding support for major arts organizations may not be the best use of dwindling resources. Major arts organizations have to find new revenue streams to support their work. This is especially true for those arts organizations that promote and produce the best of what we call the *fine arts* in our culture. They cannot assume that public funding support will continue to cover their shortfalls or provide a major part of their budget. I am convinced we have some public accountability issues to face regarding the way our arts organizations have managed themselves. In fact, I think it is long past the time for us to rethink the very 501(c)(3), nonprofit, community-

based structure we have been promoting for over a quarter of a century. That is another conversation worth having some day and not too long in the future. Regardless, we need to look at this major arts organization grant-making role and decide how to adjust to the new economics facing us.

It is also time for us to rethink the primary role of state arts agencies as being grant makers for the local community-arts agency. It appears the resources may not be there for this, either. Even if they are, local community-arts agencies have never really been able to rely much on this state-level support, and I am not sure reliance on this funding support system is necessarily healthy.

So, if your major contribution to the arts through major arts organizations and the local community level is not grant making, what is it? Well, I think of six things that are essential contributions state arts agencies make to the arts community, all of which can be offered at a much lower fiscal resource level than what state arts agencies have traditionally offered and can buy us time to work toward reinstating and/or increasing support levels for state arts agency funding to where they should be. These contributions are: 1) granting state certification of local programs and services; 2) providing deep-training resources for professional and organizational development; 3) standardization of the nonprofit, community-based arts organizations; 4) brokering state inter-agency, public/private partnerships; 5) coordinating regional and statewide convocations of the arts; and 6) development of effective public policy on the arts.

Granting State Certification of Local Programs and Services

Do not underestimate the power of granting certification to assist organizations at the local level. There were many times I wrote grants that cost more than we were going to get in

What we need to do is to hold our hands out and show them what it is we have to give.

order to obtain that "Supported by the Missouri Arts Council" label on our promotional material. It certified that our organization was legitimate, endorsed by a state agency, and that the art we presented was legitimate. You do not have to give a lot of money to be able to provide this kind of certification grant.

Providing Professional and Organizational Development Deep-Training Resources

What we need at the local level are resources to assist in the professionalization of the field for arts administrators and boards of directors through deep training that provides systemic leader development at the level of the local arts agency. This will require new approaches to training. Providing one-stop, 90-minute skill-based workshops to teach people how to write grants is not sufficient. The public scrutiny and public trust demands are too great. We need to identify community arts administration competencies and create and provide deep-training resources for our arts administrators (paid and non-paid) so they can provide the necessary leader development needed at the local level. This kind of training takes time. It is an investment. It is the one area I believe is the single most critical thing for us to be doing, and the state arts agency can help make that happen--not necessarily by doing it itself but by providing the resources and the opportunities for it to be done.

Standardization of the Nonprofit Community-Based Arts Organizations

We are facing a society that is already skeptical of nonprofit organizations because of a few major scandals related to a violation of the public trust that impact all of us. In addition, what is happening today in the governance area of for-profit corporations is not helping create a trusting environment. We are being held accountable, as we should, and we need help in creating the kind of organizational standards that stand up to public scrutiny. I long thought this was the task of statewide assemblies, but I have watched this movement fail to take hold.

This is work state arts agencies can be doing.

Brokering State Inter-Agency and Public/Private Partnerships

You can create partnerships that can change the cultural landscape. The arts have been isolated for too long. State arts agencies can broker inter-agency partnerships that can make a whole new level of resources available to the local community. Let me give you an example. There is a brochure the National Assembly of State Arts Agencies (NASAA) issued that promotes the Lewis and Clark Bicentennial Arts Plan. If you have not seen it, you need to look at it. It is one of the finest pieces of work I have seen from any arts organization in this country. I am involved in Lewis and Clark work. I have to be--I live at the turning point of the Discovery Expedition in Astoria, Oregon. It is not the brochure itself as much as what the brochure represents. It describes the partnerships and the inter-agency discourse and agreements created during this planning. It describes the dialogue and also honors and recognizes problems and difficulties that have existed for over 200 years. It also acknowledges the contribution arts, culture, the humanities and Native American Tribes make toward resolving these issues. State arts agencies can broker these same kinds of alliances, partnerships and collaborations at a state level, and it can make an enormous difference in what we do at the local community level.

Coordinate Regional and Statewide Convocations of the Arts

Do not underestimate the value of those statewide meetings you provide. These convocations are essential. But we need to rethink how we put them together and how we can maximize the resources we invest in them. We need to find ways to encourage (perhaps, coerce) rural/small community people to attend. They need this more than anyone because this may be the only interaction they will have with the larger arts community. This will help build a sense of professional identity

for the field, the people out there doing the work. That is long overdue. This perhaps can be accomplished through regional meetings one year and large statewide convocations the next. However it is done, these convocations are essential for creating an identity for the field and addressing the overwhelming sense of isolation many of us feel doing this work out there in the community-arts setting.

Development of Public Policy on the Arts

Finally, the state arts agency provides a necessary conduit for influencing and developing vital public policies relating to the arts. This can be at the state level and, in many ways, it can be transferred to the local community setting as well. There is no question this work needs to be done, and people involved at the local community-arts level simply do not have the time and/or expertise to do this. People who staff state arts agencies do, and they are paying attention to this, providing necessary information and resources to state legislatures and, more important, to local governments, about the arts and their contribution. Hopefully, someday this can turn around our failed public funding support system for the arts at the state and local community levels.

If these suggestions are taken seriously, state arts agencies must be willing to rethink their role. First, they move the state arts agency from the role of major funder of arts programs around the state to promoter, supporter, and catalyst of programs already being offered at the local level. Of course, this would require a re-tooling of the role of staff at the state-arts-agency level.

I am not foolish enough to think any of these changes would come easily. I have long been a student of the organizational culture of our cultural organizations, and I know they have not been noted for their ability (or willingness) to adapt to change. But in the current cultural environment, none of us may have a choice.

I also recognize these recommendations represent a hybrid of sorts between the state arts

agency and the statewide assembly structures. That is, they move the state arts agency much more toward the service-organization category and away from the grant-maker/funder category. But I am not sure that is necessarily bad.

The fact is that this aspect of my presentation today represents the most innovative development of my own

thinking. Those of you who know me know that I have long felt these two functions/purposes (funding and service) needed to be separate,

mostly because of the

potential conflict of interest that exists when grant making and the provision of technical assistance development resources are mixed. But with the possibility of reduced grant-making functions at state arts agencies--at least in the short term--it seems logical that the state arts agency oversee and coordinate this kind of resource development. This is a dramatic shift in my own thinking, but truth be told, statewide assemblies simply have not been able to fill this role without the strong presence and funding support of state arts agencies. Perhaps it is time to own up to this and broaden the role of the state arts agency as a service provider. One way to do this is to change the position of the community-arts coordinator at the state arts agency and base it on the model of the university-extension-land-grant work Maryo Ewell talked about yesterday as she reviewed the history of the arts in rural/small communities. It is worth a thought.

I do not for one moment believe we are seeing the end of the public support infrastructure for the arts in this country. I do believe we are seeing a major shift in thinking about what this public support agency should be, and that is not necessarily a bad thing. I do know this: state arts agencies are an essential part of the arts in our country, especially at the local community level. We need to do everything we can do to leverage support for these structures

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because they are essential to helping make what we do at the local level possible.

This is what I believe: We live in difficult times, but we have lived in difficult times before, and we have flourished. This is not the end of anything; it is simply the beginning of what we have yet to accomplish. Most important of all, the arts are not the problem; they are the solution.

Wendy Bredehoft:

I think from the local perspective--and by *local*, I mean Wyoming. Wyoming is a contrary state. When the rest of the country is in an economic boom cycle, Wyoming is doing abysmally. When the rest of the country is doing abysmally, Wyoming is doing just fine. That is the situation we have now in terms of the state's budget. In fact, even our relationships with the legislature and our governor seem to be in a cycle contrary to national trends. In the 15 years I have been associated with state government and the state arts council, there is a sense that this is the most exciting period in our history with regard to the arts because, at this time, we have in place a number of state leaders willing to advance a statewide arts agenda.

We did not get to this point easily. Our state arts agency has spent most of the last 15 years in a kind of slump. It had no money and generally was not allowed to ask for additional funding. Throughout the period, the agency continued to experience funding decreases. At this point, the agency budget is far below what it was in the mid 1990s.

At this gathering, there has been some discussion about reaching out to other state cultural organizations. In Wyoming, our state arts agency is actually part of a cultural resources entity in state government. The agency is one of five sections within the Division of Cultural Resources, which makes up 50 percent of the Department of State Parks and Cultural Resources.

Given the discussion we are having, that positioning of the state arts agency sounds like a great thing and that its placement was very strategic. In fact, this placement was not pre-meditated. The agency is in the Department because the Department was initially an aggregation of all of the leftover agencies, boards and offices from several state government reorganizations. In the late 1980s and early 1990s, state government was reorganized into a cabinet form; that has been a good thing. At that point, the arts council, which had been a stand-alone agency, became part of the Department of Commerce. That seemed to work when there was a great deal of discussion about economic development and our contribution to economic and community development. However, a few years later, a decision was made to split off several of the departments and place them in a new entity called the *Business Council*. So, the economic development function went away, the tourism division went away, and all of these other, really strange, little boards that were in our Department--like the beauticians' board and the dental board--went away. What was left was the Department of Parks and Historical Sites and Cultural Resources. That is who we are now.

Wyoming is a contrary state. When the rest of the country is in an economic-boom cycle, Wyoming is doing abysmally.

As a result, we are actually positioned to build some unique partnerships and programs that arts agencies in other states are not as well positioned to do. We have not maximized this position yet. We have a lot of internal work to do because all of the entities that now make up the Department initially came into the Department as autonomous programs and were allowed to continue to operate that way.

Regarding where Wyoming is on this issue of change: even though we are at the opposite end of the spectrum in terms of the state budget crisis and working with our legislature, we are still very much in a change mode, and it is something we are taking very seriously. From my

perspective, as the division administrator of the cultural resources section, I cannot look at just the arts council in isolation. I must look at all of the programs in the cultural resources division because we have areas of overlap. I believe the entities in the Department should be working on educational activities together. They should also work on community-development issues together. These are not issues that are singular and important to the arts community--these are issues that are important across state government.

We need to understand that we, in the arts, are not alone in feeling challenged. The issues we are facing are issues that are being faced by almost every other state government agency, section, and department. Certainly, the big three are always out there in terms of grabbing the dollars--education, prisons, and health and family services--and that is a given. But every state agency I know is struggling with many of the same issues.

So, thinking about that, how do we address this challenge for the arts, especially in Wyoming? Our definition of the arts has certainly expanded over the years--that has become very clear. Any stereotypes we might have had are slipping away. Our population base is changing. Yet again, Wyoming is contrary. Our population is stagnant, although the rest of the West has experienced phenomenal population growth. We are extremely concerned that almost all of our youth are exiting the state. Wyoming is progressively becoming an older community.

What is clear to me is that context is very important; every state has its own individual context. While it is wonderful to hear this discussion and to think about issues in the broader picture and to wrestle with how we can address this within the region and at the national level, ultimately, for me, it always comes back to my state, my local communities, and how we can address the issues there.

One of the things that has been talked about here that I want to underscore is the need to

understand our role in the areas of advocacy and politics. I am not certain that we really know yet what we are advocating for. I think things have changed so much in the last several years that we really are confused about what it is that we are advocating for. Again, that is where state context is important, and, again, it comes down to knowing your local communities and what is important to them, the vision you have for your own personal community and for the larger community within your state, and then even for your region. We talk about advocating for the arts. What are the arts these days? If we are talking about trying to broaden that definition, maybe we need to get a handle on what that definition is before we start talking to people about getting out there and advocating for the arts.

I think the role and the purpose of a state arts agency has changed dramatically. I agree with Barry Hessenius. I think it is time to ask the question, Are we expendable? What is the purpose of a state arts agency? Can those local arts communities continue to work without us? Patrick Overton had a response to that. He said, "Well, of course we can, but there are things that the state arts agency can do that local entities cannot do." That is key, but we will not find that key unless we are willing to get out and talk to our local communities and find out what really is important to them.

Maryo Ewell's presentation about community is, for me, the most important conversation we have had. I think our definition of community is changing radically. On one hand, there is the traditional community that is outlined by a certain place--where we live. There are urban communities, suburban communities, and rural communities. I started my arts administration career in a town of 1,200 that shrank to a population of 250 before I left town, so I understand what Patrick Overton means when he says that our communities are changing, and we are not able to keep up with those changes.

With the advent of technology, we have a whole new set of communities. My children, who are

in their 20s, have their computers attached to their bodies. Their community does not have boundaries. Their ability to adapt has made it possible for my oldest daughter, who grew up in this tiny community of 250, to now work in New York City and be totally comfortable

With the advent of technology, we have a whole new set of communities.

doing that because her sense of community is not tied to place the way that some of our senses of community are. When we talk about how to bring in the kids, first of all, we have to

figure out where they are, and I am not sure that we know that. It is a situation with which Wyoming struggles on a daily basis as we watch our youth walk out of the door and out of the state.

I am not sure when we talk about *they*--and we talk a lot about *they*--that we know who *they* are. We talk about the fact that *they* need to advocate, *they* need to know more about who we are. Who are *they*? We are *they*--and it is one of my greatest frustrations, at least in Wyoming--that state government is so centrally located in the southeast corner of the state. If we want to connect with communities in the northwest corner of Wyoming, we have an eight-hour drive because, frankly, there is no way to get there other than to drive. Of course, you could fly to Denver first and then fly back up to the northwest corner of the state, or you could fly to Salt Lake City or to Billings and then fly back into the state. There are similar difficulties in every state. California is long, and the Western states are these big, square states. Here in the West, we deal with geography. Geography is part of our cultural landscape just because of the size with which we have to deal.

I am feeling like there have probably been more questions raised this weekend than there are answers, but if we do not begin to ask these questions, we will never find the answers, and that is the value of participating in something like this. What am I going to do when I get back to Wyoming? Well, I am going to look very hard, frankly, at every single staff position

within the Division of Cultural Resources because I think that we need to take a look at the status quo. I know that there has been some discussion on both sides of that issue. I am not concerned about the status quo out in the state. I think the local communities will figure that out for themselves; they are who they are. There's that *they* word. But within state government, we need to nuke the status quo. One of the greatest strengths that we have is people who have been around state government for a long time because they have this knowledge that is so wonderful and so important. However, one of the greatest weaknesses we have is people who have been in state government for so long because they are highly resistant to doing anything that is outside the parameters of what they want to do--that is something that we need to work on very hard.

I think that we are going to look at some other kinds of partnerships. I am encouraged by the fact that we have a cultural resources roundtable that is just beginning in Wyoming. It includes working with not only state divisions and agencies but with the University of Wyoming and all of its cultural resource programs and with all of the major museums and cultural organizations in the state. We come together twice a year to talk about some of these very issues--to talk about issues of leadership and mentorship and how we can involve our friends and family in this process.

I love the concept of devolution. I think that one of the strongest models in the state of Wyoming for years and years has been the agricultural extension agents. That program put a person in practically every community--you know who your extension agent is. You know if you have got an issue that deals with ranch community life and you need some kind of response, they are right there to respond to you. We do not have anything like that set up in the arts. It is something to consider.

I want to conclude by saying we have spent an awful lot of time talking and talking and talking here this weekend. I think one of the most

important things we can do when we return home to our respective communities is to start listening.

Jim Copenhaver:

I am fundamentally an implementer, and I have been sitting here with all these theoretical giants who seem to have poetry, lyrics, and connected and useful thoughts at their fingertips. I, too, am struck that we are in the mode of asking questions more than providing answers. Frankly, I enjoy that. I think that Socratic discussions are a lot more fun than declarative discussions.

I liked Patrick Overton's thoughts on the use of language because one of the things I do in my consulting work is to tell folks how important language is. What you say and how you say it sets a tone for things, and when we talk to a community appropriately, over and over again it is what we hang on. I was not originally a Westerner, but I am now. I try to do what Patrick says. I honor the people and the traditions and the place and the beauty, and I think our sense of community is changing. There are communities other than our own, however. I think of the Five Points neighborhood here in Denver and the South Mountain neighborhood in Phoenix, and these are communities, too. Yet, we do a pretty poor job of serving their needs. In reality, they do not know we exist, and we do not know they exist.

Currently, I am working with Don Bain, the chair of the Colorado Council on the Arts, to deal with the tragedy of the Colorado Council on the Arts. Part of our problem is that the Council does not represent the people of Colorado, and it never will as it is currently structured. One indication of this is that the only way someone under 30 years of age is going to be appointed to the Council is if he or she is the child of a very wealthy contributor to the governor. So why do we think it is a functional cultural policy, strategic, direction-setting organization? It cannot be as long as we retain that model.

I came into this business from the other side of the coin--the corporate world--about the time the culture wars began. I am probably in the minority in thinking that we began to lose the war when the National Endowment for the Arts (NEA) was saved because we saved a hollowed-out entity and thought we had won. It is now better called the *No Engaging Art* organization because it is not really serving the field any longer, yet it is providing some money, so we keep the bureaucracy running.

My children's first experience with theater was Shakespeare--through a traveling Shakespeare-in-the-park program. Someone hauled this little wagon around, and five or six actors went around with it and performed. They performed on the lawn. It was not the Shakespeare but the live actors who reached the children. We were in Minnesota, and they were Norwegian, and it matched. But it does not match in most of the West in which we live. We keep ducking, and we keep pretending it does.

These days, I live in Phoenix, close to the edge of this country, and it is fascinating to observe the problems people ascribe to our city being too close to the border. According to them, many of the area's problems are related to being too close to the border, yet they like having their lawn cut for a low rate, and they like the fact they can get an electrician for less than \$15 an hour. They also note that the fruit in the stores is a lot better than it used to be, and the fruit is there 12 months of the year. But they say, "Let's not let those people in; particularly, let's not let them into anything related to our lives, and let's not let them vote or have any kind of real power." We have got to find a way to deal with that prevailing attitude.

Many years ago, I worked in research and development at Honeywell. There, we had an annual new-stops meeting. The purpose of the meeting was to kill projects that no longer made sense. Killing a project is difficult unless you set aside time to make such a decision. Projects are difficult to kill because people get

tied up in them. Managers are nice people. They do not want to disrupt their employees' lives and careers. As a result, if we do not pay attention to possibly making a stop decision, we will just keep doing things that do not make any sense. I think we need to look seriously at a new-stops approach in the arts.

I know money is the problem; it always is in everything we do. If we turn state arts agencies in the direction of providing technical assistance and maybe providing some greater value to the public, how do we finance smart people to provide that kind of intelligence and expertise? Somebody on the phone calls from wherever and says, "I've got this problem; how do I deal with it?" Well, maybe we have got to find ways other than the public purse to provide that answer. I have been working with Arts for Colorado here and have also been trying to rebirth Arizonans for Cultural Development. We talk about turning the Arizona organization into the association model. The milk producers association has no difficulty raising funds to support its work because the members know that the dollars they send to headquarters come back in the form of support for the field. We do not have that kind of bottoms-up type of support in the arts perhaps because we do not ask for it. Maybe we say to constituents, "If you want technical assistance, you have got to put some money into the organization, so we can build some capacity in the area of technical assistance provision."

I liked Paul Minicucci's discussion of essentials and valuables. It reminded me of my sales days when I had to keep reminding my sales force that people come to the showroom for features, but they walk out buying benefits. We have got to ensure that we are a benefit to somebody--that we are essential to somebody. I am probably typical in that I only put my energy and time and money into things that I value. I am never going to cross the street to hear a German polka band--not that such a band is not valuable to some people--but it is not valuable to me. We need to create some value for people--some reason for them to come across the street.

We need a new organizational structure, and I think there are some ways to do that. I talked about who is at the table. Most days, we cannot change the composition of the governing boards of state arts agencies, so maybe we have to invent a parallel advisory council. Fill the advisory council full of people who really reflect the community, and then listen to them rather than to the appointed council. That is one way to get them to the table very quickly because they are not going to get there by waiting. I also think we need to change the granting process. I do not think it should go to zero because I have heard from the people in the field, too. We conducted some town meetings as a part of the Colorado Council issue, and people said that they could get along without the small cash awards, but the "Good Housekeeping" seal of approval is valuable. That seal of approval leverages arts efforts and positions them as serious efforts. So, we have got to provide funds, but I think we should use grants in a research and development (R&D) sense and not in an entitlement sense.

We need to create some value for people--some reason for them to come across the street.

We have to make a case for a dedicated-funding source. If I owned a football team and wanted a new stadium, I would not have any problem getting state-dedicated money for it. It happens, despite the fact the end result is an increase in my personal capital asset value--my net worth goes up. Why don't we make the case for dedicated funding for the arts?

Finally, we need to consider what legacy we all want to leave. Do we want to be the captains of a boat that is going to dry-dock, or do we want to be the captains of the boat on its maiden cruise? I am not in the business of shutting down. I am in the business of remodeling and revamping and repairing, and I want us to go into some organizations and raise holy hell and shake them up a little bit.

I will close with one story. I started in all of this by being asked by a friend if I would serve as the acting executive director of the Colorado Symphony Orchestra, which was just coming out of bankruptcy. I was asked to remain for two-to-three months until a full-time executive director was identified. I was there for over three years and fell in love with the challenges we all face in this business. While I was there, we were able to take a creative approach to some of our challenges. One was that we thought the musicians ought to have a lot more say about the artistic product, so we put them in charge, including in the hiring of a music director--the one person you want to be a part of the team. We also adopted a no-debt policy and built it into the bylaws. We said that if we did not have money in the bank, we would shut the doors.

Everyone thought our creative approach was foolish; however, after a year or so of being back in business, we started getting calls. I would get some calls, and our board chair would get some, and the board vice-chair got some, too. We would all tell them the same thing. The first thing you have got to do is go bankrupt. We did not literally mean you have got to shut down. We meant that you have got to face the realities that you are in. There is clearly a political philosophy proposed that the arts do not deserve or do not need or should not have any government support. The reality is that, until we realign and fix the tax structure in this country, there is not going to be any money. There is not money to provide children with health care, let alone worry about some of the other issues that are facing us, so we really have a terrible, terrible problem. The question is, do we want to be the captain on a boat going to dock or do we want to be the captain of the new one? I'll crew for whoever it is on the new voyage.

Kris Tucker:

I want to start with mission because I think that is what this is really about--not that we need to reinvent our mission, but we need to

look at mission. That is what this is. It is not about structure, strategy, tactics or timelines. This is about mission. Why are we here? What are we about, and how do we talk about it? In this discussion, I think if we do not start with mission, talk about mission, maybe rephrase our mission but really anchor it in mission, we are not going to go anywhere. If we do, we are going to go there and there and there--this is really about mission.

As I talk about mission, one of the most important tools to me in recent years has been the work in the area of arts participation. That work gives me a new way of talking about arts participation. The way I see it, this started as a conversation about audience development, and we are now talking about arts participation in a very broad and more specific way. Arts participation is about being an audience member. It is, however, also about being an artist or a creator. It is also about being a supporter of the arts, whether you are giving your money or your time. Spending a Sunday morning sitting in a room in Denver, taking tickets at the symphony--whatever it is, those are ways that you support the arts. Because we are Americans, we think more is better. We talk about more is better in terms of arts participation as deepening, broadening and diversifying, which means to me more meaning, more often, or more variety. I think that is a very important discussion for us in the arts.

My job is at the intersection between state government and the arts--two roads that are changing a great deal. The model for arts participation is also a useful model for thinking about civic engagement. I started thinking about this when my peer at the Seattle Mayor's Office of Cultural Affairs told me that the median age in the city of Seattle is in the mid 30s, and the median age of the Seattle voter is in the mid 60s. This situation reminds me of the audience-development conversations that we have had. There are some really useful things here at that intersection between state government and the arts, and if we talk about deepening, broadening and diversifying in a conversation

about civic engagement, we bring something to the table. I think we also have something at the table when we talk about civic engagement and nonprofit arts organizations and the intersection among commercial arts, professional arts and amateur arts and how people use their leisure time. These are conversations about arts participation, and I think we in the arts have something significant to bring to the discussion.

I also think it is a new discussion for us, and it does bother me that we spend so much time talking about advocacy in ways that make me feel very defensive--and I don't like that feeling. I think it is natural--it is human--to feel defensive when you are under threat. I also think it is not going to get us anywhere. It is the wrong discussion. We are fighting for things that we may find familiar, but the context is moving,

We are fighting for things that we may find familiar, but the context is moving...

and we need to broaden the discussion about advocacy, which again takes us back to mission and participation. We are not just about building audiences; we are not just about sustaining major arts organizations. Our mission is

about providing opportunities to participate in the arts in all the different flavors. Some of that is happening through the major organizations, and much of it is happening in many other ways.

We in state government have a bias for the status quo. I think that is a big challenge for us, and I think that it is a very important discussion for us. How do we, as creative industries in state government, work against a bias for the status quo? How do we actually work on innovation? How do we actually structure and strategize in ways that are creative and appropriate and relative to our mission and set high standards for how work can be done in the creative sector? I think we can have high standards, and I think we are surrounded by models of creative ways of doing things and that the artists and arts organizations with whom we work and with whom we have such a great history may be our best advisors. We should be

figuring out how to model that. I think it is something that is appropriate and relevant to us.

I will close by talking about the questions. I have more questions than answers, too, and I think we ought to. I think that if we come to a table like this with answers, we do not deserve to have anyone listen to us. This is a time for great questions. We are not going to go back to familiar territory--we are going to go into new territory. We in the arts have opportunities to ask questions, to deal with chaos--that is what art making is about. Art making is about doing stuff for the first time, so that is a high standard, and I think we are up to the challenge.

Sam Miller:

Understanding that there are many differences among regions, I want to talk a little bit about what we have been doing in New England. I think we talked a little bit about myth. I think there is, in the East, a myth of the Union, and in the West there is another sort of the American myth--it is certainly the myth of America's imagination. I think that we are all watching you because this is where, I think, America is going to re-imagine itself.

What we are talking about here is not so much state arts agencies and changing them but changing their relationships to other organizations. I think state arts agencies are changing and are capable of continuing to evolve in ways that have been spoken about previously. However, I think it is just as important to think about how your agency works with others. Earlier, we heard remarks about the use of power, and I think we are working on the power of strategic alliances. Those alliances are not just within the public sector but also between the public sector and the private sector. I will give you a couple of examples, the most prominent being the Creative Economy Initiative (CEI), which has been embraced by all six of our states (members of the New England Arts Foundation) and is now the platform on which their advocacy and partnership

efforts are being built. The effort is also anchored by a real sense of regionalism. As there is in the West, there is a narrative in New England, and I believe the Creative Economy Initiative is part of that narrative. But again, it is not hard for me to get in the car and drive to five states in a day, so there is a certain proximity that has empowered this.

The CEI is a partnership among the six state arts agencies of our region, the New England Foundation, the Boston Symphony Orchestra, and the New England Council (a regional chamber). Its membership is composed of the leading corporations in New England, and its focus is on legislative issues that affect them, primarily in Washington. Based on an economic impact study that the New England Foundation did a number of years ago, the New England Council decided to take on the arts as part of the economy in New England and has now been working with us on it for five years. What the CEI is anchored in is the notion of the cluster--again, talking about the relationships among the commercial sector, the nonprofit sector and the creative sector. Artists in our society are hyphenated. They are not within the nonprofit sector or the commercial sector--they move back and forth--so you create a sector using the clusters. Still, the CEI is based on how artists behave in relationship to audiences in their community. I think it has that kind of authenticity. What has made it powerful is not just that they have come together in a cluster. Its model was the Biotech Council, in which the constituents support the activity. But in the case of the creative economy, it is not just those within the cluster who are advocates for it and see the benefits of it. It is the community around it--art education and the larger corporations--that understands that the presence of a creative cluster determines quality of life and the ability to train workers and attract businesses.

What has attracted our states to this is that it deals with some of the issues that are raised around advocacy. The research that now informs our work is not about the nonprofit

sector but about the creative cluster. It does not mean that the nonprofit sector cannot be measured, but it is within the creative cluster. The report on the creative cluster--its health and its growth--is coming from the New England Council. The call for tax changes or calls to stimulate this sector are coming from the business community because it is the beneficiary of it. The artists and the arts organizations and the design firms are the instruments, but the beneficiaries are those in the community.

The research that now informs our work is not about the nonprofit sector but about the creative cluster.

One of our constant partners in this has been the Federal Reserve Bank for the New England region. It has been one of our key conveners; it has been the one to send invitations to governors. There is just a different energy. We talked about the place for the state arts agency within the construct of the states. This is a different place for us to be--with these larger corporations and with the Federal Reserve Bank--and to have them pointing at us rather than us pointing at ourselves.

When I was in Portland, Oregon, recently, there was a panel and a discussion with leadership in Portland, including the mayor and business leaders, about the creative economies. They were saying they could not define it, and they were also co-mingling it with Richard Florida's work. Richard Florida talks about 40 percent of the workforce being creative; in our creative cluster, we talk about 3.5 percent. There is a difference, and it can be counted, and it should be counted. People should understand what we are talking about when we talk about this clustering because the more scientific you are, the more credible you are in making this case.

The other thing that we are doing is that we at NEFA are creating a research engine to support this. We are working with the Creative Economy Council to provide this research engine. A lot of the research was too urban to be of use, so we are working on a piece of

research with Maine and the University of Southern Maine on what the creative economy looks like in rural communities. I think that is going to be a very important story to tell.

What the Creative Economy Initiative has led to is the Creative Economy Council, which is a group of business leaders, arts leaders, education leaders and artists. We sent out 150 invitations to join the Creative Economy Council, and only three people said "no." That is not always the case when you send out an invitation. This is an example of an alliance among artists, state arts organizations, arts organizations, creative businesses, the corporate world, and the educational world that I think is going to provide real power for us.

The second example is that we have been working with the Urban Institute, the Ford Foundation and others on leveraging investments for creative activity through Leveraging Investments in Creativity (LINC), which looks at support structures for individual artists in this country and how they can be strengthened. I bring this example up because it has led around the country to some pretty significant public and private partnerships. There has been a lot of talk here about the environment around private philanthropy, but in many ways in our region, the collaboration between public funders and private funders is becoming more and more crucial. In Boston, our effort with this LINC initiative looks at workspace for artists, insurance and things like that. We have a LINC work group in Boston, which includes the Massachusetts Cultural Council and NEFA, the Boston Redevelopment Agency, the Lef Foundation, the Fidelity Foundation, the Barr Foundation, and the Boston Foundation. We are working together, developing policies and strategies to affect the cultural spaces that are available for artists.

The same thing is true in trying to affect tax policy in Massachusetts. There is a cultural task force that the Boston Foundation has set up and to which the Massachusetts Cultural Council is intrinsically linked that is taking on

these tax issues. As I look to the West, which I travel through primarily in philanthropic circles, I think the relationships between the community foundations and the private foundations are going to become something to look at. These relationships have become very much a part of our strategies in New England.

This type of regional strategic work is important because of the other trend we are coming to, and that is the end of the dominance of the national funders for the arts. The real strength of philanthropy in the arts is going to be local and regional funders. We now have more local and regional foundations collaborating with public entities to create much more informed donations in cultural practice.

Finally, in all of this, what I think is important to understand is that the reason the state arts agencies have embraced this is that they are the catalysts that make all this possible. They have the ability that you were talking about in the creative sector to invest in and to identify key players in this important sector. The state arts agency is your means to illuminate and support and strengthen the players in that system. The state arts agencies are the ones that can balance the needs to preserve resources in your community and to innovate within the community. The state arts agencies, by ceding the power, in a sense, to a consortium, are having their role as catalytic in the sector illuminated, and I think what this is all about are value-based alliances. This is not about alliances within the nonprofit sector or the for-profit sector; it is about value-based alliances. It is about the kind of things that are happening in a socially responsible world--becoming part of a culturally responsible world--and I think a lot of those lessons will be very valuable.

The state arts agency is your means to illuminate and support and strengthen the players in that system.

Finally, I think Pat Williams and others have certainly analyzed what got us here, and another

er factor, the census of 1990, also led us here. That is when America finally began to see itself as diverse, and the state arts agencies and the NEA were seen as agents capable of approaching and understanding that diversity. This catalytic role is also a Promethean role--you give people fire, and other people have to throw the logs on. Unfortunately, right now, they are also chaining you to that rock.

I want to thank you for the opportunity to join this group. Everything is bigger out here, and we look to you with great hope and expectation.

¹ Bob Dylan, "The Times They Are A-Changin'," *The Times They Are A-Changin'*, Special Rider Music, 1963.

² Dylan.

CLOSING COMMENTS

Kes Woodward:

I had a very interesting conversation this morning. I had stepped over to thank our two sound technicians for their work. I spoke with them separately, but they both related the same observation. They both told me, "We are not part of this community, and this conversation is new to us. We did not know this area of endeavor existed, and we do not think most people know it exists. We are overwhelmed at the passion, the dedication, and the sense of mission of the people in this room. We wish that other people like us who are not a part of this community could hear this more often."

I am awed by the individuals at this table--by your collective wisdom, by your commitment over the years, and by your commitment to this weekend. I am grateful to have been a part of this gathering and hope it will be the beginning of a new flowering of possibilities in the state arts agency field.

Over the course of this weekend, I have received much positive feedback about this symposium. You have said very positive things, and you have expressed your gratitude for being here. The one thing, though, that many of you have asked me, over and over, is: "What is your real agenda here?" Since the time Anthony first mentioned this convocation, we have had a great deal of difficulty convincing people that we do not have an agenda. We do not have any agenda other than the agenda of a rich conversation about a critically important topic. We did not design this forum to result in a specific call to action. We did not design it to produce a model, a conclusion, or a solution. What we wanted is what I think we have had this weekend--a slightly more focused discussion about the ways we all need to work together and the ways we all need to think creatively to evolve solutions to challenges in difficult times. I am happy with the way this has come about, and I want to assure you, not just as a co-facilitator of this symposium but as the chair of the Western

States Arts Federation (WESTAF), which has brought you all together, that that is our agenda, and we are very pleased at the way it has unfolded.

Erin Trapp:

I also am struck by the passion and dedication of this group, but I have to tell you, by way of challenge--and, certainly, I mean no disrespect--there is something that especially struck me about the days we have been here. I think we need to challenge the language we use when we talk about increasing our

I challenge you to think about the language you are using that distances, even as it is intended to foster inclusiveness.

reach, becoming more inclusive, and including new communities. I am not a young person anymore; I am 32. But I am one of the youngest people at this table. At the opening of this symposium, Pat Williams spoke eloquently about JFK and said to the room, "You remember." But to many of us, JFK was the guy in *People* magazine jogging in Central Park without a shirt. This is the JFK I remember. With no disrespect to all of the fine artists and people who have been quoted today, such as Bob Dylan, do you know that Bob Dylan is older than my dad? I challenge you to think about the language you are using that distances, even as it is intended to foster inclusiveness.

I will quote from a prophet of my generation, Kurt Cobain, who, ironically, is dead, and here is what he had to say: "I am stupid and contagious, here we are now, entertain us. An albino, a mulatto, a mosquito, my libido."¹ Hedonistic, a bit nihilistic, but there we are; we have these multiple identities, and they are born of our experiences. As in Bob Dylan's verse, this is also a message that the times are changing. Within the verse, there is defiance--this is who we are; deal with it. In many ways, it is the same message as Dylan's message, yet it is more resonant for those of us, like me, who grew up in the shadow of a Minute Man missile

silo. Kes Woodward pointed out to me that most of Dylan's quoted lyrics were written before he was 30 and were consumed before most of his fans were 30. But for my generation, Dylan lost his credibility by refusing to "die before he got old."

Alan Cooper:

I am Alan Cooper, director of the Mid-Atlantic Arts Foundation. It has been a privilege to be here and observe this discussion. One of the reasons I wanted to come was to be able to learn about the issues and sensitivities of state arts agencies from another part of the country. I think that information can inform our work in the Northeast and Mid-Atlantic regions. There are some differences; those have been very apparent to me as I have listened to the discussion. I think there are some global issues that are similar, however, and the issues that have been discussed here will be of benefit to the Mid-Atlantic state arts agencies when I report to them on this meeting.

I want to leave with a feeling of optimism, and so I will tell you a little bit about an experience we had (and I think that WESTAF could probably say that it shared this with us) back in 1994 and 1995. For a variety of reasons, including the NEA budget cut of 40 percent as well as a major employee transition at Mid-Atlantic Arts Foundation, we undertook a major planning process. I have heard lots of talk around the table in the past couple of days that, perhaps, this is the kind of deep, inward look that you want to take with your agencies. Our approach was designed to explore the viability of our regional arts organization and the ways in which it might be successful in a changing environment. In order to do that, we examined a variety of activities in which we could be involved, but just as important as that, we explored a variety of operating behaviors in relation to those activities. The basic idea was to find the appropriate subjects for us to address and the ways in which we could have the most impact on those subject areas. We did that through an 18-month process of speaking

very frankly with people who had the power to impact our work. I think it was a wonderful process. It took a long time, but it made us be very frank and very open about our future.

You have talked about whether you should be about grant making. You have talked about whether you should be about strategic alliances, about the role of advocacy, about how young people fit in, about arts education, and about how to focus your resources. I think those are important issues to explore, and it would be equally important to look at how you would act in relation to tackling those issues. The results of the examination and planning process that we went through have guided our work for the last 10 years. It seems to have been productive. Our staff, board and stakeholders have a sense of ownership. We have a sense of direction, and we have a sense of moving forward and making a difference.

I would say that we have heard a lot about the issues this weekend. The issues have been well identified; we have heard a lot of questions. Now, there should be a sense of optimism about how we can take all of this information and move forward and become stronger and more effective. I do not think we need to be crewing the ship that is on its way to dry-dock.

Len Edgerly:

I am a trustee at WESTAF and a poet, and I want to begin by relaying some comments from Charlotte Fox, who is the executive director of the Alaska State Council on the Arts. Charlotte needed to leave to board her plane home, and I volunteered to serve as her messenger. She wants you to know that she agrees with Dan Harpole's perspective that each state arts agency addresses issues in very different geographic, political and social contexts. She noted that the discussion illuminated for her that the West is still the frontier and that we are all questioning, exploring, and probing new ways to continue our work.

For myself, the comment Sam Miller made about the West helped me see a way forward. We continue to look to the West as a way to re-imagine America, just as was the case when the

We continue to look to the West as a way to re-imagine America, just as was the case when the West was the frontier.

West was the frontier. For me, these two days have been a move away from a feeling of defensiveness on the part of the state arts agencies--under siege, under attack, wondering how do we defend ourselves--to an openness about the possibilities.

I was particularly impressed by the stirring invocation to community building that we heard yesterday and the spine-tingling possibilities of that kind of work. Such an approach could help us move forward into a new frontier of creativity, inclusiveness, and expansion of the arts. The sense I have is that when we touch upon some of these more important issues, the battles over the state legislative appropriations all of a sudden recede to almost a background noise--at least when we connect with some of the ways forward.

Kelleen Zubick:

About 10 years ago, depending on the time of the year, I was one of those people at a table with conversations like this. I am struck by how the same themes keep coming back and, on Friday night, I went home very worried about what was going to happen this weekend. The keynote was a stirring keynote, but the word that has been in my mind the past two days is *relevancy*. Relevancy is something that we all have talked about, and we also have talked about demonstrating the value of the work we do. I struggle now to stay connected in my current work with how I can make my organization relevant. I hope these conversations continue. Bringing a group like this together is important, and it is an excellent way to get the issues on the table. However, when I left on Friday night, I thought, there are no young people; there is not enough diversity. I have known some of the people here for 10 years or more--and I am still seeing the same people. What is wrong with this picture? Keep

these conversations going, but the next step--and the step that has to happen to make a difference--is not to talk among ourselves, not to stop here, but to go out and make new conversations happen by talking to other people. We need to talk to people, whether they are on our boards or not. In addition, on a daily basis, we need to ask, "Are we relevant?" and "What else do I need to learn about to keep this conversation going?"

Barbara George:

When Patrick Overton started to talk about chaos and tension and feeling the pinch, I thought, "This is what we have been going through [at the Californian Arts Council] this whole last year." Barry Hessenius has eloquently explained the catastrophic actions that nearly resulted in the demise of our Council and how upsetting that was to all of us. Rick Hernandez made a comment about being eager to get up in the morning and go to work and, as a result, sitting here, listening to all of you and also joining in a number of private discussions, I feel very hopeful for the future and very optimistic. We have spoken to representatives from Wyoming about their digitized arts promotions that are sent directly to radio stations--what a great idea. Listening to the story of the Texas Commission on the Arts and its multiple creative endeavors is almost overwhelming--it has accomplished so much. This is what California needs to hear. We have to learn to do some of these things, and we are going to start.

Phyllis Epstein:

Even as we keep saying our beleaguered state is in such a challenging place, I do feel positive because you have put us into action already. The California delegation has sat here through the breaks, and we have planned a statewide conference. The only thing missing is the date--we have the speakers and the audience. We are going to do that before we leave today. We have a phone call with the Council tomorrow.

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row, and they are going to hear all of this, and we are going to get this project rolling. We are going forward with a sense of optimism.

Josie Teodosijeve:

First, let me say that I was pleased to hear you talk about the need to involve those under 30 in this conversation. I agree with Wendy Bredehoff's comments about getting to that group by paying attention to what they are focusing on and taking a step toward engaging their virtual community. In addition, broader activism is important. This year, some of my volunteer time has been devoted to two advocacy groups, the Metro Arts Coalition and Arts for Colorado. One thing we did was work to sign people up to vote, and this is really key. I believe in gaining broader community support for the arts and know that if we keep doing things like engaging young people, creating voter awareness, and conducting engaging conversations, we will ultimately be successful.

Frank McEntire:

I am Frank McEntire of the Utah Arts Council. Listening to the discussions about Bob Dylan and involving young people, I was reminded of my daughter, who is 18 years old. She is an aficionado of the local Utah bands; she knows their names, details about their professional lives, and the lyrics of their songs. Her boyfriend, Mike, has a band called *The Contingency Plan*, which is one of the "emo" bands in the area. I talked with Mike just three days ago about the state arts agency's role with young artists. I confessed that I do not know much about popular music--past folk, blues, and the prolific songwriter Bob Dylan. Mike told me that he has written hundreds of songs. Knowing that he is not a Dylan fan, I told him, "Well, Dylan has thousands of archived songs in rough audio cut." And Mike said, "Bob Dylan has only written five songs but mumbles them in thousands of different ways."

The lyrics of one of Dylan's songs goes something like "take what you need, you think it

will last. But whatever you find to keep, you better grab it fast."² I think for us, as directors of state arts agencies, that his "take what you need" line could refer to *relevancy*, a word that was just used. Kris Tucker used the word *mission* to describe relevancy. "You better grab it fast" could imply our feeling of urgency to steer a good course in today's stormy emotional, organizational, and cultural climate. And the lyric "you think it will last" could refer to the almost irrevocable consequences of the decisions that we are forced to make in this time of need and urgency in relation to being state agencies--public institutions of trust and service. This is a remarkable and opportunity-filled obligation.

Andi Mathis:

I am privileged to be here during this time of self-examination. This conversation underscores the partnership we have with the state and regional arts organizations. Our goal in the program is to be as responsive as possible to our constituents, so it is a great help for me to be here. I can go back and take this information to do as much as we can to be responsive to you--reshaping our guidelines, if necessary, or whatever it takes.

Don Bain:

The diversity of the points of view and the insights you all bring are invaluable--at least to me, a relative newcomer to the arts community. In the long run, we in the Mountain West, which tends to be decentralized, libertarian and puritanical, need to look for a stable source of funding for the arts. Perhaps, as Jim Copenhaver said, we should try to expand the statewide sales tax to do that. I do not think the arts are ever going to see the advocates that we see emerging from the nurses, the teachers, the police, the firefighters, or the prison guards. This just is not going to happen. We will not have that common voice, and I am sure that if we ever got to the point where we were totally accepted and had a common voice, we probably would not be doing what we ought to be doing.

So, I am not sanguine about a unified voice for the arts. Hence, I think that the statewide funding source that would survive the vicissitudes of popularity and unpopularity is pretty important.

In the short term, I think we need to get on the same page as our politicians to survive--at least in Colorado and other places in the Mountain West. I was struck by Rick Hernandez's comments about the coincidence that his priorities are those of the Texas governor--education, economic development, and local control--and in our states, we need to identify those priorities and see if we can fit into those in some way so that we can justify our existence and our programs and our activities in the context of the priorities of the governors and the state legislatures. If we are off on our own, fighting the governor and fighting the legislature with our priorities, which are different from theirs, that is potentially suicidal, and I do not think that is where we need to be.

Renée Bovée:

Currently, I am the sole employee of the Colorado Council on the Arts. What does that mean, and why am I so glad I am with this group? In a unique way, Colorado has been given a blank check. We are expected to change. We do not have the luxury of being in a position where we should change. We have to change. We have the opportunity, and we are expected, by our constituency, by our government and by our stakeholders, to change. This symposium has provided us with additional ideas, renewed focus, and some new language to use to positively address the challenging situation here in Colorado.

Everything we are hearing today has an element of optimism in it. By nature, all of us in this room are optimists because we are creative. We all have that tie to the creativity within us, whether we are practicing artists or simply love the arts. We understand that creativity means change. I thank you and look forward to change.

Eric Hayashi:

I am Eric Hayashi. I am a WESTAF trustee and a former state agency director in the Midwest, former NEA employee, former city employee, and I am now back working as a practitioner in the field. I wanted to riff off what Erin Trapp said in what we were talking about yesterday and take it from my personal perspective as a relatively new parent. While my comments will always continue, for me in my work, to have a sense of urgency, I agree with our colleagues who are thinking long term. Taking that Iroquois proverb about the seventh generation, how are we going to be doing work that responds to seven generations from now? I just hope that the work that we continue to do and develop and plan and support will net a result for my children.

...how are we going to be doing work that responds to seven generations from now?

I have a son who is 10 months old now, and I hope that he has more choices than I did. I hope that he does not have to hit the glass ceilings that I did for the past 30 years. The kids are wise; they are sophisticated. They are the next generation. I do not even know what my kids will be called. They are not Generation Y, they are too young, but my older son, at three-and-a-half years old, goes onto the Internet, logs onto PBS.com and plays Clifford puzzles. Toddlers figure out how to play interactive games on the Internet. Let's just say that he is a lot more sophisticated than I am on the computer. He sees me working, and he knows that I am working on this project. He calls my friend Lane *Uncle Lane*. "So, what are you doing, Daddy? You're working for Uncle Lane?" He knows I am working on a video film, and he has watched me work on it for two weeks in a row. He says, "Is the video a good story?" He is only three, and he is already thinking about content.

That is what I hope we can do: deliver programs that allow people to develop content in whatever discipline they have a passion to do

and that they have more choices. I think that is the goal. I know that there are some of you who are working in programs that think that way, and you are going to keep innovating. As a practitioner, that is my challenge. We need to access, produce and disseminate the diverse stories of our West.

Vera Marie Badertscher:

I am very fortunate to be a member of the Arizona Commission on the Arts. That is a privilege, in part, because of our executive director Shelley Cohn. Shelley shared some of her thoughts with me before I came, and I just want to read you two of her sentences: "This is where I believe we need to invest time, energy, and resources--building knowledge, coalitions, and partnerships beyond the presentation or production of an arts product. We must further articulate why, how, and to whom the arts and public funding of the arts are important."

I think that has been said in some other ways here, and I know that if Shelley were here, she would have a lot more to add.

I did not get appointed to the Commission because I donated a lot of money to the governor. I got there because I have a background in the theater as a performer/presenter and later became a politician. I think those two parts of my life have come together nicely in what is a very political situation. I am

now a writer, so I still keep a finger in creativity. I think that one of the things that I benefited from here is learning that Shelley is not the only excellent state arts director--that there are a lot of very excellent state arts directors. But--and I do not want to come across sounding negative, and I frequently do, so please forgive me--very often, the great leaders were the smartest kids in the class, and they are used to being right. That concerns me because you always have to think about the fact that maybe you are not always right. The rea-

son I come across sounding negative is that, coming out of politics, I figured out a long time ago that you have got to look at the bumps in the road in order to keep control. My mantra in politics was, "If you hate your enemy, they have won."

I think that is a real caution here because although I have heard pleas for bipartisanship, that bipartisanship, many times, seems to me intended to make those "nasty religious right people" change their mind. We are in a government business; our constituency is very broad based and ranges from the traditionalists to the forward-thinking progressives, and we cannot afford to shut our minds to part of that electorate and part of that constituency. They all are represented in our audiences and are donors for the arts and purchasers of art. So, I applaud that you brought in some outsiders here today to share opinions, but I fear there is a tendency not to be totally open to what the outsiders have to say. My caution is: don't be so sure that you know what you look like by looking in the mirror--try and pay attention to how others see you.

Joan Penney:

I am a member of the board of the Washington State Arts Commission; however, my rent-paying gig is as Dean of Academic Affairs at Skagit Valley College in Mount Vernon, Washington. I am walking away with two insights. One is that we in the arts have much in common with the K-12 system in terms of our advocacy and also as being part of the solution for them. There is a tremendous shift occurring throughout the United States in K-12 arts faculty--performing and visual. Their jobs are being replaced by lay people, and the unions are not representing them in some cases. It is very, very rare to get superintendents like Larry Williams, who are under a tremendous amount of pressure from the community but who still find the value in keeping the arts in the curriculum.

I think there are a lot of answers for us in partnering with K-12. It is about advocacy; it is

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about keeping the arts in the core curriculum for all of the voters and people who buy tickets and who may have just one experience in the arts whose value they can understand. Such partnerships are also quiet, covert ways to do advocacy, and I thank Kris Tucker, our executive director, because she put the Superintendent of Instruction and the Arts Commission together at the table for the first time in the history of Washington state. That process has taken off, and now we are at the table together, talking about curriculum.

In the technical and community college system, we have 32 colleges in the state of Washington, compared to seven universities. Do not forget your partnership possibilities there--they are huge. Tuition is going up, students are increasingly attending community colleges, yet the arts are at risk in community colleges as well because the business community is dictating much of the curriculum or has been. Those community-college art faculty members need your support. Technology has intruded--in some ways good and in some ways negative--to replace the person who can teach design. We have forgotten in some of those courses that we need to walk with chalk first before we get on the keyboard. As a result, we have a lot of lay people teaching arts concepts. Consequently, maybe they really are not arts concepts, and there is a lot of work displacement for faculty, so they are looking for partnerships with the arts as well. Also, when students come into the community college system or the four-year system, they have a tremendous amount of autonomy with their money. The student unions fund all of the arts traditionally throughout the four-year system and the two-year system--and they do not appear to value it. The faculty is burned out from not getting the money, so, again, going back to that eternal spring of students in the K-12 system, that is one of the best ways, in my opinion, to solve a lot of our problems.

Another good thing that is happening in the state of Washington--and I see it in a couple of other states, too--is the economic development

associations. They are searching for new leadership. They are also looking at training people in deeper and broader kinds of ways. I have had the good fortune in our area to be part of developing the curriculum for their training, and we have had an arts day as a whole day of curriculum, during which they have to consider the issues that are before the arts. So, there is another partnership. A leadership curriculum--we have 42 new leaders coming into this training program--can be an advocacy effort because mayors and county commissioners are listening and considering problem solving in the arts. It is great advocacy, and they are interested in it as well.

Pravina Gondalia:

I sit on the board of the Wyoming Arts Council. I have a lot I want to say. I have been bubbling for the past couple of days now. I did not start my life in the same way as most of you. I have an undergraduate degree in statistics and mathematics and worked in computer science at IBM. I was a business professional before I moved to Wyoming. I could have continued that career, but art opened up for me, and I asked myself, "Why go through life using only half the brain?" What I want to share really comes from my business perspective--being in business and seeing arts benefits as I have lived through them.

We are seen as the discretionary icing on the cake, and that is not who we are.

A Picasso sells for \$10 million when the stock market is up; when the stock market is down, that same work drops in value to \$2, \$3, \$4, or maybe \$5 million. There is no logic and reasoning to this. To me, that price dynamic creates an image that arts are discretionary playthings of the wealthy--that is the image that we are fighting here. We are seen as the discretionary icing on the cake, and that is not who we are. We all know it, and we need to change that.

Another issue is grant making. Grant making is really a giving and a receiving relationship--not

an equal partnership. When one has an equal partnership, there is ownership. People take pride in the ownership and understand the value and the benefits that go with it. In grant making, this is a big problem because I hear every year that the NEA has become hollow. We really need to look at this in a bigger picture and see how we really can create an equal relationship. How can we get away from this giving-and-receiving relationship? We heard Julia Lowell say yesterday that artists are expecting this entitlement; we have created the situation, and we need to change it.

Where do we go from here? When we look at the economy, we need to determine how large the pie is. I have not heard one person say, "What is our share of the pie?" Why don't we start thinking: "This is the pie; this is where we are. This is where we want to be. How do we get there?" We need to have a strategic plan to make things happen. How do we do that? One impediment is that the arts field in general lacks the credibility. Accounting has credibility; there are certain rules and standards. Medicine, law and other fields have credibility. The arts lack credibility because they are creative and flexible.

I read Mark Schuster's paper before I came, and I listened to his presentation. We need to use his insights to analyze ways to redesign state arts agencies and connect them more effectively to other endeavors of state government. We need to find a credible structure for the arts that we can communicate effectively. This should be possible; the arts have existed much longer than math and accounting and laws. How could they get so far ahead and leave the arts behind?

In closing, I need to ask, "Why don't we have a business consultant here?" Such a person would give us a different perspective as to how to approach this problem. I realize that we do not want to become a business, but the idea is to consider the business perspective and what it can contribute to the resolution of our challenges.

Carleen Layne:

I have been an accountant for the Montana Arts Council for many years. Approximately 20 years ago, an artist who needed help with his taxes came to me, and I was converted somehow by that experience. I do not even know what happened, but after a short time, I found myself at the Montana Arts Council, working as a fill-in while someone had a maternity leave. It will be 26 years in February that I have been doing this work. I was one of the young people who did not leave Montana and am now the Council's institutional memory.

I have the Anaconda factor in my state. Most of you probably have not heard about Anaconda, the big copper company on which the town of Anaconda was totally dependent. In many ways, it was not a benevolent dictator, but it ran our state and ran my town and then left. I must tell you that if it was still pumping all that payroll into the community, nobody would have said anything about the environmental problems surrounding its work. Now, however, the area is one of the top-10 Superfund sites in our state.

Something that I think explains everything about our culture right now is that doctors are given four hours of training about nutrition in their entire medical training, and accountants are given three hours of training in ethics. I think that says it all. We are in an interesting situation in Montana. We have always been on the cutting end of the stick. I remember the days when we would attend a hearing, and the legislators would twirl in their chairs and stare at the ceiling and read the newspaper. They are politically correct now, so they do not do that, but there is an awareness of the reality and the importance of culture. Heritage or history is still more important--the history museum has been around since before we were a state--but we are getting in there and are recognized. The creative-cluster work that is being done around the country is going on in Montana as well, and it is very exciting for us.

Life is a series of ups and downs. It is hard. It is a struggle. It is a fight. I come from a state of agriculture, where the farmers do all this great work, and the rain comes or it does not come. Everything goes to hell in a hand basket, and it is not personal; you just live with it, and that is the way it is. That is the way life is, and to think it is going to be different for us because we are in the 21st century or because we have TV or because we are us is just--pardon me--bullshit. Because it is life, and it is a great treasure, and it is definitely worth the effort.

Arnie Fishbaugh:

I am the executive director of the Montana Arts Council. I just want to share that we have complained for years that we do not have a strong advocacy organization. We do, however, have the capability to raise money to pay our very effective lobbyist, Keith Colbo. Keith serves on the WESTAF board and is brilliant. He has saved our agency many times. With the work we have been doing with the Wallace Fund and the work with Mark Moore of the Kennedy School of Government on building public value for our work, we are rethinking our approach to advocacy. We are going to become the advocates; we are bringing the advocacy role inside the agency, and we are doing it in a number of ways. We are focusing on public value, and we are focusing on targeting specific members of our authorizing environment. This is not a broad campaign--we could not possibly contact every person in our state. We can, however, improve our dialogue with the legislature and focus on key leadership, committee leadership, the governor, the governor's staff, and the legislative staff.

We are focusing on making connections. The word *relevancy* comes up. We commissioned a study in Montana of what the public thinks of the arts--a 1000-person survey. The telephone survey found that the majority of people in Montana do not think the work the state arts agency is doing is relevant to their lives. We need to make those connections so that the agency is relevant in some way--we can reshape

our work to make it relevant. We are going to work on finding the relevance and the meaning--not reinventing what the organization is doing. We are going to focus on building trust within that authorizing environment and on building relationships.

Authorizers vote because they listen to the opinions of people they trust, and so we are working to build strength in that area. We are conducting listening tours with legislators to find out what they value, what their communities need and what is important to them. We want to discover what the intersections are between the arts and the legislators, between the arts and the governor. We are also including the heads of the Democratic and Republican parties in our conversations as well as the Montana Chamber of Commerce, the local chambers, and leaders in the tourism industry.

We are also thinking about changing our grant-ing program from an operating-support program to one focused on organizational excellence grants tied to public value contracts. We would still provide operating support, but we would provide four-year grants instead of two-year grants, which would make it easier for organizations to apply. The Montana Arts Council does not allocate much grant money, so our major grant would be \$10,000 under this program, which is not a lot of money. In return, we will be asking them to do things that help reinforce the public value message that we need to make. An important part of our strategy is that the arts organizations are the entities that are going to be making the case. The people who attend the activities of those organizations have credibility with our authorizing environment--they are educators, parents, business leaders, farmers, and ranchers but not the arts people.

Anthony Radich:

At this point, I should have something eloquent to say, but I do not. Based on the direction of today's conversation, I should now recite some Eminem, but I do not have any of his lyrics

memorized, so I will refer back to something that I did not have the chance to say yesterday while our good friends from California were talking about the difference between essential and valuable programs in a budget-cutback environment. I suggest that we should divide the valuable programs (and I think we all agree the arts currently reside there) into two components because legislators do not consider all items in a category to be co-equal. When considering the fate of the valuable agencies, I believe legislators consider which in that category are vital and which are what could be called *rust-belt agencies*. A rust-belt agency is an

agency that once was vital, once had a strong constituency, once resonated with depth, and once had a level of bipartisan support but has lost much of that.

Legislators shop the set of rust-belt agencies, poke them a bit to determine if there are any remaining signs of life, and

nominate them for gutting or closure if they determine there is not enough vitality left to fight back. When making this evaluation, elected officials ask: "Is the agency doing anything that fits into the broader legislative and gubernatorial agenda, and does it fit into my personal political agenda?" Rust-belt agencies are those most at risk. They may not be picked off on the first reconsideration, but they will be targeted eventually unless they find a way to become vital again.

Patrick Overton:

I am a native Californian. I have lived in the Midwest for most of my adult life. I am now living in the Northwest, and I appreciate the opportunity to be invited to give back to and reinvest in my region some of what I received while I grew up here. I received a lot.

I grew up in an area where one of the most beloved items in our landscape is a man-made object, a work of art called the Golden Gate Bridge. The Golden Gate Bridge is a connector that joins two essential land masses across one

of the most treacherous parts of the San Francisco Bay, right where it connects with the Pacific Ocean. Without question, it was an enormous engineering feat, a testimony to risk taking that, to this day, defies logic and reason. This is what makes the Bridge more than just a connector. Over the years, it has increasingly become a symbol of human ingenuity and creativity.

Yet, interestingly enough, most people know the bridge more for its color than its design. One of the interesting things about the Golden Gate Bridge is that there is never a completed, fully painted bridge—it is always in the process of being painted. When they get to one end they immediately start repainting the other end because it has already begun to rust.

The work we do in the arts is like the Golden Gate Bridge. We are connectors—cultural connectors, joining people and communities together. It requires ingenuity and flexibility and creativeness. It requires risk taking and constant vigilance. Most of the time, when we do things right, people will respond to the color much more than the incredible engineering it took to create the bridge in the first place. This concept of simple complexity defines most great art. I am convinced that people primarily want two things in their life: they want to make their life meaningful, and they want their life to make difference. I think those of us who work in the arts invite people to the possibility of doing both. That is what is so personally satisfying about what it is we do.

Finally, what I think we need most in our culture is awful art—really awful art. We need art that makes us full of awe—that is what *awful* really means. We need art that transcends and transforms by invoking the power of the human spirit. We need art that provokes us, causes us to move in reaction—sometimes so much so as to be moved to motionlessness. We desperately need art that evokes the best of what it means to be human. We need to advocate for all people of all colors to help them understand how the arts can help them find their voices, express

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their voices, and celebrate their voices and the voices of others. Finally, when all is said and done, we need art that calls us to the most critical convocation of all: the convocation of the human community.

Mark Schuster:

There is another appropriateness to the metaphor of the Golden Gate Bridge. The color we see today is actually the primer. The bridge was never intended to be that color, but the public liked the primer color so much that a decision was made to keep the bridge that color. We each view conversations through our own lenses, so my comments reflect the lenses of a public policy analyst. I have observed two themes interwoven in our conversation here. One theme is how do we obtain more resources? A slight gloss on this is how do we obtain more appropriate resources? I am using the word *resources* intentionally because I do not want to focus our attention solely on money. What are your resources? Certainly, money from the state budget. But there are also your commissioners, your staff, their accumulated knowledge and understanding of how to obtain resources. Understanding how to obtain more appropriate resources, I think, is key. A related point was mentioned in passing yesterday--I do not remember who mentioned it--but it reminded me of a conversation I had with Patricia Quinn. Patricia is the director of the Irish Arts Council, and she is very much an environmental scanner in the Jonathan Katz mode. She is under tremendous pressure to redirect her agency in very different ways: objectives-based planning, value for money, and a whole set of related ideas. Patricia can accomplish such planning, but she feels very restrained because she says, "My staff can't do it. I have a theater officer who knows the theater and knows how to figure out which are the best theater companies. But to do something crosscutting across my staff is a rather different issue." So, I have added the modifier *appropriate* to the question of resources.

The second question and the second conversation we had is how do we deploy those resources? What are the programs that we ought to put in place? What are the ideas we bring to the table? Related to this are a number of tricky questions. Who will set the agenda? Who will actually make the decisions whereby those resources will be deployed? We did not talk about them explicitly, but we skirted around a lot of different answers. The Denver Scientific and Cultural Facilities District is a formula-funding source of resources. It is very different from a peer-panel review, which is very different from staff-driven decision making, which is very different from decentralizing to local arts councils, and there are many other models one might adopt as well. In the public policy field, we are always looking at the opportunity cost--the idea that if I adopt one model, I am giving up the possibility of doing something else. Those of us who do the work I do are always asking, "Who should benefit? Who should decide? How should this be organized? Is it information that we are passing along or is it money?" These are the questions we should be talking about.

So, two themes: how to obtain more (appropriate) resources and how to deploy those resources. What is the relationship between these two? Are they sequential? If so, in which order? I think the conversation we often have is if we only had more money, we could make magic happen rather than envisioning what that magic might be and then using that vision as a way to leverage more resources. Sometimes, I think we get it backwards. Just to give you a sense about how my mind works, I was curious about where the idea of matching grants came from at the National Endowment for the Arts. The NEA was already required to spend no more than 50 percent of the cost of any project, so there was already a requirement for implicit matching. So, where did it come from? Where it came from, it turned out, was Nancy Hanks. I think she was indifferent about the fact that matching grants was a good idea, but she knew that it was a way she could leverage more money from Congress. If you read Michael

Straight's memoirs of that period, it is very clear; she put in matching grants because she knew she could go to Congress and say, "We have a new idea. It is something we have never tried before; it is something you really want to support in this era, and we want to put that in place, but we will need more money." The same has happened with matching grants in Great Britain as well as in the state of Massachusetts--both are programs that I have had the opportunity to study.

I want to suggest that there is a relationship among having good ideas, having clear agendas, having directions, and making a case for resources. These are not separate issues, and they ought to be linked. Of course, the mind of a researcher always hops to: "What kind of research can we do about this?" and "I want to suggest a research project." Our conversation is often about what agencies do. I wonder what research would reveal about what agencies do not do. What are the situations in which state arts agencies say "no"? Why do they say "no"? What can we learn from those situations? And what would we begin to understand about the dynamics of the support of the artistic and cultural sector if we focused for a while on the ways in which "no" was being said? What would that reveal about our intentionality--about our (implicit) cultural policies?

Kris Tucker:

One of my favorite poems is a Denise Levertov poem that starts, "Two girls discover the secret of life in a sudden line of poetry. I, who don't know the secret, wrote the line."³ I find that in much of our work, it is ours to write the lines, and we aren't really sure where the secret is, but it is still our turn to do that writing. I think we are in a time that requires head and heart and hands to move forward, and figuring out which we use when is the challenge. I think we are challenged by this particular setting. It bothers me a lot to have my back to people in this room, and I know that everyone in this room actually has a role. That also has significance because a lot of people can advise us well, but

they do not have the jobs that we have. It is our turn to work on their behalf and on behalf of others, who will find secrets in the decisions that we make, and we have to do the best we can at figuring out what to do next.

Sam Miller:

I want to caution us to beware of false dichotomies. I think we need to remember the dynamics of the gift economy. I think when one gives money to artists, it is so they can give their gifts to the community. It is not a reciprocal relationship. I also think those of us of a certain age are obligated to invoke the past; art is our memory of the future, so I think we are obligated to support it. We also should remember that Shakespeare can light up communities. The most moving performance I saw a few years ago was a Cambodian *Othello* out in Long Beach, and, again, there is change in our communities, and I think we need to understand how it is today.

Jim Copenhaver:

Last night, some of us were talking about the Lewis and Clark brochure that Patrick Overton had referenced in his presentation. The brochure struck us as a reasonably good metaphor for what we are doing because these two explorers started out with a mission that was somewhat irrational. They did not know where they were going. They were not sure how long it would take them to get there. They initially did not know how they were going to get there. They invented a lot of things along the way. Yet, they achieved something that is memorable today and will be memorable forever because they introduced a world to people who did not know it was there. I think we have a similar opportunity.

Wendy Bredehoff:

State arts agencies walk a very edgy line. They are government entities and with that association comes an association with bureaucracy--whether we like it or not. At the same time, we

want to be responsive to people with whom we work but also responsive to all of the folks out in the state. As I think about the role that we can play--it is perhaps a personal creed of mine and one of the reasons I got into arts administration--I think that we need to very cheerfully, responsively, democratically, and strategically be subversive.

Barry Hessenius:

I think that the most important thing we have to do is to identify a predictable revenue stream for the arts that is not subject to the vagaries of an up-and-down economy and the vagaries of politics. In order to get there, at some point--and I don't know exactly how--we have to get the public to consider us as sacrosanct as clean air or clean water... We should use our power to empower our people to use their power--it will be a hard battle. I leave you, with my apologies, two song lyrics for that struggle. The first is from Paul Simon, who said, "All eyes in jest, a man still hears what he wants to hear and disregards the rest."⁴ As we confront that hard reality, I will go back to a Bob Dylan song, where he said, "Yet there's no one to beat you, no one to defeat you, except the thoughts of yourself feeling bad."⁵

Rick Hernandez:

I thank all of you for validating a lot of our thinking at the Texas Commission on the Arts. I was glad to be able to provide some context for you and relate some of the things we are doing. I was not able to share in depth all of the things in which we are engaged: strategic alliances between public and private sectors; encouraging arts leaders, legislators, and the public to participate in our reinvention process; increased investments in arts entrepreneurial efforts; arts education; advocacy; technology; tourism; protocol and diplomacy. We are

rethinking our role as a grants maker and a service provider and enabler. We have spent quite a bit of time talking about that, engaging in discussion and debate about that, and engaging our public in that dialogue. We invite you to visit our Web site regularly, where I will be sharing that information--our process and our outcomes and our new directions and our failures--with our constituency and all those who are interested.

What struck me most about this gathering is how different we truly are and how different each of our circumstances is. Erin [Trapp], I want to let you know that the kids who come from the culture that I come from know JFK because he hangs in their home altars--next to the cross and next to an image of Our Lady of Guadalupe--as a symbol of hope and a statement of our faith. Consequently, I hope that when we leave here to do our work and confront our respective problems, we do not forget to open our door and set a place at the table for the breadth of people who make up our communities.

David Pankratz:

I came here this weekend to share a few ideas about the research Anthony Radich asked me to conduct on restructuring state arts agencies. At the same time, I have been very much a learner, starting with Chris D'Arcy's eloquent and thoughtful comments in response to mine. I would like to now summarize some of the good ideas I have heard this weekend.

Jonathan Katz and Patrick Overton stressed the importance of the avocational sector. I am part of that sector--I play the viola in the Pasadena Community Orchestra, and we have all sorts of relationships with arts organizations (the Los Angeles Philharmonic, for one). Participants in the avocational sector are people, many of them quite accomplished in their professional fields, who engage in the arts for the love of them. Public arts agencies need to tap into the passion and intelligence of these folks in terms of advocacy and civic engagement in the arts. They are

a great untapped resource. If you do not start from a base of engaging people with positive, meaningful, individual experiences with the arts to begin with, then advocacy is preaching to the choir.

I also appreciated everyone's ideas about the restructuring of state arts agencies. I can think of several key themes that emerged from our discussions. One is that any restructuring effort must take full account of the political, economic, and authorizing environments. At the same time, achieving and sustaining substantive change faces many obstacles. I appreciated Wendy Bredehoff's comments about internal changes--that one of the strengths of some agencies is having a staff who have been with an agency for 30 years and know all its rules and procedures. At the same time, that is also a weakness of many agencies as well. Readiness to change and the kinds of scenario thinking required to facilitate change are rarely among the capacities of internal staff.

A final story: Emc.Arts, in collaboration with the Institute for Cultural Policy and Practice at Virginia Tech, has been privileged to evaluate an initiative called *Creative Communities*, a partnership between the National Endowment for the Arts, Housing and Urban Development (HUD) and the National Guild of Community Schools of the Arts. There are 20 sites nationally. The St. Louis site began with community input and a planning process to create a community-based public elementary school. At the table from the start were a nonprofit community school of the arts, private-sector investors in technology for the school, the public housing office of St. Louis, and a private developer creating a mixed-income housing community with market-rate units for purchase and rentals plus publicly subsidized housing. The developer stresses resident empowerment and decision making and workforce opportunities for parents and community members. The arts-based public school is the glue of this housing community. All partners have a stake in the success of the initiative, whether the purpose is profit or educational opportunity, and they input into

the community's planning as well. This is an example, it seems to me, where the arts are not just saying "me, too" but are squarely at the table, are valued community assets, and function in service to the larger purpose of community revitalization.

The degree to which state arts agencies can provide inducements and rewards for initiatives such as these, where multiple partners benefit while serving to increase public value, the better off the arts and state arts agencies will be in the future.

Jonathan Katz:

I want to thank WESTAF for convening this forum. It is very valuable to me to be part of it. The National Assembly of State Arts Agencies and WESTAF share the membership of the Western states, and we are always looking to see, collegially, how we can best serve you. We could very well find ways to do that together, more effectively, in the future. One thing that I came across in our discussion is that the vision of what we are trying to do is still being formed. I think it would be a fascinating exercise to examine each of the Western state arts agency's planning processes and look at the visioning function. The question that should be asked is, "What should the cultural life in our state look like?" We should do this because I think many of the questions we are asking here are specious. "Should we do away with grant making or make it less central?" "Do we need a dedicated revenue source or not?" Without a vision and without the advocacy behind that vision, any answer to those questions disappears in a year. The visioning function and the sharing of that--the development of a collaborative perspective--are important. I think the West is different from the rest of the country, and such visioning may benefit from being done together. This region never benefited from the economic run-up that doubled the state arts budgets nationally. There are probably cultural reasons and economic reasons and infrastructure reasons for that. I encourage you to share your perspective among yourselves for this region

and for the states within it.

Larry Williams:

I want to close by presenting four perspectives. The first is that state boundaries will not change any more than county boundaries will change, but there are enormous differences between and among counties in terms of their ability to do things economically. We have poor states, and we have not-so-poor states in the West. If we think of ourselves as a region, we have opportunities to find the best mechanisms to use our resources, the best way to identify our resources, but we are not really, in an economic sense, equal across the board, and we are not going to be. Second, vision is a process, not a point in time. A vision may be a result, but it is always evolutionary, and it can be based on a previous result that goes on to another result. Third, I think we need to think of advocacy far more as questions rather than as statements, and there are a couple of reasons why I think that. One is that if you are asking questions, it promotes listening, and if you are listening, it eliminates the concept of enemies or adversaries and certainly eliminates the need for hate. Who is the *they* becomes a very interesting question when you are approaching the issue of advocacy. I would like to develop this thought in another context. When was the last time you thought about your barber or your beautician or the truck drivers who dominate the roads and highways as consumers of the arts? Where do they consume their art? How do they create it? How do they think about wonder? What is innovative in their lives? These are people--examples of the citizens of our nation.

Lastly, there is the issue of arts and education. I am going to level an indictment here, and I do so lovingly. We only brush up against that topic. We will not sustain that topic; we have never sustained that topic. We do not have the right people at the table, and we do not know how to get them to the table. That is not necessarily surprising because I think we only brush up against education in our society. We

are not at ease with the topic, despite our lip service to it. We are often disconcerted by young people; children startle us. We do not quite know how to look at them. We want to do education to them. What we need to do as we engage in this conversation about arts and education is to look at the fascinating questions of how children grow, how they learn, how they wonder, and how they find their voice.

John Paul Batiste:

I am really bubbling with tempered optimism as a result of this experience. We have been presented with some of the

When was the last time you thought about your barber or your beautician or the truck drivers who dominate the roads and highways as consumers of the arts?

most compelling presentations I have witnessed in my 30 years in this business, and I want to thank you for this because I am really refreshed by this in many, many ways. This is a very, very different time. I think it is challenging. It has optimism. It is about caution; it is about difference. I think for too many of us in our business, it has been a career that has been in the closet, and we need to come out of the closet. I will quote a poet that you probably know a lot about by the name of Bill Gates: "We should never, ever, ever, undervalue our assets or allow them to be undervalued." That is one of the reasons we have found ourselves in this situation. We are an asset; this industry is an asset to society in its multiple facets. We should never allow that to be undervalued. Number two, we should never give up on the future. Never ever give up on the future. Number three, you cannot rehearse the choir enough. Bad singing is just bad stuff. Those, I think, are the three principles that I want to leave with you. Finally, something from *Les Miserables* for those who are concerned about being at the edge: "If we find ourselves in danger and we, by chance, fall off the cliff, remember, we are no more in danger than a star grasped in the jaws of a cloud."⁶

Maryo Ewell:

After my big-picture presentation yesterday, I am going to talk small picture--pragmatic picture. First, I want to mention that the Smith-Lever Act that created the Extension Service is amazing cultural policy. It was passed in 1914, and the arts are within its holistic, quality-of-life framework. Two of the points of the Smith-Lever Act were about arts development--not called that, of course--and were built into the context of education and rural quality of life. The Act is worth examining, possibly for guidance on how to couch what we do in a more relevant, holistic way.

I want to say a word about grants. State arts agencies do not have a monopoly on arts-development grants--and we might do well to research grants bolder than our own that may well address some of the policy issues that have been raised here. We might be informed in our work by looking at the Rockefeller Foundation's Partnerships Affirming Community Transformation Program. The Program's guidelines are extraordinary; the review criteria are extraordinary; and aesthetic boundaries are being pushed in the interests of social justice, building communities, and engaging people in the dialogues we have been talking about.

During our conversation, I was thinking that it would be important to talk with our own staffs. I suspect our field staff--our community-development coordinators and folklorists, especially--are already doing a lot of this work, though they may not be allowed to talk about it in staff meetings. As staff, we must carry out the agency's long-range plan but also (quietly, under the radar screen, you might say), we do the work of the "works." For example, a Colorado Council on the Arts folklorist has been working with the commercial sector--helping Barnes and Noble present a cowboy poetry gathering--but it was not in the plan, so she could not talk about it! She just did it because it was relevant, important, and workable, whereas working with the nonprofit sector in that community would not have made sense. I

am recollecting a report from the National Aeronautics and Space Administration in which we painfully learned about the relationship between organizational culture and loss of life. Internally, do our organizational cultures allow the people who know what is really happening in our communities--our folklorists, our community-development coordinators--to speak up? Or do they have to work under the radar screen?

Yesterday, we discussed Iowa's program of training young people for future work in the 501(c)(3) world. What if the 501(c)(3) world is not the world they are going to move into in 10 years? Then we have wasted our time. Instead of trying to clone them to be like us, we should be creating settings in which they invent that new world. That would be research-and-development thinking, and to me, research and development is a special role for state arts agencies.

A final thought: My husband was hired at the college where he works about 15 years ago, when the college was in a period of great change. He is a big-picture thinker, and his job at the time was to serve as "fool" or "jester." Think about Shakespeare's plays: the fool is the person who is empowered to speak the truth without harm. Maybe each of our agencies needs to have a designated fool--somebody on the staff who is allowed to say, "Hold it. What does this have to do with reality, with life?"

I am going to end with two quotes. To me, they make sense when taken together. The first: "For us, there is only the trying. The rest is not our business."⁷ The second: "If you try, you can indeed alter the face and the heart of America."⁸

We have got to try. To do otherwise is to abrogate our responsibility to the future.

¹ Kurt Cobain, "Smells Like 'Teen Spirit'," Perf. Nirvana, *Nevermind*, DGC, 1991.

² Bob Dylan, "It's All Over Now Baby Blue," *Bringing It All Back Home*, Special Rider Music, 1965.

³ Denise Levertov, "The Secret," *O Taste and See* (New York: New Directions, 1964).

⁴ Paul Simon, "The Boxer," Perf. Simon and Garfunkel, *Bridge Over Troubled Water*, Columbia, 1968.

⁵ Dylan, "To Ramona," *Another Side of Bob Dylan*, Special Rider Music, 1964.

⁶ Victor Hugo, *Les Miserables* (Paris, 1862).

⁷ T.S. Eliot, "The Four Quartets," *Four Quartets* (New York: Harvest Books, 1943).

⁸ Robert Gard, *The Arts In The Small Community: A National Plan (Report to the NEA)* (Madison, WI: Center for Community Arts Development, University of Wisconsin, 1969).

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WEB SITES OF INTEREST

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Arts & Culture Projects
[www.columbia.edu/cu/amassembly/ac/index-
ac.htm](http://www.columbia.edu/cu/amassembly/ac/index-ac.htm)

Americans for the Arts
www.artsusa.org

CPANDA, the Cultural Policy and the Arts
National Data Archive at Princeton University
www.cpanda.org

Center for Arts & Culture
www.culturalpolicy.org

The Council for Excellence in Government
www.excelgov.org

The Cultural Policy Center at the University of
Chicago
<http://culturalpolicy.uchicago.edu>

Grantmakers in the Arts
www.giarts.org

Innovations in American Government Awards,
A Program of the Ford Foundation and the
John F. Kennedy School of Government
www.innovations.harvard.edu

Journal of Arts Management, Law, and Society
(Heldref Publications)
www.heldref.org

National Assembly of State Arts Agencies
www.nasaa-arts.org

National Conference of State Legislatures
www.ncsl.org

National Governors Association, NGA Center
for Best Practices
www.nga.org

New England Foundation for the Arts
www.nefa.org

The Western States Arts Federation
www.westaf.org

SYMPOSIUM PROCESS & AGENDA

About the Symposium Process

The symposium was convened at the historic Oxford Hotel in Denver, Colorado. Keynote speaker Pat Williams addressed the group at an opening dinner but was not part of the symposium proper. The symposium was structured as follows. Six individuals were asked to prepare presentations on assigned topics approximately 20 minutes in length. These participants were followed by pre-assigned respondents who commented on the presentations and added their own perspectives on the overall topic of re-envisioning state arts agencies. Also at the symposium table were discussants--persons invited to join in the symposium conversation during scheduled discussion periods. Surrounding the symposium table were observers, who were invited into the discussion at periodic intervals.

The symposium audio was recorded, transcribed, and then edited to produce these proceedings. Every effort was made to ensure that all commentary was captured in as clear a manner as possible.

Agenda

Friday, October 17

"Overview of the Issues"

Speaker: Anthony Radich, Executive Director, WESTAF

"The State of the States"

Keynote Speaker: Pat Williams, Fellow at the Center for the Rocky Mountain West and former Montana Congressional Representative

Saturday, October 18

"The State Arts Agency as an Element in the Larger State Cultural Policy Context"

Speaker: Mark Schuster, Professor of Urban Cultural Policy, Department of Urban

Studies and Planning, Massachusetts Institute of Technology

Response to Schuster

Kris Tucker, Executive Director, Washington State Arts Commission

Discussion

"Conditions and Options for the Innovative Restructuring of State Arts Agencies"

Speaker: David Pankratz, Director of Evaluation and Research, EMC.Arts

Response to Pankratz

Christine D'Arcy, Executive Director, Oregon Arts Commission and Oregon Cultural Trust

Discussion

Scenarios for Arts Agencies of the Future:

■ "The Texas Perspective"

Ric Hernandez, Executive Director, Texas Commission on the Arts

■ "The California Budget: How to Win all of the Battles and Still Lose the War"

Paul Minicucci, Director of Programs at the Institute for Cultural Policy and Practice, School of the Arts, Virginia Tech

■ "California: What Might be Next?"

Barry Hessenius, Executive Director, California Arts Council

■ "Reinventing the State Arts Agency"

Julia Lowell, Economist with RAND Corporation

Response to the Presenters

John Paul Batiste, Founder and CEO, AVOI Consulting and former Executive Director, Texas Commission on the Arts

Discussion

"NASAA's Perspective on Change"

Speaker: Jonathan Katz, Chief Executive Officer, National Assembly of State Arts Agencies

Response to Katz

Larry Williams, Superintendent of Schools in Sioux City, Iowa, and former Chair of WESTAF and the Montana Arts Council

Discussion

"A Commitment Dilemma for State Arts Agencies: Communities or Grant Making"

Speaker: Maryo Ewell, Arts Consultant and former Associate Director, Colorado Council on the Arts

Response to Ewell

Patrick Overton, Arts Consultant and Director, Front Porch Institute

Discussion

Sunday, October 19

Seven symposium discussants--John Paul Batiste, Barry Hessenius, Patrick Overton, Wendy Bredehoft, Jim Copenhaver, Kris Tucker, Sam Miller--will each make a 10-minute presentation commenting on what they have heard and propose additional organizational scenarios for state arts agencies.

Discussion

The facilitators will lead a discussion (including observers) of the key messages that should be issued from the symposium.

Closing comments

BIOGRAPHIES

Participants

John Paul Batiste

John Paul Batiste is the founder and CEO of AVOI, a full-service consulting firm specializing in arts advocacy and diversity. Prior to founding AVOI, Batiste served as the executive director of the Texas Commission on the Arts (TCA) for 14 years. Before joining the TCA staff as director of programs in 1983, Batiste served as assistant director of the Dallas City Arts Program, a municipal art agency. He is a poet and has toured and presented nationally as a performer, singer, and speaker.

Batiste has served on the governing boards of the National Assembly of State Arts Agencies, the Mid-America Arts Alliance, Americans for the Arts, the Association of American Cultures, and the Estevanico Society. He is presently an advisory board member of the University of Texas Performing Arts Center's Black Arts Committee. Batiste was the 2002 recipient of the National Assembly of State Arts Agencies' Gary Young Award for outstanding leadership and innovation in the state arts agency field. He holds a BS in social sciences from Texas College in Tyler, Texas, with special emphasis on history, literature and political science. He also completed graduate work at Texas Southern University in Houston, Texas.

Wendy Bredehoft

As the division administrator for the Cultural Resources Division of the Wyoming Department of State Parks and Cultural Resources, Wendy Bredehoft manages five program areas: the Wyoming Arts Council (WAC), the Office of the Wyoming State Archaeologist (OWSA), the Wyoming State Archives (WSA), the Wyoming State Museum (WSM) and the State Historic Preservation Office (SHPO). Bredehoft serves as the state's historic records coordinator, co-chairs the Wyoming State

Historical Records Advisory Board, and sits on the national board of the Council of State Historic Records Coordinators. In addition, she is an adjunct faculty member of the Union Institute and University's Vermont College Visual Arts Program.

Bredehoft served as the Wyoming state historic preservation officer from 1999 to 2000 and was the arts-in-education program manager for the Wyoming Arts Council from 1988 through 1999. Bredehoft holds a BFA in visual arts from the University of Wyoming and an MFA in visual arts from Vermont College.

Jim Copenhaver

Jim Copenhaver is the Senior Partner in the consulting firm of JC Enterprises-Focused Learning. The company provides process-management tools to assist both nonprofit organizations and businesses to achieve their objectives by utilizing the creative and innovative capabilities of their leadership, employees, and volunteers. His cultural sector consulting clients have included the New Mexico Symphony, Opera Colorado, the Mizel Museum of Judaica, the Arvada Center for the Arts, the Van Cliburn Foundation, the Colorado Council on the Arts, the Indianapolis Symphony, Symphonies of the Southwest Consortium, the Colorado Historical Society, the Yakima Symphony, and the Santa Fe Performing Arts Association.

Copenhaver's experience with organizations began with 31 years of key management positions with the Honeywell Corporation. Following his business career, he served as the first executive director of the Colorado Symphony, the nation's first orchestra to create a working partnership of musicians, trustees, and community. Subsequently, he has served as interim executive director of the Western States Arts Federation; Childsplay, a professional children's theater company in Tempe, Arizona; and the Colorado Symphony. He is currently serving as Interim Executive Director of the Phoenix Boys Choir. Copenhaver holds a BA in economics from Hamline University in St.

Paul, Minnesota.

Christine D'Arcy

Christine D'Arcy is currently the executive director of the Oregon Arts Commission. In that capacity, she led the effort to align the agency's statewide arts activities with Oregon's economic development and cultural tourism development efforts. She recently led the development of the innovative cultural trust fund and this year shepherded its merger with the Commission. Prior to working in Oregon, D'Arcy served as executive director of the Alaska State Council on the Arts, where she had previously served as the director of its visual arts program. While at the Council, she implemented Alaska's first capital grants program for arts organizations, a major program that prompted the development of major arts facilities across the state. D'Arcy has served on many panels for the National Endowment for the Arts and on the governing board of the National Assembly of State Arts Agencies. She holds a BA in art history from Skidmore College.

Maryo Ewell

Maryo Ewell is currently working as an independent arts consultant. Until recently, she served for more than 20 years as associate director of the Colorado Council on the Arts. Ewell's specialty is in community development and the arts, with a focus on linking the arts to the furthering of broader community ends. She created the Neighborhood Cultures of Denver, now a self-sustaining organization in which artists are paired with community organizations in low-income areas of Denver; the Arts Education Equity Network, in which teams of educators and citizens devised ways for the arts to become increasingly prominent in their local schools; and a regionalized folk arts program in which the state's three folklorists work in part in a community-development capacity.

Ewell currently serves on the Robert Gard/Wisconsin Idea Foundation board in

Wisconsin and on the advisory committee of the MA Program in Arts Administration at Goucher College. She has served as a board member and vice president of the National Assembly of Local Arts Agencies (now Americans for the Arts) and as a board member and officer of the Colorado Alliance for Arts Education. Ewell holds a BA in social psychology from Bryn Mawr College; an MA in organizational behavior from Yale University; and an MA in urban and regional planning from the University of Colorado, Denver. She also holds an honorary doctorate from Goucher College and was honored to receive the Selina Roberts Ottum Award from Americans for the Arts as well as the Arts are the Heart Award from the Colorado Arts Consortium.

Ricardo Hernandez

Ricardo Hernandez is the executive director of the Texas Commission on the Arts. Prior to his appointment to that position, Hernandez served as assistant/deputy director for the Commission from 1988 through 2002, during which time he was responsible for the overall operations of the programs division of the agency. Hernandez joined the Commission staff in 1980, after four years as an artist in residence in the Commission's Arts Education Program.

Hernandez is a founding member and chair of The Association of American Cultures (TAAC), a national organization that serves the needs of culturally diverse organizations in the United States. He holds a BFA in ceramics with a minor in sculpture from the University of Texas at El Paso. He is also an alumnus of Sangamon State University's Art Institute in arts administration. He remains a practicing artist, working primarily in ceramics and painting.

Barry Hessenius

Barry Hessenius was appointed executive director of the California Arts Council in March 2000. Prior to that appointment, he was the president and chief executive officer of the

California Assembly of Local Arts Agencies. Hessenius serves as advisor to the National Policy Committee of Americans for the Arts and to the President's Committee for the Arts & Humanities. He is a founding member and vice chair of California Arts Advocates and the United Statewide Community Arts Association. Hessenius serves or has served on the boards of the National Assembly of State Arts Agencies, the California Alliance for Arts Educators, California CultureNet, the California State Summer School for the Arts, and the California Travel Industry Association. He is also a member of the State Superintendent's Task Force on Arts Education.

Hessenius has been a fundraiser for political candidates at various local, state, and national levels for over two decades and has been active in the campaigns of a number of elected officials. Hessenius received his undergraduate degree from the University of California at Berkeley and a JD degree from the Boalt Hall School of Law.

Jonathan Katz

Jonathan Katz has guided the National Assembly of State Arts Agencies (NASAA) as its chief executive officer since 1985. Prior to joining NASAA, Katz directed the graduate arts administration program of the University of Illinois at Springfield, the Children's Museum of Denver, and the Kansas Arts Commission. A frequent speaker and workshop leader at forums on cultural issues and trends, he has consulted extensively on strategic planning, cultural policy development, advocacy, management training, financial planning and earned-income development for nonprofits. He is a co-founder of the Cultural Advocacy Group, the forum of organizations that lobbies Congress on behalf of the federal cultural agencies. Katz also serves on the executive committee of the Arts Education Partnership, which NASAA co-manages in partnership with the Council of Chief State School Officers.

Jonathan Katz earned a PhD degree in English at Kent State University in 1997. His dissertation, "A National Agenda for Literature Activities in the United States," proposes a national agenda for literary and literacy activities in the United States. He holds an MA in English literature from Purdue University and a BA in English literature and creative writing from Brooklyn College of the City University of New York.

Julia F. Lowell

Julia Lowell is an economist at the RAND Corporation in Santa Monica, California, specializing in public sector and international economics. Prior to joining RAND in 1992, Lowell worked in the Economic Policy Research Department of Bank of America in San Francisco, where she was responsible for econometric modeling and forecasting.

Lowell graduated *magna cum laude* from Wellesley College in 1983 and earned her PhD in economics at the University of California--Berkeley in 1992. Her recent arts-related research includes a study of the organizational demography and financial strategies of U.S. performing arts organizations and the development of an interactive database covering research and data on the performing, literary, visual, and media arts. Ongoing research examines the history and policies of state arts agencies. Lowell has also written extensively on U.S. defense-industry financing and deregulation and the international competitiveness of firms.

Sam Miller

Sam Miller is the executive director of the New England Foundation for the Arts (NEFA). Under Miller's leadership, NEFA has launched several national initiatives, most notably the National Dance Project, now a cornerstone of dance touring in the United States, the Favorite Poem Project in collaboration with United States Poet Laureate Robert Pinsky and the Library of Congress, and the Creative Economy

Initiative with the New England Council and the State Arts Agencies of New England. In addition, Miller has been instrumental in developing Visible Republic, a collaboration among NEFA, the LEF Foundation and The Boston Foundation to support the creation of new work by visual artists through grants for public art projects in Greater Boston.

Before joining NEFA, Miller served as executive director and president of Jacob's Pillow from 1986 to 1994. He currently serves on the board of the National Assembly of State Arts Agencies, on the steering committee of the Creative Economy Initiative, on the Boston Foundation Cultural Task Force, and as an advisor to the Rhode Island Foundation's Program Committee. He has served on the boards of the Solebury School, Dance/USA, and the Dance Heritage Coalition. Miller holds a BA in theater from Wesleyan University in Middletown, Connecticut.

Paul Minicucci

Paul Minicucci is the director of programs at the Institute for Cultural Policy and Practice at the Schools of the Arts of Virginia Tech University. Prior to accepting his current position, he was deputy director of the California Arts Council from 1978 to 1983 and again from 2000 to 2003. Between those appointments, he served as executive director of The Next Generation California Tobacco Control Alliance. He was the executive director of the Consortium for Learning and Research in Aging (CLARIA) from 1996 to 1997. From 1983 to 1996, Minicucci worked for the California Legislature as a principal consultant to the California Senate Subcommittee on Aging and the Joint Committee on the Arts. During that time, he drafted legislation that created the California State Summer School for the Arts and the Local Arts Education Partnership Program (LAEP), a CAC grant program funded by the arts license plate. Minicucci also served as staff director for the Joint Quincentennial Committee and the California/Catalonia Sister State Task Force

from 1985 to 1989.

Minicucci earned a BA degree from UCLA and an MFA degree from the University of California--Davis. An award-winning playwright, Minicucci has directed and produced more than two dozen professional and community theater productions.

Patrick Overton

Patrick Overton is the director of the Front Porch Institute in Astoria, Oregon. The Institute focuses on developing and delivering organizational and professional development resources to community-based, nonprofit arts and cultural organizations in rural and small communities.

Overton has extensive practice experience in rural and small community cultural development. From 1976 to 1984, he served as Director of the Friends of Historic Boonville Community Arts Program in Boonville, Missouri, a community of 6,500. He is the founding president and first executive director of the Missouri Association of Community Arts Agencies (MACAA) and served as the Director of the Columbia College Center for Community & Cultural Studies between 1987 and 1996. Through his work at the Center, he developed an NEA-funded, 12-state regional training program for paid and non-paid staff for the Middle States Consortium of Statewide Assemblies. In addition, he served as director of the Columbia College Cultural Diversity Program from 1990 to 1998.

Studying as a Gregory Fellow, Overton obtained his PhD in organizational communications from the University of Missouri in 1987. Author of *Rebuilding the Front Porch of America: Essays on Community Making*, he is a frequent keynote speaker, workshop leader, and arts-administration trainer. Recipient of the Governor's Missouri Arts Award in 1997, he left his tenured teaching position at Columbia College in 1999 to devote full time to the work of the Front Porch Institute.

David B. Pankratz

David B. Pankratz serves as director of Evaluation & Research for Emc.Arts, LLC, a full-service consulting firm providing professional services in planning, evaluation and research; capacity building and professional development for the arts and culture; and non-profit organizations and public agencies. Pankratz's responsibilities include providing the firm's clients base with services in evaluation, assessment, and research and directing the design and implementation of specific evaluation projects.

Prior to his Emc.Arts appointment, Pankratz held senior leadership positions with ARTS, Inc. (the Los Angeles chapter of the Arts and Business Council, Inc.), the J. Paul Getty Trust, the Independent Commission on the National Endowment for the Arts, and Urban Gateways: Center for Arts Education in Chicago.

A prolific writer on evaluation and policy in the arts and culture, Pankratz is co-editor of *The Arts in a New Millennium: Research and the Arts Sector* and author of *Multiculturalism and Arts Policy*, a study of state arts agencies. He has also prepared evaluation and research reports on for-profit/nonprofit arts collaborations, cultural support systems, capacity building, partnership development, and arts-assessment systems for organizations such as Americans for the Arts, The American Assembly, the California Arts Council, the National Office for Arts Accreditation, Music Center Education Division of Los Angeles County, and the National Center on Arts and Aging. In addition, he has designed and taught courses on the arts, policy, and education for The Ohio State University, the University of Oregon, and American University. Pankratz earned his PhD in arts policy and administration/art education from The Ohio State University.

Anthony J. Radich

Anthony Radich has served as the executive director of the Western States Arts Federation (WESTAF) since 1996. In that capacity, he is responsible for providing leadership to the 12-state regional arts organization's programs and special initiatives. He oversees WESTAF's work in the areas of research, advocacy, and online systems development designed to benefit the cultural community. Prior to accepting his position at WESTAF, Radich served as the executive director of the Missouri Arts Council for eight years. There he led the successful effort to create a state cultural trust fund supported by a stream of dedicated state funding. Preceding his work in Missouri, Radich was the Senior Project Manager for the Arts, Tourism and Cultural Resources Committee of the National Conference of State Legislatures, where he worked with state legislators from across the country to develop state-level legislation and policy concerned with the arts, tourism, and historic preservation. While working for the Conference, Radich was appointed by Denver's Mayor Federico Peña to chair the Denver Commission on Cultural Affairs, the city's arts agency. Radich holds a doctorate from the Graduate School of Public Affairs of the University of Colorado at Denver.

Mark Schuster

J. Mark Schuster is a professor of urban cultural policy at the Massachusetts Institute of Technology. He is a public policy analyst who specializes in the analysis of government policies and programs with respect to the arts, culture, and urban design. Schuster's most recent research project is "Mapping State Cultural Policy," an application of the Council of Europe's Program of Reviews of National Cultural Policies to the state of Washington. He is the author of *Informing Cultural Policy: The Research and Information Infrastructure, The Geography of Participation in the Arts and Culture, The Audience for American Art Museums, Preserving the Built Heritage—Tools for Implementation* (with John de Monchaux),

Patrons Despite Themselves: Taxpayers and Arts Policy (with Alan Feld and Michael O'Hare), and *Who's to Pay for the Arts? The International Search for Models of Support* (with Milton Cummings). He has served as a consultant to the Council of Europe, UNESCO, the Arts Council of Great Britain, the National Endowment for the Arts, the National Capital Planning Commission, the Canada Council, Canadian Heritage, the British American Arts Association, the London Arts Board, the British Museum, and National Public Radio, among many others.

Schuster is joint editor of the *Journal of Cultural Economics* and a member of the editorial board of the *International Journal of Cultural Policy*. He has been a visiting professor at the University of Chicago (2001-2002) and the Universitat de Barcelona, Centre d'Estudis de Planificació (1992-1993). He holds a BA in applied mathematics from Harvard College and a PhD in urban studies and planning from MIT.

Jim Sitter

Jim Sitter is the founder of the Minnesota Center for Book Arts and co-founder of LitNet (an advocacy coalition of literary organizations). Sitter also turned around the Council of Literary Magazines and Presses, which was effectively bankrupt when he was hired in 1989. During the turnaround, he developed the largest funding programs in the United States for literary presses and magazines through his work with the Mellon and Wallace foundations. He led the effort to protect fellowships for writers at the National Endowment for the Arts during the attacks on artists in 1995 and 1997.

Sitter graduated *summa cum laude* from Macalester College in St. Paul, Minnesota. He holds a BA in an inter-departmental major that includes English, business, philosophy and psychology. A native North Dakotan, Sitter lives in Minneapolis and is a freelance consultant to literary, book and cultural organizations, in

addition to his work with LitNet.

Kris Tucker

Kris Tucker is executive director of the Washington State Arts Commission, a position she has held since January 1999, where she works with a staff of 18 and 23 appointed Commissioners. In 2000, Tucker led an innovative strategic planning process using Open Space Technology and involving more than 1000 participants. She has served on NEA State Partnership panels and the National Lewis and Clark Arts Plan committee and is a frequent presenter at regional and national meetings.

Tucker served as executive director of the Boise City Arts Commission from 1993 to 1999 and was a founding member of the Log Cabin Literary Center. In addition to her work in the public sector, Tucker was formerly a freelance writer, with published work in books, magazines, newspapers and curriculum. She holds a BA from Oregon State University and completed graduate work at Antioch University and Boise State University.

Larry D. Williams

Since 1999, Larry D. Williams has served as superintendent of schools for the Sioux City Community School District in Sioux City, Iowa—a K-12 educational system of over 14,000 students in 30 schools. Previously, he held educational assignments in Boise, Idaho (as music supervisor for 27,000 students); Great Falls, Montana (where he was music supervisor for 10 years and later became superintendent of schools); and Bozeman, Montana (where he was personnel director for the Bozeman Public Schools for five years).

Williams served as chair of the Montana Arts Council for eight years and later was appointed to the Idaho Arts Commission. He twice served as chair of WESTAF, has held national office in the Music Educators National Conference, and has been on several other arts boards, including three symphony boards.

Williams has served on many National Endowment for the Arts and Music Educator panels. He was awarded the Montana Governor's Medal for Lifetime Achievement in the Arts in 2003 and holds a distinguished service award from the Music Educators National Conference and two honorary doctorate degrees.

Williams earned his undergraduate degree in music from Dartmouth College and completed graduate work in music history and theory at Brown University and Rutgers University. His graduate degree in education was earned primarily at the University of Montana.

Pat Williams

Pat Williams is Senior Fellow at the Center for the Rocky Mountain West and was Montana's United States Congressman from 1979 to 1997, where he served as Majority Whip and Chair of the Post-Secondary Education Committee. Williams is also a former member of the Montana State Legislature. He serves on the boards of directors of the National Association of Governing Boards of Universities and Colleges, U.S.A. Education (Sallie Mae), and The President's Advisory Commission for Tribal Colleges. Williams was honored in 2001 as the Walters Capps Memorial Lecturer for the National Federation of State Humanities Councils. He is a regular columnist for newspapers in several states of the northern Rockies, hosts a statewide radio program in Montana, and teaches at the University of Montana in subjects ranging from contemporary political history to environmental studies. Williams holds a BA in education and completed graduate work at the University of Montana, William Jewell College, the University of Denver, and Western Montana College.

Co-Facilitators

Erin Trapp

Erin Trapp is a doctoral student in sociology at the University of Colorado, Boulder and a research associate at the Institute of Behavioral Sciences Population Program. She previously held the position of deputy director of WESTAF. During her five-year tenure at WESTAF, she was responsible for strategic oversight of the information systems division as well as the policy and research development division. Prior to working at WESTAF, Trapp was engaged in business-plan development for new products and services, market research, regional planning, and regional macro-economic analysis for Merrill Lynch. She also served as a speech-writer for government and private-sector officials.

Trapp serves on the governing board of Arts for Colorado, a citizen-advocacy organization, and on the task force to re-envision the Colorado Council on the Arts. She holds a degree in public policy and history from Swarthmore College and an MA from the University of Colorado.

Kes Woodward

Kes Woodward is the chair of the board of trustees of WESTAF and a long-time member of the board of the Alaska State Council on the Arts. He received his BA in art from Davidson College and his MFA in painting and print-making from Idaho State University. He has served as curator of visual arts at the Alaska State Museum and as artistic director of the Visual Art Center of Alaska. Woodward's work has been exhibited from Alaska to Brazil to Russia and is included in all major public art collections in Alaska and in public, corporate, and private collections on both coasts of the United States.

A prolific art historian as well as a practicing artist, Woodward is especially known for his books and catalogues that document artists who

have worked with imagery prompted by the Alaska experience. Some of his books include *Painting in the North*, *Painting Alaska*, and *A Northern Adventure: The Art of Fred Machetanz*, to be released in 2004. He has lectured on art of the circumpolar north from Alaska to Georgia, New England, and the British Museum in London. He is currently an emeritus professor of art at the University of Alaska Fairbanks, where he taught for two decades, serving as chair of the Art Department and as chair of the Division of Arts and Communications.

LIST OF ATTENDEES

Vera Marie (Bunny) Badertscher, Commission Member
Arizona Commission on the Arts
Phoenix, Arizona

Don Bain, Chair
Colorado Council on the Arts
Denver, Colorado

Rita Basom, Interim Executive Director
Wyoming Arts Council
Cheyenne, Wyoming

Renée Bovée, Acting Executive Director
Colorado Council on the Arts
Denver, Colorado

Alan Cooper, Executive Director
Mid Atlantic Arts Foundation
Baltimore, Maryland

Len Ederly, Vice Chair
WESTAF
Denver, Colorado

Phyllis Epstein, Vice Chair
California Arts Council
Sacramento, California

Arlynn (Arnie) Fishbaugh, Executive Director
Montana Arts Council
Helena, Montana

Steve Forrester, Chair
Oregon Arts Commission
Salem, Oregon

Charlotte Fox, Executive Director
Alaska State Council on the Arts
Anchorage, Alaska

Barbara George, Chair
California Arts Council
Sacramento, California

Pravina Gondalia, Board Member
Wyoming Arts Council
Cheyenne, Wyoming

Dan Harpole, Executive Director
Idaho Commission on the Arts
Boise, Idaho

Eric Hayashi, Trustee
WESTAF
Walnut Creek, California

Philip Horn, Executive Director
Pennsylvania Council on the Arts
Harrisburg, Pennsylvania

Fran Holden, Vice President
Arts Consulting Group
Denver, Colorado

Carleen Layne, Deputy Director
Montana Arts Council
Helena, Montana

Andi Mathis, State and Regional Specialist
National Endowment for the Arts
Washington, D.C.

Frank McEntire, Executive Director
Utah Arts Council
Salt Lake City, Utah

Joan Penney, Second Vice Chair
Washington State Arts Commission
Olympia, Washington

Mandy Rafool, Program Principal
National Conference of State Legislatures
Denver, Colorado

David Romtvedt, Board Member
Wyoming Arts Council
Buffalo, Wyoming

Janice Spence, Vice Chair
New Mexico Arts
Santa Fe, New Mexico

Josie Teodosijeva, Assistant Curator
The Mayer Collection
Wheat Ridge, Colorado

George Tzougros, Executive Director
Wisconsin Arts Board
Madison, Wisconsin

Mara Walker, Vice President of Programs and
Services
Americans for the Arts
Washington, D.C.

Mary Ellen Williams, District Administrator
Denver Scientific and Cultural Facilities
District
Denver, Colorado

Kelleen Zubick, Executive Director
Colorado Business Committee for the Arts
Denver, Colorado



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