

**A Guide to
State Arts Agencies
for Professional Music
Training Institutions**

BY

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National Association of Schools of Music

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PREFACE

This is the second in a series of NASM publications designed to provide basic information about cultural enterprises in contemporary American society.

This present focus has been undertaken to provide greater mutual understanding and support between state arts agencies and institutions which educate and train professional musicians.

Our thanks are extended to all those who contributed to this study by providing information. Cooperation from schools of music and state arts agencies was consistent and outstanding. Finally, we express our appreciation to Michael Yaffe who served as project coordinator and author.

Samuel Hope, Executive Director
National Association of Schools of Music

Roy Helms, Executive Director
National Assembly of State Arts Agencies

INTRODUCTION

During the last two decades, government has played an increasingly significant role in the arts enterprise of the United States. At the Federal level, the National Foundation on the Arts and Humanities Act of 1965 authorized formation of the National Endowment for the Arts. In carrying out statutory responsibilities established by the Congress, the National Endowment made grants available to the official arts agencies of each of the states. If no arts agency existed in a state, the Endowment provided both funding and encouragement to develop an agency.

By the early 1970's, each state had an officially designated arts agency, and each state government had established the regular provision of program and administrative funds in addition to Federal bloc grants. Today, state arts agencies employ professional staffs and advisors from the various arts disciplines, compile statistical information on arts activities, and have grantsmaking powers. Consequently, they are a significant new addition to the support mechanisms of artists and arts organizations of each state.

The purpose of "A Guide to State Arts Agencies" is to inform NASM member institutions of the procedures and functions of state arts agencies, to analyze present involvement of professional music training institutions and their representatives in the activities of state arts agencies, and to describe possible ways to increase that involvement in the future.

HISTORY OF THE STATE ARTS AGENCIES

The idea of organized state support for arts activities is a relatively new phenomenon. Until the 1960's, most artists and arts organizations disapproved of governmental support, claiming that the possibility of political influence in arts activities outweighed the advantages of government funding. There were, of course, isolated examples of state support prior to mid-century. The first state-created arts entity in the nation was the Utah Arts Institute, established in 1899. It operated for many years with a Board of Directors rather than a professional staff, and received only minimal funding. In its early years, the major role of the Utah Arts Institute was to collect works of art for exhibition in state buildings; it did not have the operational scope of present state arts agencies.

In 1960, the New York State Council on the Arts was created as a temporary commission within that state's Executive Department. By the time it became a permanent agency in 1965, its state appropriation had increased ten-fold in five years, to \$562,000. In 1976, the Council's budget was more than 35 million dollars, by far the largest of the state arts agencies.

In addition to the formal organization of the NYSCA in 1965, another event in that year had a profound influence on the state arts agency movement. U.S. Public Law 89-209 authorized the formation of the National Foundation on the Arts and Humanities, with the National Endowment for the Arts as a component part. The Endowment, in turn, was structured to provide "bloc grants" to the state arts agencies to carry out specific programs in the arts. Further, if the state had no official arts agency, the Endowment provided funds to the state for planning. The statutes which provided for Federal funds to the states for arts programming have been the major impetus in the development of the state arts agencies. The impact of Federal funds also prompted state governments to support the agencies, until today all states contribute some money to the programming aspect of the state arts agencies. For a description of funding by state, see Appendix 2.

DESCRIPTION OF STATE ARTS AGENCIES

It is difficult to generalize about state arts agencies. Each has a unique structure within its state government, and each has a distinctive internal organization. However, certain aspects are similar. The following sections provide a brief summary of these similarities:

Structure

Regardless of its placement within the state government, a state arts agency is the legislatively-mandated governmental agency that receives state as well as Federal funds. It, in turn, provides services and makes grants-in-aid to artists, arts organizations, and groups that provide arts services to the general public.

The policy-making body of the state arts agency is a gubernatorially-appointed volunteer council or commission. An exception is the Vermont Council on the Arts which elects its twelve Trustees from its own membership. The size of the council or commission varies among the states, ranging from nine to twenty-five members; the lengths of terms also vary. The policy-making body is headed by a chairman, who is either specifically appointed by the governor or is elected by the membership.

The Councils or Commissions meet several times a year to act on grant proposals and policy development; they often receive recommendations from panels in specific disciplines and advisory committees (if such groups exist in the state), as well as recommendations from the staff. Most of the agencies utilize a panel review system, based on that used by the National Endowment, which allows practitioners in the various arts disciplines to evaluate proposals in their areas of expertise. Though the Council or Commission has the final decision on all matters of the state arts agency, recommendations from many constituencies contribute to the end result.

All state arts agencies employ professional staffs and are generally administered by an Executive Director. "The size of paid staff varies widely. Although there were an average of nine paid employees per agency in fiscal 1974, New York had a staff of 82 whereas Idaho, Nevada, North Dakota, and Wyoming had only two paid staff members each."¹

The types of staff positions at state arts agencies include:

- | | |
|----------------------------|--------------------|
| Executive Director | Program Director |
| Deputy Director | Project Specialist |
| Public Information Officer | Grants Specialist |
| Artists in the Schools | Fiscal Officer |
| Coordinator | |

Place in State Government

The language used by New York State when writing legislation to establish the New York State Council on the Arts was used as a model by most other state governments. The legislation begins by stating that "many of our citizens lack the opportunity to view, enjoy, or participate in (arts activities)", that "with increasing leisure time, the practice and enjoyment of the arts are of increasing importance", and that "the general welfare of the people of the state will be promoted by giving further recognition to the arts as a vital aspect of our educational programs". This policy statement continues by declaring that the state should join "with private patrons and with institutions and professional organizations con-

¹ "Study of State Arts Agency: A Summary Report," National Research Center of the Arts, Inc., 1976.

cerned with the arts'' to help the arts flourish. The legislation also strongly prohibits limitation on freedom of artistic expression. These opening statements justify the need for a state arts agency.

After a description of the structure of the council, the legislation describes the powers and duties of the agency. The first three of these powers outlined in the New York State statutes are included in those written subsequently by most state legislatures:

1. To stimulate and encourage throughout the state the study and presentation of the performing and fine arts and public interest and participation therein;
2. To make such surveys as may be deemed advisable of public and private institutions engaged with the state in artistic and cultural activities . . . and to make recommendations concerning appropriate methods to encourage participation in and appreciation of the arts to meet the legitimate needs and aspirations of persons in all parts of the state;
3. To take such steps as may be necessary and appropriate to encourage public interest in the cultural heritage of our state and to expand the state's cultural resources.

These three powers describe the legislated roles of most of the state arts agencies.

Fifteen years after the writing of the legislation, the place of state arts agencies cannot be described so easily. States have interpreted "stimulate and encourage" in various ways.

Functions

Many agencies provide technical assistance to arts organizations. Through the use of consultants and state arts agency staff personnel, many agencies offer assistance in areas such as legal concerns, financial administration, obtaining grants from private sources, long-range planning, and other administrative activities. All of the agencies have published material; many state legislatures require an annual report from the agency, and this publication is often made available for general distribution. In addition, the agencies publish guidelines for the programs of the council, as well as newsletters about the arts in the state. Many of the agencies in smaller states also publish calendars of arts activities; however, the larger states agencies find this activity impossible because of the number of events, and often fund local arts agencies which can provide this service for their communities. To a certain extent, the agencies act as state-wide resources for arts activities coordination. For example, they often provide a coordinated list of artists residing in the state, subdivided by discipline. This resource coordination aspect of state arts agencies has great potential to support the long range planning efforts of arts organizations.

Although these functions are important, the major role of state arts agencies is service as a governmental funding mechanism for arts activities. The funds for programming and grants-making are provided by the Fed/State bloc grants, state appropriated funds, and in some cases, from private sources.

The Fed/State Partnership funds from the National Endowment for the Arts had been considered automatic, equal appropriations to each state arts agency until a recent reorganization of the program, which established funding criteria for the first time and apportions some of the monies on a formula relating to population density and the level of state appropriations. The state agencies also act as administrators for two other National Endowment programs: dance touring and artists-in-the-schools. See Appendix 2 for a more detailed description of the funding of the state arts agencies.

The staff and council of the state arts agencies spend substantial time working for increased state and federal appropriations. This effort has been relatively successful, as shown by the overall growth of state appropriations since 1965.

Though the agencies have had appropriation increases in recent years, their role within state government is still a relatively minor one. With budget crunches becoming more prevalent, the agencies' funding, through state appropriations is requiring more justification to state budget officers and legislators. This situation forces many agencies to spend increased time on issues relating to program continuation.

The processes for individual and institutional grants differ among the states. The matching grant to arts organizations is the most prevalent, whereby the organization matches state arts agency money with other funding sources or through in-kind services. The agencies also have programs of fellowships or outright grants for individual artists, and non-matching and matching project grants for specific programs of an arts organization, as well as many types of programs that relate to specific arts activities of the state. In basic terms, however, state arts agencies fund professional artists and arts organizations with the goals of nurturing the development of these artists and institutions, encouraging the creation of new works of art, and developing new audiences through presentation activities.

Functions and Roles of State Arts Agencies as They Relate to Professional Music Training Institutions

Because the procedures of the state arts agencies differ so widely, it would be difficult to describe all the types of involvement that an individual school could have with a state arts agency. However, professional training institutions, as major artistic and cultural forces, should be aware of State Arts Agency activities and are encouraged to be involved in its policy development and programming work. For further information about their work, it is suggested that individuals

write to their respective agency requesting complete program information, previous annual reports, and inclusion on a mailing list. Addresses may be found in Appendix 1.

THE PROFESSIONAL MUSIC TRAINING INSTITUTION AND THE STATE ARTS AGENCY: THE PRESENT

As part of the NASM Annual Report for 1978–79, a survey was taken to determine the type of involvement in state arts agencies of NASM member institutions. 339 member institutions (71% of the total membership of postsecondary institutions) responded; the following section is based on the results of this survey: (Five states, Delaware, Maine, Nevada, New Hampshire, and Vermont, cannot be included in this survey, since no NASM member institutions responded from these states.)

Involvement in Policy and Decision-Making Bodies

State arts agencies use many volunteers on the council or commission, on panels and committees, and as consultants or advisors. These individuals suggest policy, grant funds, and develop projects for the state arts agency. They exert a significant influence on the directions of the state arts agency.

Of the institutional respondents to the survey, 26% had some representation in these volunteer activities, either from the music faculty, from a member of the general faculty, or from both. 31 states use at least one NASM member institution music faculty member, either on panels, committees, or the council/commission/board. Only eight state agencies as identified by the respondent NASM institutions do not use any faculty members (either music or general) in policy development and grants-making activities.

Consultants

Many states arts agencies provide consultants to arts organizations for various management-related activities. Though no official survey was undertaken in this area, it is apparent from random samplings that university-based individuals act as consultants, particularly faculty members in management studies or business administration.

Newsletters

All but a few of the state arts agencies publish newsletters/calendars that are available to interested individuals in the state. In addition to carrying news items about arts activities, these newsletters often include a calendar of arts events during the period covered by that newsletter. Many activities of professional training institutions are presently included in the calendars.

Funding for Activities in Music Units

The major function of state arts agencies is to provide “grants-in-aid to groups or, in appropriate cases, individuals of exceptional talent, engaged in or concerned with the arts.”² The arts agency approach to this responsibility will vary depending on the types of arts-presentation institutions and facilities that exist in the state. In states with large arts-presentation institutions, general support is often provided. In states with indigenous art forms, the agencies have developed programs to preserve and develop them.

In the case of professional training at the college level, almost all state arts agencies will not support curriculum-related educational programs. Many agencies are specifically prohibited from granting assistance to educational institutions unless the program has a strong community-related basis. In general, state arts agencies support educational institution-based activities in communities where such institutions are a focal point for arts activities.

The NASM survey of its member institutions concerning state arts agency activities included a section on the types of programs based in professional training institutions being funded in 1978–79. Though the statistics derived cannot be considered as an accurate summary of state arts agency funding policies toward programs carried out by postsecondary music units, use of the information to derive case studies about the types of programs can be helpful to both the state arts agencies and the professional training community in building future cooperation.

Of the 339 respondents to the NASM survey, 117 (35%) received some funding from state arts agencies for specific projects. Altogether, 180 grants were approved for the 117 schools.

Of the 46 jurisdictions represented in this survey, 35 awarded at least one grant to a professional music training institution. The 180 grants amounted to funding of programs in the amount of over \$550,000. The types of grants-in-aid awarded to colleges and universities can be divided into four basic types: 1) use of student and faculty members for touring within the state and for community outreach programs; 2) master classes or short residencies by visiting artists; 3) festivals/conferences/summer camps; and 4) guest artists and ensembles (in performance only). The following sections attempt to summarize the types of activities within these four major categories, both from the NASM survey and from a survey of the state arts agencies.

² Section 5-(c) of PL89-209, which established the National Endowment for the Arts.

Community Outreach

In many ways, this type of activity can provide the greatest benefit both for professional training institutions and the communities they serve. By creating a regional outlet for soloists and ensembles (both faculty and students), performers have an audience beyond the college; and by bringing cultural activities to a community, the potential to develop new audiences is fully realized. Probably the most organized program of this kind at a state agency is the Indiana Arts Council's "Campus Arts to Community." This program, designed especially for communities with an under-25,000 population, "makes grants available to colleges and universities to provide communities with quality events by pre-professional college musicians, singers, visual artists, craftspersons, dancers, and actors."³ For the 1977-78 period, 19 Indiana schools participated in the program. The Indiana Arts Council oversees the "Campus Arts to Community" project, but most of the arrangements are made directly between the college and the community. The costs for this type of community outreach program are low, and five schools in the NASM survey listed "Campus Arts to Community" with Indiana Arts Council funding ranging from \$1,000 to \$7,500 per year with at least an equal matching requirement from the university. The Campus Arts to Community program allows student performers to experience a limited amount of touring, and also brings arts activities to towns that otherwise would not have direct access to live presentation.

Sixty-three grants of the total of 180 in the NASM survey fall in the general area of community outreach, and the total amount of funding was slightly over \$200,000. These grants represent a diverse set of musical activities, and the following specific examples may be useful (The numbers in parentheses indicate more than one grant-in-aid for that particular activity):

- opera production for elementary school children
- percussion ensemble/lecture/demonstration for students
- artists-in-residence and string programs in schools
- youth orchestra
- university/community orchestra
- string outreach program
- touring of ensembles (30)
- cultural enrichment program
- opera performance (8)
- ensemble performances
- free concerts (faculty and students)
- radio and television performances

³ Indiana Arts Commission: Campus Arts to Community Program Handbook 1977-78.

Master Classes/Short Residencies

During 1978–79, the NASM survey revealed that 42 grants totalling nearly \$150,000, were awarded in the area of master classes and short residencies. These grants included a wide range of performers, as well as composers and coaches. It can be assumed that these programs were presented on campus, but open to the general public. They often included both master classes and formal performances. The two largest grants in this area to colleges and universities brought a professional orchestra from the state for a residence at two colleges, one public and one private, in rural areas of that state. The two grants, each approximately \$22,000, required only \$4,000 and \$7,000 in matching funds. That particular state, which has several large cities and many rural areas, has committed large sums of money to tour professional orchestras to rural areas of the state in an attempt to develop new audiences.

Festivals/Conferences/Summer Music Camps

The NASM survey showed 37 grants totalling slightly less than \$100,000 for festivals, conferences, and summer music camps. These types of activities generally used the facilities of a college or university for events that were open to the college community, practitioners in the field, and the general public. In the areas of festivals and conferences, state arts agencies provided matching funds varying from 1-to-1 to 3-to-1 or more. Among the festivals mentioned in the survey results were six contemporary music festivals (including two honoring specific composers) a Chinese music festival, a festival of ethnic music and dance, several jazz festivals, and several band and string clinics. Grants for conferences included a choral conductors conference, several symposia, and a meeting of the International Viola Society.

Guest Artists and Ensembles

The results of the NASM survey of its member institutions showed 48 grants totalling slightly more than \$100,000. Soloists and ensemble performances were funded in this area, as well as unrestricted grants for the university artists series (12 of the 48 grants were for this purpose.)

PROFESSIONAL MUSIC TRAINING INSTITUTIONS AND STATE ARTS AGENCIES: THE FUTURE

The previous sections of this booklet describe state arts agencies and their involvements with institutions providing professional training in music. Though the circumstances in which this is accomplished vary from state to state, most state arts agencies involve professional training institutions in some aspects of their operation. These descriptions and statistics provide a general picture of the pres-

ent situation. However, they provide neither rationale nor guidance for future action and cooperation.

At the most basic level, state arts agencies and professional training institutions share the common goal of improving and enhancing the cultural life of the nation. Although their specific roles, responsibilities, and procedures may differ, mutual understanding and appropriate interaction can only strengthen the efforts of each in working toward the common goal.

Before discussing such interaction in detail, it is necessary to describe the specific cultural missions and contexts which inform the efforts of each of these two groups.

Professional Training Institutions

The major role of the professional training institution is the preparation of future musicians, educators, and scholars. These institutions also serve their communities as presenters of arts programs and as resources for education and information about such arts programs. This community service role combines well with the institution's primary function because an audience for performances by student musicians, practice classrooms for music education students, and a public for scholarly activity are all necessary features of professional education. In addition, each institution must maintain an outstanding professional faculty. The faculty, in turn, must continue professional activity in their fields of expertise, thus providing still another level of community involvement through faculty recitals, master classes, etc. Further, institutions must provide interchange between outside performers, educators, students, scholars, and faculty members since this is an important factor in the development of individuals capable of entering the field of music as professionals.

These aforementioned functions of professional training institutions directly benefit the students involved in training programs, and also encourage support and interest in the arts within the other educational units of the college as well as the surrounding community.

Because of its professional expertise in education, presentation, and community involvement in its various activities, the professional training institution is an important cultural resource and an integral part of the overall arts enterprise of the state.

State Arts Agencies

State arts agencies exert a significant impact on the individuals and institutions involved in the arts through their principal roles of grants-making, publicity, and coordination. Because of their positions as parts of state governments, state arts agencies must abide by established statutes and administrative regulations, must

serve citizens in every part of the state, and must operate with the relatively small funding obtained through a political process. These realities set the operating characteristics of state arts agencies apart from those of other arts presentation and education organizations. Though they serve the total arts community, the state arts agencies are tied to the political system and must be responsive to all citizens' needs. This key distinction is important in understanding the functions of the agencies as well as their procedures.

Each state arts agency is required to prepare an annual plan for its operation and funding policies. This is developed through the contributions of agencies and individuals from throughout the state, analyzed by panels and committees, and finally approved by the state arts council. Broad-based participation is encouraged to insure that the decisions are representative of the needs of each state. Because of this procedure, involvement in community planning meetings, and membership on panels, committees, and the council are important to all individuals and organizations who seek to have an impact on the decision-making process. The funding decisions that are reached as a result of these planning efforts can directly effect the total arts enterprise of the state.

Common Objectives

A common objective of all those involved in the arts is the creation of aesthetic understanding in a greater number of individuals, thus developing audiences and other mechanisms for nurturing the arts. As two major components of this effort, professional training institutions and state arts agencies have mutual responsibilities, especially with regard to policy development.

The long-term goal of cultural enrichment must not be sacrificed in dealing with short-term, localized issues of funding and political support, the intricacies of which can vitiate energies and create division among those whose cooperation is essential to success in the long term.

Constant focus on the goal of cultural enrichment will develop a larger view for all parties and will produce greater common understanding about the inter-relationships of arts presentation and education funding within the states. It will also provide the basis for broader political support of state funding for arts presentation and education.

Future Needs

Postsecondary music units which are members of NASM reported over 43,000 concert performances on campus during the 1975-76 academic year. In 1978-79, enrollments totaled over 75,000, and full-time faculty in NASM member institutions numbered 7,600. These figures show a major cultural enterprise existing within the American system of postsecondary education. The survey of NASM member institutions concerning involvement in state arts agency activities showed

some state arts agency funding of non-curriculum programs within music units and some involvement by personnel from music units in state arts agency policy development. These figures are encouraging, since they show a mutual recognition of the major roles of professional training institutions in the total cultural enterprises of the states. However, the figures also indicated no involvement by the majority of institutions represented in the survey, and it is these statistics that require further interpretation and discussion.

Professional training institutions have a responsibility to insure that their goals, activities, and expertise are factors in state arts and arts education policy. This important goal can only be reached if administrators and faculty members recognize the importance of mutual understanding, cooperation, and effort with state arts agencies. The principal objective of such an approach should not necessarily be more funding of curriculum programs in professional training institutions from the limited resources of state arts agencies, but rather should insure that the professional training component in its many ramifications is represented in the general policy and advocacy activities of the state arts agencies.

Reciprocally, state arts agencies also have responsibilities to develop more sophisticated understanding of professional training institutions and their contributions to the arts enterprises of their states.

The resource of highly-trained professional personnel useful in policy and artistic decision-making should be welcomed to a broad range of state arts agency activities. Besides following the principle of consultation with "communities directly affected," such involvement is a powerful symbol of unity useful in policy promulgation, advocacy, and funding development far beyond the professional arts presentation and education communities.

The key to future cooperation is the correlation of policies and activities with recognition of a mutual source in common goals. From this ideological unity, a great, barely-tapped potential exists for the development of our nation's cultural life.

APPENDIX 1

State Arts Agencies Directory

**ALABAMA STATE COUNCIL ON
THE ARTS AND HUMANITIES**

114 N. Hull Street
Montgomery, Alabama 36130

**ALASKA STATE COUNCIL ON
THE ARTS**

619 Warehouse Avenue, #220
Anchorage, Alaska 99501

**AMERICAN SAMOA ARTS
COUNCIL**

P.O. Box 1540
Office of the Governor
Pago Pago, AS 96799

**ARIZONA COMMISSION ON THE
ARTS AND HUMANITIES**

6330 North 7th Street
Phoenix, AZ 85014

ARKANSAS ARTS COUNCIL

Continental Building, #500
Main and Markham Streets
Little Rock, AR 72201

CALIFORNIA ARTS COUNCIL

2022 J Street
Sacramento, CA 95814

**COLORADO COUNCIL ON THE
ARTS AND HUMANITIES**

Grant-Humphreys Mansion
770 Pennsylvania Street
Denver, CO 80203

**CONNECTICUT COMMISSION
ON THE ARTS**

340 Capitol Avenue
Hartford, CT 06106

**DELAWARE STATE ARTS
COUNCIL**

State Office Building
820 North French Street
Wilmington, DE 19801

**D.C. COMMISSION ON THE ARTS
AND HUMANITIES**

1012 14th Street, N.W., #1200
Washington, DC 20005

**FINE ARTS COUNCIL OF
FLORIDA**

Division of Cultural Affairs
Dept. of State, The Capitol
Tallahassee, FL 32304

**GEORGIA COUNCIL FOR THE
ARTS & HUMANITIES**

225 Peachtree Street, N.E., #1600
Atlanta, GA 30303

**INSULAR ARTS COUNCIL OF
GUAM**

P.O. Box 20567
Main Facility, Guam 96921

**HAWAII STATE FOUNDATION
ON CULTURE AND THE ARTS**

250 South King Street, #310
Honolulu, HI 96813

**IDAHO COMMISSION ON THE
ARTS**

c/o Statehouse Mail
Boise, Idaho 83720

ILLINOIS ARTS COUNCIL

111 N. Wabash Avenue, #700
Chicago, Illinois 60602

INDIANA ARTS COMMISSION

Union Title Bldg., #614
155 E. Market Street
Indianapolis, IN 46202

IOWA STATE ARTS COUNCIL

State Capitol Building
Des Moines, Iowa 50319

KANSAS ARTS COMMISSION
509A Kansas Avenue
Topeka, KS 66603

KENTUCKY ARTS COMMISSION
302 Wilkinson Street
Frankfort, KY 40601

**LOUISIANA STATE ARTS
COUNCIL**
Division of the Arts
P.O. Box 44247
Baton Rouge, LA 70801

**MAINE STATE COMMISSION ON
THE ARTS AND HUMANITIES**
State House
Augusta, ME 04330

**COMMONWEALTH OF THE
NORTHERN MARIANA
ISLANDS**
Dept./Community & Cultural Affairs
Saipan, CM 96950

MARYLAND ARTS COUNCIL
15 West Mulberry
Baltimore, MD 21201

**MASSACHUSETTS COUNCIL ON
THE ARTS AND HUMANITIES**
1 Ashburton Place
Boston, MA 02108

**MICHIGAN COUNCIL FOR THE
ARTS**
1200 6th Avenue
Executive Plaza
Detroit, MI 48226

**MINNESOTA STATE ARTS
BOARD**
314 Clifton Avenue, So.
Minneapolis, MN 55403

MISSISSIPPI ARTS COMMISSION
301 N. Lamar Street
P.O. Box 1341
Jackson, MS 39205

**MISSOURI STATE COUNCIL ON
THE ARTS**
Raeder Plane
727 North 1st Street
St. Louis, MO 63102

MONTANA ARTS COUNCIL
235 E. Pine
Missoula, MT 59801

NEBRASKA ARTS COUNCIL
8448 West Center Road
Omaha, NE 68124

**NEVADA STATE COUNCIL ON
THE ARTS**
4600 Kietzke, #134
Building D
Reno, Nevada 89502

**NEW HAMPSHIRE COMMISSION
ON THE ARTS**
Phoenix Hall
40 North Main Street
Concord, NH 03301

**NEW JERSEY STATE COUNCIL
ON THE ARTS**
109 West State Street
Trenton, NJ 08608

NEW MEXICO ARTS DIVISION
113 Lincoln
Santa Fe, NM 87501

**NEW YORK STATE COUNCIL ON
THE ARTS**
80 Centre Street
New York, NY 10013

**NORTH CAROLINA ARTS
COUNCIL**
NC Dept. of Cultural Resources
407 N. Person Street
Raleigh, NC 27611

**NORTH DAKOTA COUNCIL ON
THE ARTS AND HUMANITIES**
309-D Minard Hall
North Dakota State University
Fargo, ND 58102

OHIO ARTS COUNCIL
50 West Broad Street, #3600
Columbus, OH 43215

**OKLAHOMA ARTS AND
HUMANITIES COUNCIL**
Jim Thorpe Building
2101 N. Lincoln Boulevard
Oklahoma City, OK 73015

OREGON ARTS COMMISSION
835 Summer Street, N.E.
Salem, OR 97301

**COMMONWEALTH OF
PENNSYLVANIA COUNCIL ON
THE ARTS**
3 Shore Drive Office Center
2001 N. Front Street
Harrisburg, PA 17102

**INSTITUTE OF PUERTO RICAN
CULTURE**
Apartado Postal 4184
San Juan, PR 00904

**RHODE ISLAND STATE
COUNCIL ON THE ARTS**
334 Westminster Mall
Providence, RI 02903

**SOUTH CAROLINA ARTS
COMMISSION**
1800 Gervais Street
Columbia, SC 29201

**SOUTH DAKOTA STATE FINE
ARTS COUNCIL**
108 West 11th Street
Sioux Falls, SD 57102

TENNESSEE ARTS COMMISSION
222 Capitol Hill Building
Nashville, TN 37219

**TEXAS COMMISSION ON THE
ARTS AND HUMANITIES**
P.O. Box 13406
Capitol Station
Austin, TX 78711

UTAH ARTS COUNCIL
617 E S Temple Street
Salt Lake City, UT 84102

**VERMONT COUNCIL ON THE
ARTS**
136 State Street
Montpelier, VT 05602

**VIRGINIA COMMISSION OF THE
ARTS AND HUMANITIES**
400 E. Grace Street, 1st Floor
Richmond, VA 23219

**VIRGIN ISLANDS COUNCIL ON
THE ARTS**
Caravelle Arcade
Christiansted, St. Croix, VI 00820

**WASHINGTON STATE ARTS
COMMISSION**
1151 Black Lake Boulevard
Olympia, WA 98504

**WEST VIRGINIA ARTS AND
HUMANITIES COMMISSION**
WV Dept. of Culture & History
Capitol Complex
Charleston, WV 25305

WISCONSIN ARTS BOARD
123 West Washington Avenue
Madison, WI 53702

**WYOMING COUNCIL ON THE
ARTS**
122 West 25th Street
Cheyenne, WY 82002

APPENDIX 2

Federal and State Appropriations to the State Arts Agencies

The National Endowment for the Arts provides most of the Federal funds received by the state arts agencies. In Fiscal Year 1980, for example, the NEA will provide basic grants of \$275,000 to each of the 56 agencies. In addition, each state receives additional funding based on a formula that takes into account population and state appropriations to the state arts agency. These additional grants range from \$20,000 to \$425,000, with an average of between \$100,000 to \$200,000. All of these grants are awarded to the state arts agencies by the Office of Partnership of the NEA.

The state arts agencies also receive funds from other offices in the National Endowment for the Arts. Most states administer the Artists-In-The-Schools program and the Dance Touring Program, both of which are funded by the NEA. These programs provide additional money for the state agencies, but they must be used for specific purposes.

The National Assembly of State Arts Agencies compiles an annual listing of state appropriations to each of the 56 arts agencies. The following chart is an abridged version of NASAA's compilation. This chart is based on figures accurate as of January 5, 1979, and shows total state appropriations of over 82 million dollars. The column marked "line items" refers to program funds that go to specific organizations in the state through legislative mandate. These "line item" funds cannot be altered by the state arts agencies.

State Arts Appropriations—Fiscal Year 1979 Breakdown

<i>State</i>	<i>1979</i>	<i>Admin. Funds</i>	<i>Unrestricted Program Funds</i>	<i>Line Items</i>
Alabama	397,500	not differentiated		97,500
Alaska	684,700	232,900	192,310	259,490
Amer. Samoa	60,846	34,743	26,103	—
Arizona	219,600	159,600	60,000	—
Arkansas	446,930	59,930	300,000	87,000
California	1,376,600	800,000	576,600	—
Colorado	601,942	not differentiated		—
Connecticut	1,317,000	285,000	1,032,000	—
Delaware	126,200	83,700	42,500	—
D.C.	163,000	63,100	100,000	—
Florida	1,696,163	196,163	1,500,000	—
Georgia	710,700	132,255	578,445	—
Guam	52,790	not differentiated		—
Hawaii	824,768	128,867	380,901	315,000
Idaho	70,800	70,800	0	—
Illinois	2,202,300	401,300	1,601,000	200,000
Indiana	905,384	135,132	770,252	—
Iowa	242,761	107,261	135,500	—
Kansas	244,900	110,400	134,500	—
Kentucky	759,400	128,000	631,400	—
Louisiana	587,558	111,058	451,500	25,000
Maine	163,550	77,900	86,650	—
Maryland	858,380	154,361	704,019	—
Massachusetts	2,700,000	275,679	2,424,321	—
Michigan	5,024,300	705,000	4,319,300	—
Minnesota	2,443,400	473,001	1,970,399	—
Mississippi	255,695	141,508	114,187	—
Missouri	2,530,768	225,563	2,305,205	—
Montana	65,335	60,335	5,000	—
Nebraska	329,962	152,862	159,600	17,500
Nevada	91,428	46,428	45,000	—
New Hampshire	96,393	96,393	0	—
New Jersey	1,494,253	85,253	1,409,000	—
New Mexico	135,600	116,500	0	19,100
New York	32,181,000	2,181,000	30,000,000	—

State Arts Appropriations—Fiscal Year 1979 Breakdown

<i>State</i>	<i>1979</i>	<i>Admin. Funds</i>	<i>Unrestricted Program Funds</i>	<i>Line Items</i>
N. Carolina ^a	3,320,582	see explanation for breakdown		
N. Dakota	56,350	56,350	0	—
Ohio	2,531,200	276,900	2,254,300	—
Oklahoma	230,971	165,971	65,000	—
Oregon	266,000	135,000	131,000	—
Pennsylvania	2,425,000	not differentiated		
Puerto Rico	4,287,336	971,483	1,259,730	2,056,123
Rhode Island ^b	335,400	131,300	134,300	69,800
S. Carolina ^b	858,283	612,596	245,687	—
S. Dakota	148,578	113,060	35,518	—
Tennessee	906,600	219,660	263,240	423,700
Texas	363,766	164,504	199,262	—
Utah ^c	945,800	260,000	685,800	—
Vermont	100,500	not differentiated		
Virginia	1,095,910	104,660	941,250	50,000
Virgin Islands	105,000	100,000	5,000	—
Washington	377,000	192,000	185,000	—
West Virginia	1,320,300	266,060	744,240	310,000
Wisconsin	281,900	156,900	125,000	—
Wyoming	62,000	57,000	5,000	—

Footnotes

^a North Carolina: 873,492 - N.C. Arts Council
 1,030,331 - N.C. Museum of Arts and Arts Society
 989,945 - N.C. Symphony and Symphony Society
 371,843 - N.C. Theatre Arts, drama and historical
 line items
 54,971 - Administration for Division of
 Cultural Affairs
 \$3,320,582 - TOTAL

^b South Carolina: \$ 60,228 - Stage South Theatre Company
 13,428 - Crafts Truck

Both of these are included as part of the allotted program funds.

^c Utah relegates 50% of its program funds to eight specific arts organizations.

FOR FURTHER INFORMATION:

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