



GRANTMAKERS IN THE ARTS

Volume 3, Number 3

Autumn 1992

The Doing and Undoing of the Conquest

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and Mary Louise Pratt

The following is an excerpted transcript of a talk given by Winona LaDuke and Mary Louise Pratt at Headlands Center for the Arts on August 30, 1992. The talk was the eighth in a series titled, "Cultural Encounters" that brought Native and non-Native thinkers together to discuss current cultural concerns and to imagine future visions for the Americas. Winona LaDuke (Ojibwa/Anishinabeg) directs the White Earth Land Recovery Project and serves as President of the Indigenous Women's Network. She holds a BA in Economic Development from Harvard and an MA in Rural Development from Antioch. Mary Louise Pratt is a Professor in the Departments of Spanish and Portuguese and the Department of Comparative Literature at Stanford University. She is author of Imperial Eyes: Travel Writing and Transculturation published by Routledge Press, 1992.

Mary Louise Pratt

The things I'm going to talk about today are historical while Winona's remarks will be more anchored in the present. What may come out of the discussion are ways to link the past and the present in terms of the conquest.

As a preamble, a few years ago it looked like 1992 was going to be a very bad year. It looked like official culture was going to produce a massive celebration of the legacy of conquest, a celebration of Eurocentrism and white supremacy — but this doesn't seem to have happened. One of the reasons it hasn't happened, I think, is that alternative vocabularies have been put into play. The concept of "500 years of resistance" has become widely known in the country, and 1992 has become more of an occasion for critical reflection than I had thought possible two years ago.

Now, when I reflect on 1992 and the quincentennial of the European invasion, one of the things that seems possible is what I refer to as "the decolonization of the imagination."

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The United States is, of course, a world imperial power and a colonialist in its own right, but at the same time the dominant culture in this country reflects what I call a "colonized imagination." That is, the referent for culture in many instances is still in Europe. The theories of culture and the theories of society that are brought into play here are very often theories coming out of European realities and are predicated on European history, adapted to this context.

What's possible in the Americas now is a kind of cultural renewal, a renewal of self-understanding based on a critical engagement with the history of the Americas. In particular, I'm interested in the possibility offered by theories of society and theories of culture that are grounded in the specific historical experience of the Americas.

This, of course, involves rewriting history and recovering suppressed histories of the Americas, and that's what I'm going to do today. I will present a few scenes from the history of writing in the Americas, writing in connection with invasion and conquest.

I'll begin with something that many of us connect with revolution in the Americas: a literacy campaign. The first literacy campaign in the Americas was conducted in the 1520s by twelve Franciscan friars in Mexico City. One of their efforts involved, essentially, kidnapping children of the indigenous nobility in Mexico. Here's a description, written in the period, of this literacy campaign:

"At the time, approximately 1,000 children were gathered together. And we kept them locked up, day and night, in our house. And they were forbidden any conversation with their fathers, and even less with their mothers, with only the exception of those who served them and brought

them food. And the reason for this was so that they might neglect their excessive idolatries and their excessive sacrifices from which the devil had served countless souls."

Walter Mignolo, from whose wonderful essay "Literacy and Colonization" this description comes, comments: "In a primarily oral society in which virtually all knowledge is transmitted by means of conversation, the preservation of oral contact was contradictory with the efforts to teach reading and writing. Forbidding conversation with the mother meant, basically, depriving the children of the living culture embedded in the language, and preserved and transmitted by speech."

America since the conquest might be seen as what some people call a "dystopia of writing." By dystopia I mean the opposite or negative version of utopia. After all, alphabetic writing, literacy, and European languages were the handmaidens of military force in the invasion and conquest and in the relentless efforts to destroy indigenous knowledge and institutions. Scholars who think about this have spoken of the "fetishization" of the written word. The Europeans brought with them a fetishized attitude toward the written word which meant they were wholly unable to view oral cultures, and even cultures with non-alphabetic writing systems, as having value equal to their own.

If you were presenting pictures of dystopian scenarios of literacy in the Americas, you might include the absurd ritual of reading the "requerimiento." A Spanish conquistador was required to read a document called the "requerimiento" when taking possession of land. So, this charade was repeated countless times, the European invader standing, reading, in a language that no one understood, to an audience that might or might not be present, a document asserting European superiority and the validity of using force against those who refuse to accept his authority.

Scene two of the dystopia might be the letters of the alphabet branded on the faces of slaves to indicate their possession. As one observer from the period noted, a person who had been transferred from one owner to another multiple times began to look like a walking alphabet, a walking sentence.

Scene three might be Diego de Landa's burning of the Mayan archives in Yucatan in 1562 as works of the devil. De Landa went on to write, in Spanish, his own account of the history of the Maya, and he included in his account whole chapters about the books he had just destroyed.

Or, you might have the famous scene in Peru of the first encounter between Pizarro and Atahualpa, where Atahualpa throws down the Bible because it won't speak to him. The Europeans used that gesture as the pretext to initiate a massacre.

The specifics of this dramatic invasion of oral pictographic America by alphabetic scriptist Europe could easily be used to construct a history of the Americas as the "dystopia" of

writing, as home to the abuse of literacy, as a site of a world-changing refusal to honor oral culture. This is not the only story we ought to be telling, but it is one story I think we need to recover, a history we need to tell ourselves in order to construct what could be called an "ecology of language" or an "ecology of writing."

Other strands in this history of writing in the wake of European invasion include stories of the appropriation of European languages and European forms of writing as instruments of resistance — instruments of survival or of creating continuity in the face of the rupture of invasion. This is a tradition, again, that we need to recover. It's a tradition of experimentation and of what is called "transculturation." Transculturation is a name for the dynamics inherent in using and redeploying the language and vocabulary of a dominant culture to different ends. It is a tradition that is very much continuous with our reality today. Let me give you a few examples.

This text, from a book called *The Chronicle of the Chichimecs*, [Pratt showed a slide] was produced in Mexico in the 1530s, perhaps by people who were part of that literacy campaign that I mentioned at the beginning. Soon after the conquest of Mexico by the Spanish, the Chichimecs appropriated alphabetic writing to write down the history that they had traditionally told orally. In their oral, pre-conquest tradition, a pictographic text accompanied the oral commentary of the elder who knew the story. The pictographic text was just a script to remind the elder how to tell the story. At the time of the conquest, with apparently no difficulty whatsoever, they began to write Nahuatl alphabetically, and they wrote down the narrative that went with this story. They produced a text in which the pictographic history is accompanied by writing telling the same story. Ironically, it's a narrative of conquest. It's a Chichimec narrative of the conquest of their lands.

Another example is this excerpt from a text [another slide] by a Spanish priest named Sahagún, who called it *The History of the Things of New Spain*. This is a text that told the story of the Aztec people. When the text was produced, it was produced in three columns. One gave the pictographic account. The next column gave the history of the Aztec people in Nahuatl, as it had been told to informants. And the third text was a Spanish translation produced by Sahagún himself. Sahagún worked in collaboration with two generations of indigenous informants: old people who had lived through the conquest and could tell the story from before the conquest and through it; and then a younger generation of informants trained in alphabetic writing who spoke to the elders and were able to write the text down in Nahuatl. It was a sort of tri-modal text produced collaboratively by a Spanish priest whose motive was partly to learn Nahuatl history and mythology to further Christianization, but whose efforts definitely were also an attempt to conserve a culture that he saw being destroyed around him. He was in the ironic position of being the destroyer and the conserver. Again, I think of the tradition of experimentation with

writing, as with the Chichimec text, an experimentation with writing in the context of conquest.

My last example is a text that turned up in 1908 in the Danish Royal Archives in Copenhagen. A Peruvianist, a Latin Americanist, named Richard Pietschmann, was messing around in the archive when he came across a letter dated in the city of Cuzco, Peru, in the year 1613. The letter was signed with an Andean indigenous name — Guaman Poma de Ayala. The text was written in a mixture of Quechua and Spanish. The Spanish was kind of ungrammatical but very expressive. The manuscript was a letter addressed by this Andean, a guy no one knew anything about, to the King of Spain. What stunned Pietschmann was that this letter was 1200 pages long. It has 800 pages of written text and 400 line drawings. Its title is *The New Chronicle and Good Government and Justice*. Nobody knew how this manuscript got to Copenhagen or how long it had been there. There was no record of anybody having read or looked at it before. In 1908, Quechua was not thought to be a written language at all, and Andean culture wasn't thought of as a literate culture.

I will tell you what is known about the author of this letter. He exemplified the socio-cultural complexities produced by the conquest. He was an indigenous Andean who claimed noble descent from the Incans and from pre-Inca nobility. He had adopted Christianity, at least in some sense. He probably worked in a Spanish colonial administration as some kind of mediator figure — a tax collector, a scribe, an assistant to an official. He learned to write because he had a half-brother who was a mestizo, that is, his half-brother had a Spanish father, as was very common at the time. By virtue of having a Spanish father, his brother learned to write and then taught him.

Guaman Poma's letter to the King is written in two languages, in Spanish and Quechua. It has two parts. The

Teodoro Luna's Two Kisses

Mr. Teodoro Luna in his later years had taken to kissing
His wife
Not so much with his lips as with his brows.
This is not to say he put his forehead
Against her mouth —
Rather, he would lift his eyebrows, once, quickly:
Not so vigorously he might be confused with the villain
Famous in the theaters, but not so little as to be thought
A slight movement, one of accident.
This way He kissed her
Often and quietly, across tables and through doorways,
Sometimes in photographs, and so through the years themselves.
This was his passion, that only she might see.
The chance
He might feel some movement on her lips
Toward laughter.

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Ríos will be a speaker at the seventh annual conference of Grantmakers in the Arts in Phoenix. His most recent book is Teodoro Luna's Two Kisses (W.W. Norton, 1990). Other books include The Lime Orchard Woman, The Warrington Poems, Five Indiscretions, The Iguana Killer, and Whispering to Fool the Wind. His honors include the 1991 Governor's Arts Award, fellowships from the Guggenheim Foundation and the National Endowment for the Arts, the Walt Whitman Award, the Western States Book Award for Fiction, and four Pushcart Prizes. He has recent work in The New Yorker, Ploughshares, Kenyon Review, and The Paris Review. He is a Professor of English and Director of the Creative Writing Program at Arizona State University.

first is called *The New Chronicle*. The title is very important because the "chronicle" was the main writing form that the Spanish used to represent their American conquests to themselves. The chronicle was the genre they used for official discourse. So when Guaman Poma wrote a "new chronicle," he took over that genre to his own ends. And his ends, roughly, were to construct a new picture of the world — a picture of a Christian world with an Andean center rather than a European center, with Cuzco at the center rather than Jerusalem at the center.

He started this new chronicle by rewriting the Christian history of the world, from Adam and Eve. He incorporated the indigenous American peoples into that history, starting with Noah — one of the sons of Noah became the founder of the peoples of the Americas. This connects his history

to the flood myth that many peoples of the world share. He identified five ages of Andean history that correspond to five ages of Christian history, and you must remember, he was trying to explain the world to the King of Spain. He wrote of parallel histories over time that diverged with Noah and that re-intersected, *not* with Columbus, but with St. Bartholomew.

Guaman Poma then took 200 pages to construct an encyclopedia of Inca history, customs, laws, social forms, public offices, dynastic leaders, the genealogy of the male and female rulers, and so on.

Guaman Poma ended his whole history of the Incas with a revisionistic account of the Spanish conquest, that is, with his own account constructed precisely to contest or to respond to the Spaniards' own accounts. He argued, and he had a strong position on this, that the encounter between Spain and the Inca empire should have been a peaceful encounter of equals, with the potential for benefiting both. His view was that the Spaniards and the Incas should immediately have recognized each other as powerful empires, as states and monarchies, as equals.

He wrote that it was only the mindless greed of the Spanish for gold that turned the encounter into a campaign of destruction. This part of the text is really quite wonderful to read because he does a lot of parody of the Spanish and of Spanish history.

For instance, describing the period after the Spaniards' first contact with the Incas, he wrote, "In all Castile, there was a great commotion. All day and at night in their dreams, the Spaniards were saying, 'Indias, Indias, oro, plata, oro, plata del Peru.'" Indies, Indies, gold, silver, gold, silver from Peru. He said the Spanish brought nothing of value to share with the Andeans. Nothing but armor and guns and the lust for gold and silver, gold and silver. Indies, the Indies, Peru. This is how he wrote it. He used the Spanish language, which is not his native language at all, to create this vision of the Spanish obsessiveness, the obsessiveness of the lust and greed for gold. It's really quite a marvelous and expressive text.

I quote those words as an example of a conquered subject appropriating the conqueror's language to construct a parodic representation of the conqueror's own speech that he then sent back, or tried to send back, to the conqueror. He mirrored back to the Spanish, in their language, alien to himself, an image of themselves that they suppressed, and therefore that they would certainly recognize.

The second half of this huge letter formulates Guaman Poma's specific critique of the Spanish empire and the Spanish colonial policy. It's titled, *Good Government and Justice*. It combines a very detailed description of colonial society with a passionate denunciation of Spanish exploitation and abuse. At the time he wrote, the indigenous population was being decimated in the Andes at a rate that was really genocidal. In fact, one of the reasons that the Spanish, in the end, reformed the system was that they were afraid the entire labor force was going to disappear.

Guaman Poma's letter ends with an extraordinary imaginary interview between himself and the King. He created a fictional situation in which the King of Spain came to him to ask advice. He had the King ask a question, and followed it with his own reply explaining exactly how the empire ought to be reformed. The book ends with an interesting kind of policy statement. It is an incredibly intrepid reversal of hierarchy, especially if you think about it in terms of the use of language — extraordinary! The Andean scribe imagined himself informing the King how to run his empire. He single-handedly, in effect, gave himself authority — political, cultural, and linguistic authority — in the colonizer's own language and verbal repertoire.

In a way, his action worked because this incredible text got written. And, in a way, of course, it didn't work at all because the King never got the letter. There was no context for the reception of Guaman Poma's written text; he was trying to break through so many layers of hierarchy. So the letter never was received, and, indeed, the history of the Andes is a history of one rebellion

after another in the attempt to control the depravations of the colonial system.

To grasp the import of Guaman Poma's project, you have to keep in mind that the Incas had no system of writing at all. Their huge empire is apparently the only known example of a state society, a full-blown bureaucratic state society, that did not use writing. When he put this text together, he appropriated and adapted the repertoire of the invaders. His selection and adaptation of the Spanish language is an example of what is meant by the term transculturation.

It is interesting to think about the status of these writing traditions. This text was lost, that is, it never reached its destination. Texts I've shown are texts that were not known at all to Europeans at the time they were written; they did not appear to have succeeded in the communication they attempted until much, much later. The optimistic part is that "much, much later" is now, and texts like Guaman Poma's are now finding readers and a reception that was not possible when they were written. There is more space now for transcultural and resistant expression. Whether that translates into what Guaman Poma wanted, good government and justice, is the question that remains to be answered.

Winona LaDuke

Anin — that's how we say hello in my language. I'm from northern Minnesota, a reservation called White Earth, located between Bemidji and Fargo. I'm Ojibwa or Chippewa, that is what we're called in the U.S. We call ourselves Anishinabeg, which means "people" in our language. We're the single largest Native population in North America; there are about 250,000 Anishinabeg. We're located on both sides of the border between Canada and the U.S. I'm Bear Clan, Anishinabeg, from White Earth reservation.

I'm going to talk about the difference between indigenous values and industrial values, about my perception of the difference between land-based values and values of invasion, and about the implications of the difference today.

I'm going to ask a question that I ask a lot when I talk — this is your indigenous literacy test. How many of you can name twenty different indigenous peoples in North America? I see some fingers moving back there. How are you all feeling? Pretty good? Half and half? How many of you could go higher? If you're Indian, it doesn't count. The Indians are looking all smug.

The reason I ask this question is that most people cannot name ten different indigenous peoples. That's my experience after talking at a lot of colleges and other places. In fact, there are over 700 indigenous communities in North America today. The reality is that colonialism has minimized indigenous people, and the consequence is that most Americans know nothing about Indians. It's very simple. The Indians that most

people can name are Indians from “westerns,” and that’s about it. This is true even among the “left” and within progressive movements in this country.

The Anishinabeg inhabit the southern part of four Canadian provinces and the northern part of five U.S. states. That’s our aboriginal territory, and we remain there with a number of reservations. To put North American indigenous people in context, you have to think of reservations as islands in a continent. Today, there are about 500 separate reservations in the United States alone.

In Canada the context is a little bit different. In Canada, 80% of the population lives within a hundred miles of the U.S./Canada border, and the majority of this population is of European descent. But when you go north of the 50th parallel in Canada, a little north of Edmonton, the majority population is Native. In fact, in the upper two-thirds of the Canadian land mass, the majority population is Native. If you consider this and if you take into account the population of the U.S. Southwest, you can see that for at least a third of the North American continent the majority of the population is Native. The lack of understanding of indigenous people is a great contrast to our significant presence on this continent.

I’d like to talk about values that are present in our culture. When we talk about the invasion, about the quincentennial, about 500 years of colonialism, there is no understanding of where we should go in the next 500 years; there is no understanding of another way of thinking that is not a colonial way of thinking. Indigenous values offer another way. I want to talk about our values not only because most people don’t know about them, but also because indigenous people are the only people who have an example of how to live sustainably on this continent. We are the only people who have lived here for thousands of years in a sustainable manner. It is my perception, that, for our survival collectively, it is absolutely essential to understand how sustainability has worked before and how it works now in Native communities.

Certain values are anchors in sustainable societies, in my experience. These values come from a long history of practice, but my knowledge of them comes from my own community and from my experience with other Native communities.

The first thing I want to say about living sustainably and about indigenous values is that natural law is preeminent. This is our perception. Natural law is, in fact, the preeminent law in the world, and laws made by nations, laws made by states, laws made by municipalities, are all secondary to natural law. Individually and collectively as societies, we are all ultimately accountable to natural law, the only law which in the end prevails. Because of this, we’ve tried to live in a way that is accountable to natural law. This is the way one lives sustainably.

We have a way of living that is based on a concept, in our language, *mino bimaatisiwin*. This is how we live in our

community with natural law. *Mino bimaatisiwin* means “the good life.” The ultimate translation is “continuous rebirth.” It is a guiding ethic of Anishinabeg people. I try to live accountably to *mino bimaatisiwin*. I guess you would say, it’s the gauge of success in our way of living.

In practice this means many things, but a couple of concepts are indicative. The first has to do with natural law and all things being cyclical. All things that are natural are cyclical — the seasons, the moons, lives, our bodies are all cyclical. This is what natural law is about. In my community, and I believe in most other indigenous communities, we have an understanding of time as cyclical. Our understanding of what is natural is that it is cyclical.

The second concept has more to do with *mino bimaatisiwin* and living sustainably. It is also related to time and to our perception of time as cyclical. Not only do we have a concept of seven generations, but we also have a concept that what you do now you will be accountable for later. This is implicit in cyclical thinking about time.

Another major anchoring point in our sustainable society is the concept of reciprocity. “Reciprocity” is, of course, kind of an anthropological term. But on my reservation, when I harvest wild rice, *manomin*, or when I harvest plants for medicine, or when I harvest berries, I always offer *asema*, which is tobacco. You always give an offering when you harvest. The reason you do is, first of all, all these things, in our language, are animate. *Manomin* and *asin*, a stone, are animate. *Mandamin*, corn, is animate. Almost all things in our language are animate. That is our understanding of things. So, because they have standing on their own, they have spirit, they are alive. Because of this, you must reckon with them. You have a relationship with them. In order to harvest them, you must give to them something, to thank them for giving to you. You must also do this for the larger order, because what we understand is that we are totally reliant on the natural world, or natural law, for our own sustenance. Because of this, you almost always give if you are to receive. It is a reciprocal relationship, you cannot take without giving. And you can only take what you need; you must leave the rest. This is totally implicit in our value system.

I wanted to talk about our values because I want to contrast them with industrial thinking and colonial thinking. The concepts from our indigenous value system are in stark contrast to the values that permeate the society in this country.

To start with, consider the concept of time. I went all the way through school in this country, and time was taught as a timeline. It is a timeline that begins, for the most part, in 1492 and continues from there on. It is a timeline that includes certain dates, appointed by somebody who is not you or me, and it goes through the years. Implicit in this timeline is a whole set of values, values like progress. And “progress” is defined by things like technological advancement and economic growth. It is implied that progress is something you want to attain. This is considerably

different, I would suggest, than *mino bimaatisiwin*. Also implied in this linear thinking about progress is the idea of man's conquest over nature, the idea of the wild being tamed, the primitive becoming civilized. There is an assumption that some people are primitive and others are civilized. This is very much associated with the values I suggest permeate this culture, and permeate even the basic concept of time.

I want to talk about a second concept in industrial values, the concept of capitalism. I want to talk about it because capitalism is intimately tied to colonialism; it is intimately tied to imperialism; it is intimately tied to the history of the conflict between indigenous peoples and peoples from the great British empire and the great French empire and other empires. As I understand it, and I took economics in school, the concept of capitalism is that you take labor, capital, and resources and you put them together for the purpose of accumulation. The idea is that the less labor, capital, and resources you use to accumulate more, the better capitalist you are. I want to point out that, in its essence, the idea of capitalism is that you strive for more than you need. Therefore, capitalism is built on greed, on the idea of taking more than you need and not leaving the rest. Indigenous people, therefore, make the argument, and I will also make the argument, that capitalism is inherently out of order with natural law. Because it requires taking more than is needed and not leaving the rest, it is incapable of being reciprocal, of acting in accordance with natural law, with nature.

When we talk about the past 500 years in this hemisphere, we're talking about the conflict between two value systems. It is a conflict between industrial values and indigenous values. It is a conflict in which millions of people have paid a price, millions of people have died. Our people understand intimately the relationship between the way this society destroys land and the way this society destroys people. It is a history of this way of living. It is a history of holocaust. The holocaust that occurred in the Americas is unparalleled on a world scale. It's not appropriate to compare my holocaust with someone else's holocaust. What is critical in this America is a recognition that a holocaust occurred. The absence of that recognition puts most progressive thinkers at an impasse, keeps them from moving to a different way of thinking.

The reality is that what occurred continues to occur, and the reality is that the indigenous voice is just now re-emerging. It is heard more now, but heard in a very marginalized way. Indigenous people are, for the most part, invisible in the United States. To perpetrate the myth of discovery, and to perpetuate the myth of America, there can be no indigenous people. If you have no victim, you have no crime.

What we have instead is an image of indigenous people that is created in Hollywood. With very few exceptions, it is an image that is objectified. An indigenous person not created by Hollywood is, maybe, a mascot of a sports team, or in a cartoon on TV, or objectified through the

commodification of our culture in New Age spiritual practice. We are not full human beings with full human rights, with full voice, with full culture. Our world view and our histories are viewed as mythologies and legends. It is the myth of conquest as opposed to the reality of invasion.

The concept of a "frontier" continues to justify the expropriation of lands and resources. Today, on a world-wide scale, 50 million indigenous people live in the world's rain forests. These are not uninhabited places; people live there. One million indigenous people are slated to be relocated for dam projects, primarily in the western hemisphere. The conditions in the U.S. and North America are very similar to international conditions. Reservations remain as islands inside the continent, yet their resources are now demanded by technology and progress. Having demanded agricultural crop land, having demanded gold, having demanded water resources, industrialism now demands what remains — uranium and coal. Two-thirds of the uranium in this country and one-third of all western low-sulfur coal is on Indian land. There are great water resources on Indian reservations. Places like the Arctic National Wildlife Refuge, a centerpiece of the Bush energy plan, is inhabited by the Gwich'in people — it's not an uninhabited place. The single largest hydroelectric project in North America is on Cree and Inuit lands in James Bay. This is always the myth, that nobody lives there, so it's okay to go in, with things like hydroelectric projects.

What you have is, essentially, an American industrial policy that remains based on expropriation of somebody else's resources, particularly, in our case, the indigenous resources of North America. The idea that colonialism is over is a myth. The reality is that America remains a colonial country.

The challenge for progressive people in this country, the challenge for all of us, I believe, is to undo colonialism. It is to unthink and begin to change the policies — colonial policies — toward indigenous people, because these are policies that are indicative of society's unsustainability. The constant consumption of other people's resources is not only unethical, it is unsustainable. The challenge, I believe, is to begin to live sustainably and to come into order with natural law. This is a huge challenge to a society that consumes a third of the world's resources. But Americans have a remarkable set of abilities, and I am sure that we can figure it out and move toward living more sustainably. If America could begin to do it, the rest of the world would be in much better shape.

One of the centerpieces of rebuilding after colonialism must be to allow the continuation of societies that live in accordance with natural law, because they can't be replicated. The other centerpiece of the next 500 years must be for this society to get under control, into order, so it's not based on conquest but instead is based on survival. This will involve a whole set of changes, and the centerpiece must be a change of values, beginning to unthink old values and relearn new ones.

Aesthetics and the Right Answer

Frank Oppenheimer

Frank Oppenheimer was founder and director (1969-1985) of the Exploratorium, a museum of science, art, and human perception in San Francisco. This article consists of excerpts from an article originally published in The Humanist, March-April 1979, and published it appears here in The Exploratorium Quarterly. At the Exploratorium, selected artists collaborate with museum staff to produce artworks that explore aspects of human perception.

Students in physics courses spend a large fraction of their efforts in solving problems and finding the "right answer." The backs of most text books list the right answers for even-numbered problems, and the students feel guilty and stupid if they cannot find the right answers for the odd-numbered ones. In general, physics is considered a "right answer" subject. Its metaphysical implications are widely ignored along with the creative nature of scientific activity.

Students in art classes, on the other hand, although encouraged to be inventive, are rarely aware that artists also find the "right answers." In fact, in the popular view, no one looks to art to provide any answers at all.

Art and science are very different, but they both spring from cultivated perceptual sensitivity. They both rest on a base of acute pattern recognition. At the simplest level, artists and scientists alike make it possible for people to appreciate patterns which they were either unable to distinguish, or which they had learned to ignore in order to cope with the complexity of their daily lives. One can look at hills without noticing that they have a shape until a Cezanne becomes preoccupied with the form of Mont St. Victoire. One can see only a bland flesh color in faces until a Rouault makes one aware of the violent blues and reds and purples that actually appear. Similarly, one can observe the planets rise and set without becoming aware, as Kepler did, that they are moving in ellipses about the sun. One can watch falling bodies without sensing, as Galileo did, that they increase their speed by equal amounts in equal time intervals. Darwin and Faraday, Freud and Marx, as well as Bach and Webern, Giotto and Klee, Shakespeare and Pinter, have all sensitized us to patterns which we might otherwise have missed.

Many artists' sketches, as well as many sketchy reports in the *Physical Review*, simply portray or describe a newly discerned pattern. Even at this level they are important because people rely so heavily on pattern recognition in their personal and social lives. However, artists and physicists do more than discern and record patterns.

They use perceived patterns to create additional patterns that are not directly derived from sensory perception. It is as though there were a second level of the neuromuscular system which had the ability to scan the patterns stored in the primary level by means of some, as yet unrecognized, neural mechanism. Eyes and ears enable us to absorb and store the patterns of shape and time that are embodied in our experience. A higher level of perception becomes aware of patterns among these stored patterns. We develop patterns of patterns (called theories in physics, or compositions in painting or music) by selecting from the multitude of stored experiential patterns those which somehow, and often surprisingly, appropriately fit together. It is such patterns of patterns that reveal new insights. It is on this higher level at which we create symphonies from melodies, paintings from sketches, and broad physical theories from empirical summaries of "laws."

These patterns of patterns — the compositions, theories, and works that are assembled by artists and physicists — constitute their most important endeavors. They create an ever-broader framework and mapping of reality; they reassure by creating order out of confusion, separating relevancies from trivialities; they provide a framework for memory, enabling one to reconstruct the experiential patterns without requiring that the infinity of them be stored in memory. By enabling people to share experiences they can also, conceivably, make complex societies liveable. But how do we judge their validity?

In physics, experiential patterns, empirical laws, become validated insofar as they are reproducible and communicable. There is, however, an even more powerful criterion. Their validity is recognized because they have been formulated in ways that suggest how they can be coalesced and synthesized into patterns of patterns. Experiential patterns that describe the flow of heat, or the bending of light in glass have been variously described by physicists at one time or another. Some of these descriptions have led to an ever-expanding linking of patterns, more transparently than have others; they are thereby considered more valid than those which do not lead the way to new insights. It is in this sense that the Copernican pattern for planetary motion is more valid than the Ptolemaic. Both versions describe the motions accurately; both are reproducible and communicable, but Newton would scarcely have been able to produce a theory of gravitation had he been stuck with Ptolemaic epicycles rather than Keplerian ellipses. The distrust which physicists express for the occult stems from the fact that each described occult pattern stands by itself as an isolated kind of event, defying any possible integration of conjoining with other patterns to form a recognizable pattern of patterns.

Scientists not only concentrate on perceiving patterns, but they continually transform and reformulate them, or redetermine what aspects of a pattern they consider "signal" as opposed to "noise." Eventually some particular formulation becomes recognizable at the higher

level of pattern recognition, and the creative work, once again, begins to move on.

In physics, these patterns of patterns are selected as valid by using both aesthetic and correspondence criteria. Theories that are structurally simpler and that at the same time include more elements of the primary pattern are chosen. They appear more elegant. Maxwell, for example, created a truly elegant pattern of patterns which included virtually everything that had been observed about electricity and magnetism.

But a theory such as Maxwell's may have blank spaces, as though it were an assembled jigsaw puzzle in which everything fit, but in which there were still some holes. Holes could mean that the puzzle was incorrectly assembled. But more commonly, the holes represent missing pieces; they suggest that if one looks in the box or in the trash basket or under the table, one will find the missing pieces. One keeps looking and looking, and if one finds the missing pieces, one is convinced that the puzzle was assembled correctly. It is validated. However, if, as quite frequently happens, the search enables one to find too many pieces, one is forced to assemble the puzzle over again. The theories of physicists are obviously not framed by neat, rectilinear borders as are the puzzles bought in a store. Physical theories usually have boundaries with the jagged jigsaw shapes exposed, and which occasionally enable one to join two independently assembled puzzles. Actually, the imagery of a jigsaw puzzle is misleading. In the composite pattern of patterns of a physical theory, the pattern of individual pieces is not apparent. The composite is not necessarily representational. One has only an idea and a few equations which are less like a jigsaw puzzle than like a group of chromosomes containing all the information in some coded form, which, through appropriate transformations, can represent each of the patterns incorporated into the theory. Newton's expression for gravitation, Maxwell's set of five equations, Dirac's quantum mechanics and even the familiar $E = mc^2$ constitute such coded patterns of patterns. One considers them valid because they represent so much of what has been observed and because they keep leading us to new parts of reality.

The primary-level patterns that artists perceive do not necessarily stem from a different source than those that intrigue physicists. They involve shape, sound, light, motion, and an ever-increasing range of natural phenomena; but the process of formulation, representation, and abstraction of these patterns by the artist differs from that by the physicist. The physicist represents patterns in a way that will facilitate his particular way of synthesizing patterns of patterns, often relying on mathematics, which is a step-by-step procedure to discover whatever elements fit together.

Great works of art also constitute a synthesis of experiential patterns and involve a process of selection. Some things fit together, and others must be excluded from the composition. Sometimes the fit is recognized by established rules of form and structure, but usually there are no for-

mulated rules and the synthesis is holistic and intuitive, but far from arbitrary. The artist, consciously or unconsciously, decided that some things are mistakes and must be done differently. The sure hand of Picasso or of Fermi makes few mistakes, but, more commonly, constant decision-making and choosing between alternatives is a characteristic of both artistic and scientific endeavors. The patterns of patterns created by artists are deemed valid, as are physical theories when, often after many false starts, they succeed in concordantly combining the multiple elements of nature and experience. Artists as well as scientists must transform or reformulate observed patterns in order to be able to perceive their concordance. Both artist and scientist combine elements of experience which no one else had conceived of as belonging together.

The works of artists are valid because they lead, as do physical theories, to the revelation of things that are happening, but which have not previously been perceived. In art, these revelations frequently apply to relationships and feelings within ourselves, to those patterns which involve a sense of order and disorder, or feelings of peace and anxiety, or even meaning and purpose, the introspective parts of reality. These relationships are not contained in Maxwell's or Dirac's equations, but they are not forbidden by them. Works of art not only enable people to form associations among previously experienced feelings, but they also generate new feelings from the juxtaposition of familiar ones.

Artists and scientists can observe the same patterns, but they frequently arrive at complementary syntheses of them. Most of us, for example, were intrigued as adolescents by the thought that love was merely endocrine chemistry. Certainly the poetic and the chemical descriptions of love refer to the same reality, but endocrine chemistry and falling in love cannot be bridged by any overlapping act of perceptual experiences. The appropriate starting point for the model must be determined by the way in which a question is formulated. In general, the renditions of art and science share this complementarity. Within this framework, the confirmed emotional revelation of artistic composition establishes validity just as surely as the revelations of theories in physics. Both are surely required to fully know nature.

The validity of art arises because through it we can recognize the way in which all the processes of nature, including those that arise within ourselves or that stem from other people, affect our consciousness and our emotional well-being. Art is not valid merely to decorate our surroundings with statues in the plazas of skyscrapers, any more than science is valid because it provides the conveniences of electric shavers. Surely they must both be required if we are to learn how to survive in a changing world — a world that we ourselves keep changing, but that would also change even if we were not here.

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Nonprofit Structure in the Arts Community

Relationships between Board and Staff

M.K. Wegmann

There is much conversation within segments of the arts grantmaking field about the need to consider more favorably organizations whose structures vary from the "standard" 501(c)(3) corporation. In this article, arts consultant M.K. Wegmann relates some of her personal experiences working with "non-traditional" organizations, and describes some of the arts groups that have modified the traditional corporate structure to better fit their mission and programs. The GIA Newsletter Committee would welcome written responses to Wegmann's suggested approaches. Readers with suggestions for others who might write about organizational form as it relates to arts management are urged to contact the GIA Newsletter Committee. We look forward to a series of articles on this important topic.

In the summer of 1992, I participated in a seminar in Bratislava, Slovakia, for a group of representatives from performing arts organizations and cultural ministries in central European countries. Formerly working under a state-run and state-funded arts system, these artists and arts managers are now faced with re-structuring their organizations and finding new means of support as their economy and government change. We representatives from the performing arts community in the United States conducted small workshops and plenary sessions, and answered questions about the way similar organizations in the U.S. operate. Our intention was to be a resource for change without necessarily holding up our system as the best. Since I have a long time interest in exploring alternative organizational structures, I used this trip as an opportunity for further research on this issue.

In Bratislava, fundraising and boards of directors (who are perceived as the principle fundraisers) were major topics of interest. These characteristics of U.S. arts organizations were seen as possible keys to successful restructuring of central European arts organizations. To the contrary, my experience has been that in many arts organizations, particularly smaller and younger ones, fundraising is done by the staff, and boards are a source of problems rather than access to greater resources.

Conflicts between board of directors and professional staff seem to be a persistent problem. Boards feel burdened by unrealistic expectations for fundraising; staff resent interference in their management of business matters and their pursuit of the organization's artistic mission. The continuing presence of board/staff conflict has led me to

examine this aspect of the nonprofit structure. What should be the relationship between the board and staff? Where should power lie? To whom is accountability owed?

A Single Organizational Option

In the nonprofit arts community, only one organizational form has been held up as the standard, and this is at the heart of the problem. Nonprofit arts organizations should be able to choose among many organizational forms, just as the business world does. For-profit businesses can organize in many ways: sole proprietorships, professional partnerships, family companies, S-corporations, public corporations, private corporations — to name some familiar structures. In fact, many nonprofit arts organizations closely resemble one of these other forms in their working structure: solo performers, companies with co-artistic directors, theaters run by husband/wife teams, collectives, artist-run organizations. Whatever their legal or paper structure, arts organizations actually operate in many different ways. The point is that an organization's structure should not be bound by one model, but should match the way the organization works and functions in its community.

Only one legal structure is available to arts organizations if they hope to benefit from the system of public and private philanthropy that has developed over the past twenty-five years or so — the nonprofit corporation with 501(c)(3) status from the IRS. This requires them to adopt a form based on the private corporation with a board of directors, despite the fact that many may better fit one of the other for-profit forms mentioned above. Although an exploration of other alternatives might be fruitful, I will restrict my comments to the question of board/staff relationships within this one, pervasive nonprofit form. Even with this single form, more variations are possible than are currently promoted. Assumptions about the "correct" way to put this legal structure into practice have become quite narrow. Especially significant is the prevailing assumption that staff members should not serve on boards of directors.

A Case for "Inside" Directors

In most states, nonprofit corporations are simply required to have a minimum of three board members. However, the expectation (promulgated by arts councils, consultants, foundations, and corporations) is that a nonprofit arts organization should be governed by an "outside" board of directors — people who are from the community and who are not staff members. Too often these board members have no expertise or experience in the arts or in nonprofit management. The idea of including professional staff ("inside" directors) or artists and workers on the board has to be constantly defended by organizations that have moved in this direction. Artists and arts administrators are too often viewed as incapable of managing the business side of their operations and are not included as full partners in setting policy.

In the for-profit corporate structure, the make-up of the board of directors can vary widely — some have only inside directors, some have both inside and outside directors. But in every case, the President and Chairman (the top, salaried, executive staff) are members of the board and are the acknowledged leaders. Even in much of the rest of the nonprofit world (universities and hospitals, for example), this corporate example is used.

I would argue that arts organizations, also, should have inside directors on their boards. Those who run the organization — those who are the source of its vision and drive and who are responsible on a daily basis for its success or failure — should be fully acknowledged and represented on the primary, decision-making body: the board.

At least four arguments are made against having inside directors on the boards of arts organizations:

1. Outside directors provide fundraising capability, that is, they provide access to “big” money from business and philanthropic communities.

While it is true that community leaders often provide door-opening access to significant gifts and it is also true that some giving is based on “I’ll give to your charity if you give to mine,” a major portion of fundraising comes from staff-driven efforts. In fact, most arts organizations do not have connections with a community person who can provide access to significant dollars. A lot of giving is based on the worth of the organization and is the result of long-term relationships developed by the executive and artistic directors.

2. Outside directors add business expertise not found in staff members.

This is a tricky argument because, indeed, the executive and artistic staff very often are not trained and do not have direct experience running a business. Reinforced by society’s image of artists, the perception often is that they are incapable of such expertise. But how many small business entrepreneurs in the for-profit sector have this expertise when they begin? Can a board volunteer, even one who faithfully attends meetings every month, really run the business? My experience indicates that artists and other staff are far more capable of managing their businesses than is generally acknowledged; if they do not come to the organization with these skills, they learn them. Staff members’ investment in the mission is far more critical than their ability to analyze a balance sheet. If the board has both inside and outside directors, the outside directors can give advice in their areas of expertise without taking the decision-making authority away from the inside directors. Importantly, the artistic leadership will keep the organization focused on its true center — the artistic work — where they are the experts.

3. Outside directors assure that the organization will be accountable to the public trust.

On the contrary, I believe that accountability is most successfully maintained when inside directors participate on the board. To be accountable, a board should regularly measure itself against its mission and objectives. Inside directors have the immediate experience to make such an assessment. An executive/artistic director can use board meetings as opportunities for periodic summaries of the organization’s work. This can establish a system of accountability and informed decision-making (in both policy and fiduciary matters) based on mutual trust. The ultimate irony is that, when malfeasance occurs in an organization with only outside directors, the people responsible for the problem have no legal liability! What better way to maintain accountability than to share responsibility, both legally and publicly.

4. Inside directors are impediments to a board’s assuming proper responsibility for hiring, firing, and setting the salary of the executive director.

Some feel that the presence of inside directors raises conflict-of-interest concerns in setting executive salary levels, although this should not be an issue. Salary levels should be set in the context of the overall budget, and individual salaries should be set on the basis of evaluation. Just as a nominating committee evaluates and recommends people for board positions, a board committee can evaluate and recommend a salary level for the executive director. In facing the difficult task of replacing an executive director, a nonprofit board can fire and replace an executive director when necessary, just as boards do in the for-profit corporate world. In neither world is this an easy task, but the legal status of the executive as a member of the board should not be an obstacle.

My advocacy for giving executive staff (inside directors) full voting power on the board also comes from the symbolic power a vote holds in our society. When authority and responsibility are shared, symbolized by equal voting power, a true partnership is possible. With this partnership in place, an organization will not be marred by a hierarchy that designates day-to-day workers as being of lesser value than a group of well-meaning volunteers. A partnership of both inside and outside directors allows the board to become a true governing body, representative of the community and of the artistic mission and informed by specialized expertise. This board is able to ask questions, set policy, and provide accountability.

In his book about corporate boards in the for-profit sector, *Directors: Myth and Reality*, Myles L. Mace points out that the corporate world recognizes that true leadership and expertise comes from the inside directors, not from the outside board members:

“The President communicates to his board members that he does indeed control the enterprise, and . . . it is understood and accepted by the directors. . . . Most presidents think of their directors essentially as a source of advice and counsel, both at the board meetings and outside the meetings. . . . Some

presidents . . . are completely aware that they have de facto powers of control and that they can behave in their relationships with their board in any manner that they elect, but they choose to include that board as a major and important element in the management structure. . . . [A president] wants the involvement of outside directors in determining objectives, asking discerning questions, and appraising and evaluating his performance as president."

Variations on a Theme

Organizational structure should be dynamic and should be able to change as an organization grows and changes. I have become familiar with several groups that offer examples of ways the basic 501(c)(3) structure can be adapted to suit specific circumstances. These alternative organizational structures have provided their organizations stability, accountability, and the capacity to flourish. And each one provides a framework that allows for a healthy balance between community board members and board members from the executive and artistic staff who carry out the organization's artistic mission.

- Alternate ROOTS (Regional Organization of Theatres South) describes itself as a membership organization run by and for Southeastern performing artists, administrators, and producers who support original work that is rooted in a particular community. The board of directors of ROOTS is composed of the organization's entire membership of over 200 individuals. Members are required to attend annual meetings in order to retain their membership. At these meetings, the board/membership sets the course to be followed by an executive committee and staff in the next year. In addition to the annual meeting and executive committee meetings, the board organizes special work groups from among its members to develop policy for particular programs or for new initiatives. It also successfully raises money from public and private sources to carry out its mission. A layered and progressive decision-making system encourages full participation.

- Appalshop in Whitesburg, Kentucky, works in the arts and in education to celebrate the culture of the people in Appalachia. Its program encompasses film, video, radio, theater, and music, and includes both recording and distribution. Appalshop has consistently developed leadership from within, and its board is made up entirely of inside directors. Almost all full-time employees with one year of experience at Appalshop serve on the board. This means that the various artistic operating divisions as well as the administrative staff are fully represented. Each operating division has a director who leads the division's decision-making in both administrative and artistic matters. With the help of a national advisory board, Appalshop recently raised funds for a \$1.6 million endowment and elected three trustees to manage it. Appalshop is recognized nationally for its organizational stability, for the quality of its work, and for its success as a community-based arts organization.

- At The Denver and New Orleans symphonies, musician-run organizational structures are being explored. In both cases, the musicians struggle with the perception that as artists they will not be able to manage their business affairs nor raise the large sums necessary to maintain a symphony orchestra. The efforts of these musicians have just begun, and they are still designing their structures. Given the problems of stability in the orchestra world, however, I find it significant that re-centering the organizations on the music and musicians is seen as a way to resolve some of the problems.

These and other alternatives deserve support and analysis so that many organizational forms can serve as examples. Many factors will influence the choice of an organizational structure including size of the organization, its location in an urban or rural setting, the character of its artistic work (producing versus presenting, for example), its place in the local/regional/national arts community, and the resources it has available. External communities, particularly funders, should be open to a wide variety of organizational forms. Rather than expecting all groups to conform to a single model, funders should help nonprofit arts organizations believe in their ability to find the best form for their specific circumstances.

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M.K. Wegmann is a consultant based in New Orleans who works primarily with small and medium-sized nonprofit arts organizations in the South. Her clients include, among others, organizations participating in the NEA's Advancement Program.

IF YOU FUND THE ARTS, YOU CAN FIGHT AIDS.

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FUNDERS CONCERNED ABOUT AIDS

Reading Recommended by Native Americans

Grantmakers in the Arts Newsletter asked several individuals from Native American communities, "What would you like arts grantmakers to be reading?"

- Chris Peters, Executive Director of the Seventh Generation Fund, and Winona LaDuke (see lead article in this issue) recommend two novels for their presentation of Native life and the ways that Native people survive: **Tracks** by Louise Erdrich, published in 1988 by Harper & Row, New York; and **Lakota Woman** by Mary Crow Dog, published in 1991 by Harper Perennial, New York.

Peters and LaDuke also recommend **The State of Native America: Genocide, Colonization, and Resistance** edited by M. Annette Jaimes and published in 1992 by South End Press, Boston. "This is a collection of essays that presents major issues in Indian country," Peters and LaDuke comment. "It is not 'fun' reading, but is important. Read it one essay at a time." Topics discussed include treaty rights and international status, demography, land and fishing rights, self-governance, identity, relationship to feminism, education, militarization, art and literature, "spiritual hucksterism," the case of Leonard Peltier, resource development and uranium contamination on reservations, religious freedom, and the socio-cultural implications of the Columbus quincentenary celebration. Contributors include Ward Churchill, Vine Deloria, Jr., Jimmie Durham, Marianna Guerrero, Theresa Halsey, Tom Holm, Evelyn Hu-DeHart, the Institute for National Progress, M. Annette Jaimes, Winona LaDuke, Phil Lane, Jr., John Mohawk, Glenn T. Morris, Jorge Noriega, Rebecca Robbins, Wendy Rose, Lenore Stiffarm, Jim Vander Wall, and DeLinda Wunder.

The last recommendation from Peters and LaDuke is **Wisdomkeepers: Meetings with Native American Spiritual Elders** by Steve Wall and Harvey Arden, with photographs by Wall. Published in 1990 by Beyond Words Publishing, Inc., Oregon, *Wisdomkeepers* "is a series of photographs and interviews with significant elders, or faith-keepers," says Peters, "who discuss their views on the world."

- Carla Roberts, Director of Atlatl, a national service organization for Native American arts located in Phoenix, began by recommending publications produced by Atlatl itself. **Submuloc Show/Columbus Wohs** is an exhibition catalog and a record of Native American responses to the Columbian quincentennial that includes photographs, artist statements, and biographies, as well as selected writings by Native American writers. Subtitled "A Visual Commentary on the Columbus Quincentennial from the Perspective of America's First People," the exhibition tours nationally until February 1994.

Atlatl publishes a report after each of its national meetings. Two issues of **Native Arts Network: A Special**

Report are available, one from 1986 and one from 1990. "In these reports, we take the pulse of the field," comments Roberts. "They give an overview of Native arts issues and concerns, broken down by region." These publications are available by contacting Atlatl at 402 W. Roosevelt, Phoenix, AZ 85003, 602-253-2731.

Roberts also recommends **The Conquest of Paradise: Christopher Columbus and the Columbian Legacy** by Kirkpatrick Sale. Roberts notes, "Sale takes an historical approach and uses original source materials to present a more balanced picture of Columbus." Published in 1990 by Plume, New York, *The Conquest of Paradise* is based on seven years of research and "offers a stark new portrayal of the Great Discoverer as a rootless, lonely man who never understood the new world he had discovered and never knew how to live with his fellow Europeans or the Indians he had conquered" (book jacket).

Further, Roberts recommends two books by Jack Weatherford — **Indian Givers: How the Indians of the Americas Transformed the World** and **Native Roots: How the Indians Enriched America**. In *Indian Givers*, Weatherford, an anthropologist at Macalaster College in St. Paul, presents the story of the ways that the cultural, social, and political practices of indigenous peoples in the Americas have transformed the way life is lived around the world. With *Native Roots*, Weatherford continues in a similar vein to show how "foreigners" to this continent "grafted European society, language, and culture onto an ancient stem." This "ancient stem," Weatherford believes, has been essential to the evolution of the trade, heritage, language, and culture of today's American society. *Indian Givers* was published in 1988 by Fawcett Columbine, New York; *Native Roots* was published in 1991 by Crown, New York.

- Randy Ross (board member of The Association of American Cultures, American Indian Telecommunication, and Rapid City Arts Council, and also President of the Black Hills Pow-wow Association) suggests several books and says, "These are a cross-section of readings from the historical past to contemporary political and social struggles in Indian Country." His recommendations include: **The Nations Within: The Past and Future of American Indian Sovereignty**, by Vine Deloria, Jr. and Clifford Lytle (Pantheon Books, New York, 1984); **God is Red**, also by Deloria, Jr. (Grosset & Dunlap, New York, 1973); **In the Spirit of Crazy Horse**, by Peter Matthiessen (Viking Press, New York, 1991); **The Broken Cord**, by Michael Dorris with a foreword by Louise Erdrich (Harper & Row, New York, 1989); **Bury My Heart at Wounded Knee**, by Dee Brown (Buccaneer Books, 1992); **The Sioux: Life and Customs of a Warrior Society**, by Royal B. Hassrick (University of Oklahoma Press, 1988); and **The Political Economy of the New Deal on the Pine Ridge and Rosebud Reservations** by Thomas Biolsi (University of Arizona Press, 1992).

Ross adds, "For a more academic perspective, the following publications of the American Indian Studies Center at

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News

Hurricane Andrew and the Arts Community

A Letter from Penelope McPhee, Program Officer for Arts & Culture, Knight Foundation

September 14, 1992

Knight Foundation is working with the Dade Community Foundation and the "We Will Rebuild" Task Force to inform national foundations about relief and rebuilding efforts and grant-making opportunities.

Several foundations have already made substantial grants — in most cases to the Red Cross — for immediate disaster relief. In addition to Knight Foundation, these include the Kresge Foundation, the Annenberg Fund, and The Pew Charitable Trusts.

These foundations and others, are now beginning to address the longer and much more arduous rebuilding effort in terms of their own program initiatives and priorities. Donors Forum of Miami is endeavoring to establish a clearinghouse of information on post-hurricane funding needs.

For those of us who live and work here, the challenge of rebuilding is formidable — almost overwhelming. Many of us are displaced persons ourselves, living in temporary quarters while we try to focus on the community's future. My own home was severely damaged — we're rebuilding and optimistically hope to be back home by Thanksgiving. Until this week, all of us have been focused universally on such basics as electricity, potable water, housing, and transportation.

All the photographs and television coverage you've seen can't do justice to the devastation. Driving through vast segments of our community evokes images of war-torn Beirut or napalmed villages in Vietnam. Imagine in America, the threat of a cholera epidemic, babies without diapers and formula, army roadblocks, and the constant buzz of military helicopters overhead.

Not surprisingly, with people living in tent cities and trying to salvage homes

and businesses, the attention to the arts has been minimal. Fortunately, the hurricane did not severely damage Miami Beach or downtown Miami. As a result, the Art Deco historic preservation district is intact and none of the major museums suffered significant damage. Dade County's nationally renowned Art in Public Places program was also extremely fortunate. A few pieces had minor damage. None were destroyed.

The southern part of Dade County and Homestead did not fare so well. One major theater sustained extensive damage. Numerous (nearly 100) historic sites were damaged — some demolished. The Historic Preservation Division of Dade County, under the direction of Margot Ammidown, immediately began to assess the historic sites and stabilize structures where possible. The National Trust for Historic Preservation has made an emergency grant to help protect structures from further damage. Funds will be needed to restore these sites.

The Lowe Art Museum at the University of Miami quickly set up a team of art conservators to staff a hotline and help collectors, galleries, and museums stabilize and repair damaged works of art. They need financial assistance to continue their work.

The damage to corporate art collections has not been assessed, but we know it's significant. Hopes have been expressed that a relief fund will be established to help restore some of these works.

Randy McAusland, Deputy Director of the NEA, made a site visit last week to assess damage. Sixty people from various arts organizations attended a meeting at which Randy announced that the NEA will make a \$60,000 emergency grant to the Dade County Cultural Affairs Council for regranteeing as needed, and he says that's just the beginning. He also mentioned that arts organizations who have received funds can increase their grants by 20 percent with relatively little difficulty.

Also, NEH is accepting proposals from affected groups for up to \$30,000 for archive-related projects.

I don't think anyone has yet done a comprehensive assessment of damage to individual artists' studios and

homes. More than 28 zip codes were severely affected, so we know many artists have suffered. Without phone service in many areas, it's hard to find many of these individuals.

We have a great deal of work and many challenges ahead of us. As a recent Miami Herald headline unabashedly stated: "WE NEED HELP!" Foundations are in a position not only to help a community rebuild, but to apply their resources and creativity to making it better than it was before. This is an opportunity to experiment with bold new ideas of community — from housing to jobs to social services to the arts. I hope some of you will share your ideas and means with us.

"Hurricane Andrew Relief Fund" for Greater Miami's Cultural Community

The Metro-Dade Cultural Affairs Council has announced the establishment of a "Hurricane Andrew Relief Fund" to help rebuild the area's cultural infrastructure damaged by the devastating storm last month. The Fund has been established by Metro-Dade County government so that the Council can provide fast and direct assistance to the thousands of artists and more than 600 nonprofit cultural organizations affected by the storm. The funds collected will be used for an array of recovery purposes: capital repairs and reconstruction of arts buildings such as performance halls, rehearsal spaces and exhibition facilities; survival grants to organizations whose contributions and ticket sales have come to a virtual standstill; financial assistance to individual artists who have lost their studios, equipment, materials and artwork; and arts outreach programs to the "tent cities," shelters, day care centers and schools, with special emphasis on alleviating the post-storm trauma of children and their families.

For more information contact the Metro Dade Cultural Affairs Council, 111 N.W. First Street, Suite 625, Miami, Florida, 33128.

Fund Created for Craft Artists Devastated by Hurricane Andrew

The Craft Emergency Relief Fund (CERF) has established a special fund

to assist craft artists in South Florida and Louisiana devastated by Hurricane Andrew. All of the money raised will be given to craftspeople rebuilding after the hurricane. For additional information, please write CERF, 1000 Connecticut Avenue, N.W., Suite 9, Washington, DC 20036, or call 413-625-9672.

The Craft Emergency Relief Fund (CERF) is a nonprofit tax exempt organization which provides immediate support to professional craftspeople suffering career threatening emergencies such as fire, theft, illness and natural disaster.

Arts Forward Fund Makes First Grants

In July, 1992, the Arts Forward Fund, a consortium of thirty-three private and corporate funders, announced the first grants in a two-year program intended to support projects that explore creative new approaches to the operation of New York City arts and cultural organizations. Thirty-six planning grants in amounts ranging between \$5,000 and \$25,000 were awarded to projects including collaborations in all five New York City boroughs and in all arts disciplines.

The purpose of the Arts Forward Fund is to provoke new thinking and new operational practices that offer promise of strengthening the viability of New York's arts organizations in today's critical financial climate.

Grant recipients represent a diversity of artistic disciplines, cultural groups and locales, and institutions with budgets ranging from less than \$50,000 to well over \$2 million. Of the organizations requesting grants, three came to the Fund with plans ready for the next stage and were provided implementation grants of between \$20,000 and \$50,000. Most of the implementation grants will follow next year.

Phase II of the program will begin in January 1993 when grantees' final reports on the planning projects will be reviewed by the Fund's grant review and selection committee. This committee is composed of representatives of all the participating foundations who wish to serve. Based on the reports and on interviews with representatives of selected projects, the

committee will award implementation grants in May 1993. Grantees will submit final reports on implementation projects by June 1994.

Throughout the entire period, the Arts Forward Fund process and projects will be evaluated by an outside consulting firm. In addition, final reports will be disseminated and one or two town meetings will be held. These meetings will involve representatives of the funding community, arts communities, project grantees, and other interested parties. The town meetings will provide an opportunity for discussion of the ideas and projects generated by the process, both those that are successful and those that do not work as planned.

Corporation for Public Broadcasting Reauthorized

On August 26, 1992, President Bush signed legislation that reauthorizes the Corporation for Public Broadcasting through 1996. The bill increases authorized federal funding to \$1.1 billion over the next three years, a 33% increase over the level of the 1989 appropriation. The newly authorized funds must be appropriated by Congress annually. The legislation, however, also introduces new content restrictions. Based on an amendment introduced by Robert Byrd (D-WV), the bill restricts "indecent broadcasting" to the hours between midnight and 6 a.m. If a station goes off the air at midnight, the restrictions end at 10 p.m. These restrictions apply to both public and commercial "over-the-air" broadcasts, although not to cable programming.

Two other amendments were also included: one, introduced by Senator Dole (R-KS) directs the Independent Television Service (ITVS) to distribute its funds with "geographical balance," and a second requires CPB to review national programs for "objectivity" and make efforts to correct bias if any is found.

Conservative members of the Senate had delayed action on CPB reauthorization for months claiming the content on PBS had a liberal slant. The 1992 Republican Party platform called for "sweeping reform" of CPB citing "blatant political bias" and calling it

"outrageous that taxpayers are now forced to underwrite this biased broadcasting through the Corporation for Public Broadcasting." The Democratic platform did not address public broadcasting.

In a news release of September 10, 1992, the National Campaign for Freedom of Expression described some of the recent attacks on public broadcasting. The release concluded by noting: "What is apparent from this new round of attacks is that public broadcasting is replacing the NEA as a primary target and fundraising tool for the religious right. In fact, the envelope sent out by [Rev. Donald] Wildmon attacking CPB had a headline which read, 'If you think the NEA wasted your tax dollars . . .'"

Planning a Critical Journal for the Crafts

In the spring 1992 issue of the *Wingspread Journal*, Jan Brooks Loyd reports on the first of several strategic planning sessions designed to plan and develop a critical journal for the crafts field. Loyd, an artist from North Carolina and director of the Critical Journal Planning Project, writes:

"Although growth in the marketplace, educational programs, professional organizations, and the aesthetic and technical achievements of crafts artists has been significant, research and an intellectual examination of the field have been lacking. This critical vacuum has contributed to a lack of awareness about the historical, social, artistic, and cultural influences that shape the crafts field."

The first planning session was held in October 1991 at Wingspread, a conference center in Racine, Wisconsin. A dozen people participated in the session including crafts artists, curators, and scholars from a planning team of more than sixty members who have been engaged in informal project discussions over the past several years. Two similar sessions are planned within the next year. The planning is a project of the John Michael Kohler Arts Center and has received support from the National Endowment for the Arts, Anne and Ronald Abramson, and The Keland Endowment Fund of The Johnson Foundation. Further

information can be obtained from Loyd at P.O. Box 264, Newell, NC 28126.

"The Artists in the Changing City"

For two days in late June 1992, the British American Arts Association (BAAA) sponsored an international conference in London devoted to the topic, "The Artists in the Changing City." The conference was the final activity in an eight-year-long project, "The Arts in the Changing City" that has sought to examine and promote the role of arts and culture as agents in urban revitalization.

With representation from throughout the United Kingdom and over fifteen countries, conference attendees had a wide variety of personal, cultural, and governmental experiences to communicate. Among the U.S. participants who addressed the conference were Ted Berger from the New York Foundation for the Arts, Seattle-based artist Buster Simpson, sociologist Richard Sennett, Ella King Torrey of the Pew Fellowships in the Arts, and Peter Sellars of the Los Angeles Festival.

The conference sought to highlight artists' contributions to the economic, social, and cultural health of cities. Speakers and panels considered a wide variety of outlets for artistic expression, and explored conditions in which artists can thrive and have the maximum impact on a city. Topics ranged from the very specific and physical, such as artists' studio and housing developments and the role they play in urban re-development; to Richard Sennett's concern over the shift in urban economies from producing centers to procuring centers and the impact this has had on artists, who, he asserted are key elements in a city's very existence. Filmmaker Kwesi Owusu gave a poetic description of the Caribbean community festival he helps produce annually in North London, and mused on why this event is not considered "art" in many circles.

A large number of the U.K. attendees were funders, including representatives of the newly created "arts boards," regionally-based organizations that function much like the U.S.'s state arts agencies, but are independent nonprofits structurally similar to regional arts organizations. Also

attending were private foundations interested in the arts, including well-established European philanthropies such as the Gulbenkian Foundation and the Princes Trust, as well as newly formed or re-organized foundations such as the London-based Artists Foundation and the Paul Hamlyn Foundation.

A publication is being prepared. For information, contact the BAAA at 116 Commercial Street, London E1NF, United Kingdom, (tel.) 017.247.5385 / (fax) 017.247.5256.

NEA Seeks Comment

Anne-Imelda Radice, Acting Chair of the National Endowment for the Arts, has asked for written comments on the topic of the NEA's reauthorization. Radice's letter, sent to more than 100 arts service organizations including Grantmakers in the Arts, states that, "Because reauthorization provides us with an opportunity to reevaluate both programs that we administer and the legislation that defines our purpose, we would like to know what issues your organization believes should be considered and hear your views on these issues." Radice suggests that written comments, however preliminary, could be forwarded to her. She also encourages participation at reauthorization hearings later this year. The Arts Endowment is located at 1100 Pennsylvania Avenue, N.W., Washington D.C. 20506.

Arts Censors of the Year

The American Civil Liberties Union has announced its 1992 Arts Censors of the Year awards. In observance of Banned Books week, the ACLU issued a press packet describing the people and organizations honored with this year's awards. Five government and three private arts censors were chosen for their role in helping to set the stage for what the ACLU characterizes as the U.S. "repressive climate." Among the lesser known recipients was the Maryland State Legislature's Frederick County Delegation, which reversed its plans to seek \$500,000 in state funding for a local arts center after the museum displayed a satiric, anti-Persian Gulf War painting. Catharine MacKinnon and Andrea Dworkin were cited for drafting and

advocating legislation that would allow lawsuits to ban sexually oriented entertainment, and would allow victims of sexual crimes to collect damages from the producers and distributors of such entertainment." For further information contact Jon Cummings at the ACLU, 212-944-9800.

Arts Wire Now Available

Arts Wire, a national computer-based news and communication network, is now available publicly. Arts Wire provides access to local, regional, and national perspectives through the use of a personal computer, connected via a modem, to existing telephone lines. Along with artists and staff members of arts organizations, a group of arts grantmakers have been among the first users of this new system.

Much of the information on Arts Wire is developed by people who are regularly engaged in gathering and disseminating arts-related news and ideas. Grantmakers in the Arts is one of a number of diverse groups who are in the process of establishing their own communication networks (called "interest groups") on Arts Wire. Other groups include the American Music Center, American Indian Telecommunications, Association of Hispanic Arts, Coalition of Community Cultural Centers in Chicago, a consortium of arts magazines, CraftNet, the Greater Philadelphia Cultural Alliance, the Literary Network, Middle Passage, National Alliance of Artists' Communities, National Association of Artists' Organizations, National Campaign for Freedom of Expression, National Institute of Art and Disabilities, National Performance Network, an interest group of state and regional arts agencies, and Visual AIDS.

Arts Wire is a program of the New York Foundation for the Arts. For information contact David Green at NYFA, 155 Avenue of the Americas, New York, NY 10013 or Arts Wire's Network Coordinator, Anna Couey, 1077 Treat Avenue, San Francisco, CA 94110. Both Sarah Lutman (The Bush Foundation), who is on Arts Wire's Executive Committee, and Anne Focke, Arts Wire's Director, will be at the GIA Conference in Phoenix, and will give informal demonstrations of the system to anyone interested.

Studies and Reports Received

The Lila Wallace-Reader's Digest Fund has issued two reports. The first, titled *Domestic Dance Touring*, includes a survey of the touring activities and expenses of 45 dance companies, as well as interviews with 58 representatives of presenters, dance companies, and funding organizations. The survey confirmed that the funding patterns that supported dance touring in the 1980s are changing, and reduced funding is affecting the ability of dance companies and presenters to maintain their commitment to touring. Dance touring on the whole is witnessing a significant reduction in activity, according to the Fund's report. Project consultants were William Keens and John Munger. Based on the research findings and recommendations, the Fund created the American Dance Touring Initiative, to be administered by Dance/USA. Copies of the Executive Summary or full report may be obtained from Dance/USA, 777 Fourteenth Street, N.W., Suite 540, Washington D.C. 20005. Dance/USA's telephone number is 202-628-0144.

A second study, with a report titled *Too Intrinsic for Renown*, investigated nonprofit community art schools in general, and members of the National Guild of Community Schools of the Arts in particular. The report describes these organizations as ones that "do not grant degrees, but do offer sequential instruction in music and other disciplines. They are open to all interested students, regardless of talent or ability to pay. Motivation and interest are the only prerequisites for participation." Among the needs that these schools expressed to consultants Richard Evans, Howard Klein, and Jane Delgado were improved or expanded facilities, faculty development, financial aid and scholarships, institutional strengthening, and new programmatic initiatives. The Fund responded with a new grants initiative, awarding \$3.2 million to nine schools throughout the U.S. Copies of the Executive Summary or the full report may be obtained from: National Guild of Community Schools of the Arts, 40 North Van Brant Street, Suite 32, P.O.

Box 8018, Englewood, New Jersey 07631, 201-871-3337.

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The President's Committee on the Arts and Humanities has issued three new reports. In *The Value of the Arts*, author Elizabeth Murfee attempts to explore and "show" evidence of the direct contributions and value of the arts to American society. Murfee's value statements include the following:

- Knowledge of the arts is a fundamental aspect of an educated person.
- The arts are an essential aspect of this nation's civic life.
- The power of cultural influences is increasingly important to international diplomacy and global business.
- The arts are integrally related to the U.S. economy and contribute to our nation's wealth, competitiveness, and growth.
- The arts are important "for their own sake," and quoting William Blake, "To see the World in a Grain of Sand, and a Heaven in a Wild Flower."

Arts grantmakers and other arts professionals may find this twenty-five page paper good reading. Each value statement is substantiated with several subsections of narrative presenting an effective case statement for the arts. The report's bibliography is also extensive.

National Endowment for the Humanities' Chair Lynne V. Cheney wrote *The Value of the Humanities*. This shorter document briefly summarizes the humanities as a vehicle for life-long learning, and describes the usefulness of the humanities in schools and in higher education.

Finally, *Shaping the New World Order: International Cultural Opportunities and the Private Sector*, contains the edited proceedings of an international cultural forum sponsored by the President's Committee and the Institute for International Education. The report's transcripts include talks by James Billington, Maya Angelou, Benno Schmit, among others, and by representatives of several foreign arts councils,

universities, and governments. Recommendations follow, suggesting that a variety of private sector initiatives are needed.

The President's Committee on the Arts and Humanities is located at 1100 Pennsylvania Avenue, N.W., Room 526, Washington D.C. 20506, 202-682-5409.

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The American Council for the Arts has issued a paper containing remarks by Dr. Franklin Murphy, chairman of both the National Gallery of Art and the Samuel H. Kress Foundation. Murphy's speech marked the fifth annual *Nancy Hanks Lecture on the Arts and Public Policy*, and was delivered at the National Gallery of Art in March 1992. Murphy calls for a compromise on issues confronting the National Endowment for the Arts. "First, we must stop insisting on moral absolutes in a public, political environment which by its very nature cannot deal with moral absolutes on so subjective a subject. Let's all calm down. Second, we must not forget that there are too many out there who think the arts are not very important and are peripheral to their lives and interest. Therefore, those of us who understand the importance of the arts in enriching the spirit must work with ever greater vigor to personally support the arts and communicate our strong belief in these matters to our elected representatives. We can with quiet, polite, and persistent logic more than match reactionary bombast. Third, I would ask my friends in the arts community to recognize that artistic freedom has never been at issue in the controversy. The expenditure of public funds has. Those who will condemn the Endowment if it doesn't make a certain few grants must be careful lest they sound just like those who will condemn it if it does. We are reaching the dangerous but familiar point where the misguided on both sides of an issue have taken up what is, in essence, the same chant. Fourth, and most important of all, the National Council and the chairman and his staff must not fear to exert their fiduciary responsibility, not only to support traditional art forms, but also to encourage experimentation at the cutting edge. But I urge them to reconsider the use of

public finds to support art that is overwhelmingly offensive to the mores of a large majority of the citizenry, else such support bring the whole temple down."

Copies of the ten-page address can be obtained for \$3 each from the ACA, One East 53rd Street, Department NH, New York, New York 10019.

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Funders Concerned about AIDS, an affinity group of the Council on Foundations, has issued a **Public Policy Casebook**. This guide presents the experiences of grantmakers who have been involved in efforts to affect public policy relating to AIDS, and provides advice about how to start making policy grants. Case studies include four collaborative funding programs, such as the Minnesota AIDS Funding Consortium and the AIDS Task Force of Northern California Grantmakers, as well as programs of individual funders including the Rockefeller Brothers Fund, the George Gund Foundation, and the New York Community Trust. Grantmakers who are looking for examples of program approaches will find this report very useful. It can be obtained from Funders Concerned about AIDS, 310 Madison Avenue, Suite 1630, New York, New York 10017.

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The Association of Art Museum Directors has published **Different Voices: A Social, Cultural, and Historical Framework for Change in the American Art Museum**. Drawn from the proceedings of two AAMD conferences held in 1990 and 1991, the book includes essays by seven leading critics and cultural historians such as Henry Louis Gates, Jr., Marcia Tucker, Amalia Mesa Bains, James Clifford, and Tomás Ibarra-Frausto. The purpose of the conferences was "to articulate, for the benefit of our membership, current ideas and process in art historical scholarship and options for institutional engagement in a clearly more ethnically diverse and culturally challenging age." *Different Voices* is a well-written and interesting book. It can be ordered from the AAMD, 41 East 65th Street, New York, New York 10021. The cost is \$15.00 plus \$2.50 for postage.

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An organizational case history of **Festival 2000** is available from the San Francisco Foundation. In October 1990, a large festival featuring specially commissioned performances and exhibitions with diverse cultural roots was staged in San Francisco. This event, titled "Festival 2000," was an ambitious attempt to engage artists representative of many ethnicities and regions in the development of new works that would together define the contemporary meaning of "multicultural." Although the Festival succeeded in generating many noteworthy works of art, it encountered a fatal cash crisis in its first week of production and soon thereafter declared bankruptcy. Within San Francisco's arts community, as well as the nation's broader arts environment, the Festival's demise set off a debate on issues of racism, government support of the arts, the significance of multicultural art, and the competence of critics to evaluate art derived from diverse cultures.

A few months after the Festival's termination, a group of twenty-four Bay Area artists and arts leaders met to consider its implications. One product of this ad hoc group was a decision to commission an organizational case history of Festival 2000. Funding was provided by The San Francisco Foundation and The Pew Charitable Trusts, and Richard Linzer and Associates of Seattle was engaged to produce a report examining the full range of internal and external factors leading to the bankruptcy. Copies of this report are now available, at no cost, by contacting Juan Dominguez, The San Francisco Foundation, 685 Market Street, Suite 910, San Francisco, CA 94105.

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As we go to press, the Southern Arts Federation (SAF) is publishing **National Educational Goals and the Arts**, proceedings from a conference held in February 1992. Subtitled "Forging a Partnership for Education Reform," the conference brought together approximately 200 advocates and policy makers from a fifteen-state region including state legislators and representatives from both state arts

agencies and state education organizations. The conference had its beginnings in 1988 when the Southern Regional Education Board published "Goals for Education: Challenge 2000," a blueprint for improving education in the South. Although recognized as important, the arts were not included in the goals primarily because no consensus existed as to what constituted arts education. To address this need, an Arts Education Task Force was formed through the efforts of SAF, and by early 1991 "A Southern Vision for Arts Education" was produced. This statement of goals begins:

"For the past decade — and longer — the battle cry has been that our education systems have failed our children, our country, and our future. We in the South are planning to make monumental and far-reaching decisions about our children and their future. The type of citizens we raise and nurture will depend upon the scope and breadth of their education. The next generation of citizens must have an understanding of the world's cultures and therefore needs an arts education as part of its basic education."

The February conference was organized by the SAF to promote the goals, objectives, and strategies of this vision statement and to advocate its support, adoption, and endorsement from arts and education organizations throughout the South. For copies of both "A Southern Vision for Arts Education" and the conference proceedings contact the SAF, 1293 Peachtree Street, N.E., Suite 500, Atlanta, Georgia 30309, 404-874-7244.

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The National Endowment for the Arts is making available papers that resulted from a conference titled, "**Arts and Education: A Partnership Agenda**," held in March 1992. The introduction to the nine-page document states that it is "a synthesis of the work done by nearly 200 people over two and a half days. It is . . . a set of strategies and tasks for the field to pursue by building on the work begun by the conference participants." The conference was sponsored by the National Endowment for the Arts, the Getty Center for Education in the Arts, the National PTA, the John

F. Kennedy Center for the Performing Arts, and Binney & Smith, Inc. For copies, contact the NEA's Arts in Education Program, 1100 Pennsylvania Avenue, N.W., Washington D.C. 20506, 202-682-5630.

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In early 1993, the John D. and Catherine T. MacArthur Foundation will release a report titled, **playing Diaghilev: A Study for the MacArthur Foundation on Selective Support for the Originating Artist**. Written by Richard Evans and commissioned in 1991 by the Foundation's Fellows Program, the report focuses on mechanisms that exist to support originating artists in the United States, with a particular emphasis on the methods of selection. The report explores the workings of other fellowship programs, both public and private, that support originating artists, to provide a context for an analysis of the MacArthur Fellows Program. In turn, to provide a wider context for the discussion of fellowship programs, the study also considers a number of other ways that individual artists are supported including the role and practices of artists' communities, and the activities of a selected number of organizations providing services to artists. The report also reviews the policies and practices of major foundations that have national programs in the arts.

"The angle of inquiry," Evans writes, "is aimed at elucidating, from the complex tangle of procedures, the level and nature of support in recent years (and that planned in the future) for the originating artist. At the end some formal conclusions and recommendations are given on the structure and development of support for the originating artist, and the design of artists' fellowships in particular." Evans also states that although its original audience was the Fellows Program, the 150 page report should be of interest to those running or contemplating artist fellowship programs, other funders, and those involved in a variety of ways with supporting individual artists. Inquiries should be directed to Paul Shullenberger, The Fellows Program, MacArthur Foundation, 140 South Dearborn Street, Chicago, IL 60603.

People Changing Jobs

Ben Cameron left his position as Director of the NEA Theater Program to become Director of the New Century Program for the Theater Communications Group.

Jessica Chao has been promoted to Vice President for the Lila Wallace-Reader's Digest Fund. Formerly, Chao was the Fund's Program Director.

Derek Gordon became Director of Education for the John F. Kennedy Center for the Performing Arts on July 15, 1992. Before taking this position, Gordon had been Executive Director of the Pennsylvania Council on the Arts.

Renée Hayes is the new Fellow in Arts and Humanities at the San Francisco Foundation. Hayes' background is in gospel and jazz singing, and she will be with the foundation for one year.

Susan Lubowsky has left her position as Director of the NEA Visual Art Program to become the Director of the Southeastern Center for Contemporary Art (SECCA) in Winston-Salem, North Carolina. **Rosilyn Alter** has been hired to replace Lubowsky. Most recently, Alter served as director of Houston's Blaffer Foundation. She has also been the curator of Italian art and collection research at the John and Mable Ringling Museum of Art in Sarasota, Florida.

David O'Fallon has left his position as Director of the NEA's Arts in Education Program to work with James D. Wolfensohn, Chairman of the Kennedy Center. In September 1992, O'Fallon became staff director of the design phase of a new national partnership for arts in education.

Holly Sidford has been hired Program Director for the Lila Wallace-Reader's Digest Fund, effective September 1, 1992. Sidford's previous position was as Executive Director of the New England Foundation for the Arts.

Christine Vincent was appointed Program Officer in the Ford Foundation's Education and Culture Program, effective

September 1, 1992. She is responsible for arts activity within the program. Before taking this position, Vincent was the principal in a private consulting firm, Community & Cultural Resource Development. In this capacity, her projects included, among others, "Building Community: A Symposium Exploring the Role of the Arts in the Community-Based Revitalization of Chicago's Neighborhoods" and a feasibility study for a national Cultural Facilities Development Fund.

Nancy Young has been hired by the Walter & Elise Haas Fund in a new position as Program Officer specializing in the arts. Young was formerly Associate Director of the Business Arts Council of the San Francisco Chamber of Commerce, and has held management positions with the Center for the Arts at Yerba Buena Gardens in San Francisco and with the East West Center in Hawaii.

Reading Recommended By

(continued from page 12)

UCLA are possibilities:" **Community-based Research: A Handbook for Native Americans**, by Susan Guyette (1983); **Preserving Traditional Arts: A Toolkit for Native American Communities**, by Susan Dyal (1985); and **American Indian Policy and Cultural Values: Conflict & Accommodation**, edited by Jennie R. Joe (1987); and **What Can Tribes Do?: Strategies and Institutions in American Indian Economic Development**, edited by Dr. Stephen Cornell and Joseph Kalt.

Finally, Ross highly recommends **Indian Country Today** (previously named *The Lakota Times*). *Indian Country Today* is a weekly newspaper with editorial and corporate headquarters in Rapid City, South Dakota. Its publisher and chairman is Tim Gaigo. The newspaper's address is 1920 Lombardy Drive, Rapid City, South Dakota 57701, 605-341-0011. Out-of-state subscriptions cost \$38 per year.

News from Grantmakers in the Arts

An Invitation

Fiona Ellis, Assistant Director (Arts) of the Gulbenkian Foundation (United Kingdom Branch) extends an informal invitation to members of Grantmakers in the Arts who plan to visit London. Grantmakers in the U.K. are very interested in sharing experiences with their counterparts in the United States. Ellis coordinates the activities of a small group of U.K. funders who manage arts programs, and encourages you to contact her if your plans take you to London. She will be happy to arrange one of their Special Interest group meetings around your visit. Ellis can be reached at the Gulbenkian Foundation, 98 Portland Place, London W1N 4ET, telephone: 071-636 5313, fax: 071-636 2948.

Arts Benchmark Study

Grantmakers in the Arts has contracted with The Foundation Center to publish an Arts Benchmark Study on foundation and corporate giving to the arts. The second phase of the study, a compilation and analysis of survey data on foundation and corporate funding of the arts, has been completed. Preliminary survey findings were published in May of 1992, and responses from the field were sought to responsibly interpret the results. The final and complete analysis of the survey findings should enable readers of the study to gain a broader understanding of recent trends in arts funding. It will also shed light on the relationship between nonprofit arts organizations and the funding sources on which they depend.

Survey questionnaires were sent to 498 grantmakers with a special interest in the arts, and to 316 arts organizations. Among the grantmakers, 182 or 37% returned usable responses. Among the arts organizations, 133 or 43% returned usable responses. Both The Foundation Center and Grantmakers in the Arts were pleased with the rate of return.

In general, the survey findings did not reveal a vast gulf between arts organizations and their funders on the subjects of the survey. Grantmakers and their beneficiaries agree more often than not on such issues as types of support most needed, criticisms of grantmaker policies, and the fields of artistic endeavor most underfunded today. There are some distinguishing differences such as the relative importance of funding artistic salaries versus long range planning (grant seekers prioritize the former, grantmakers the latter).

When asked to identify the most serious criticisms of grantmaker policies, well over half the funders and the arts groups cited the same two factors: an imbalance in grants, favoring larger, more established groups; and an overemphasis on funding new programs rather than basic support. More of the arts groups chose the second; more of the funders chose the first. Not surprisingly, and overwhelmingly, the most critical need of nonprofit groups today is unrestricted operating support, cited by 61% of the grantmakers and 92% of the surveyed grantees. Arts groups then listed endowment, administrative and artistic salaries, and internships as being other critical needs. Grantmakers listed instead audience development, long range and strategic planning, endowment, and the needs of individual artists.

Despite concern for increased competition for funds between the arts and other fields, two-thirds of the responding grantmakers said they expected their arts grants to remain steady as a portion of overall grants for the next five years. However, among company-sponsored foundations, only 55% said arts grants would hold steady; and among corporate giving programs, companies that do not use foundations to dispense grants, a minority (44%) said arts grants would remain the same, while an equal number said arts grants would drop.

The Foundation Center is now completing the recoding, review, and data

processing of 1983 and 1986 arts grants in order to align them with the Center's new grants classification system and the National Taxonomy for Exempt Entities subject/organizational codes. The Center is also recoding, reviewing, and data processing 1989 arts grants to expand the types of support codes. Arts grants lists from major corporate funders have been solicited in order to responsibly offer information about that large field of grantmaking. The Center is continuing its preparation and expansion of grantmaker profiles for the benchmark study, and is designing an interview format for case studies of arts funders that have undergone significant change in funding policies over the past two years.

The Arts Benchmark Advisory Committee met October 1, 1992, at The Foundation Center in New York City. Among other agenda items, the Committee reviewed a revised draft of the survey results chapter and examined preliminary findings on arts giving trends based upon the grants analysis for the years of 1983, 1986 and 1989.

Grantmakers in the Arts Newsletter

Autumn 1992, Volume 3, Number 3
© 1992 Grantmakers in the Arts
Consulting Editor, Anne Focke

The newsletter is published twice a year. The next deadline will be January 15, 1993. News items will be edited and included in the newsletter on a space-available basis. Send submissions to:

Sarah Lutman, GIA Newsletter Committee, c/o The Bush Foundation, E-900 First National Bank Bldg., St. Paul, MN 55101.

Grantmakers in the Arts (GIA) is a national membership organization of primarily private sector grantmakers interested in the arts and arts-related activities. GIA's purpose is to strengthen arts philanthropy and its role in contributing to a supportive environment for the arts nationwide. GIA is incorporated as a nonprofit 501(c)(3) organization and is an affinity group of the Council on Foundations.

Grantmakers in the Arts, Ella King Torrey, President, c/o Pew Fellowships in the Arts, The University of the Arts, 250 S. Broad Street, Suite 400, Philadelphia, PA 19102.

Join Grantmakers in the Arts

Members of Grantmakers in the Arts (GIA) enjoy the following benefits:

- Preferential registration and reduced fees to annual conferences and other GIA programs,
- Exclusive subscription to the GIA newsletter,
- Reduced rates for GIA-sponsored publications,
- Access to reports generated by member organizations,
- Membership directory,
- Voting privileges at the GIA annual meeting.

There are two categories of membership: *institutional* and *affiliate*. All memberships are open to both staff and trustees. *Institutional membership* is open to private foundations, community foundations, corporate giving programs, and nonprofit cultural organizations whose primary activity is grantmaking. *Affiliate membership* is open to individuals active in the arts funding field whose organizations are not eligible for institutional membership, primarily public sector funders. All benefits and privileges of member-

ship are available to affiliate members with the exception of voting rights at the annual meetings.

Annual fees for institutional members are based on a current year arts grants budget and range from \$100 to \$500. Annual fees for affiliate members are \$50. Membership forms are available from the Membership Committee Chair, Myra Millinger, at the Flinn Foundation, 602-274-9000.

A Reminder

If you are eligible to be an institutional or affiliate member of GIA and have not yet joined, this may be the last issue of the newsletter you receive. Don't forget, since a single institutional membership may be extended to as many as ten individuals, members may add these names to the newsletter's mailing list. With a GIA membership, your trustees, staff, and colleagues could have the opportunity to stay abreast of the news and ideas in upcoming issues. Join today to assure receipt of the next issue.

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