

Baskets and Ballet



Courtesy N. C. Office of Folklife Programs

Making Arts Policy in North Carolina

by Michael Matros and Lyman Collins

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

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

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

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

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

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

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

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

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

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

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

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

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

Executive Branch Support

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

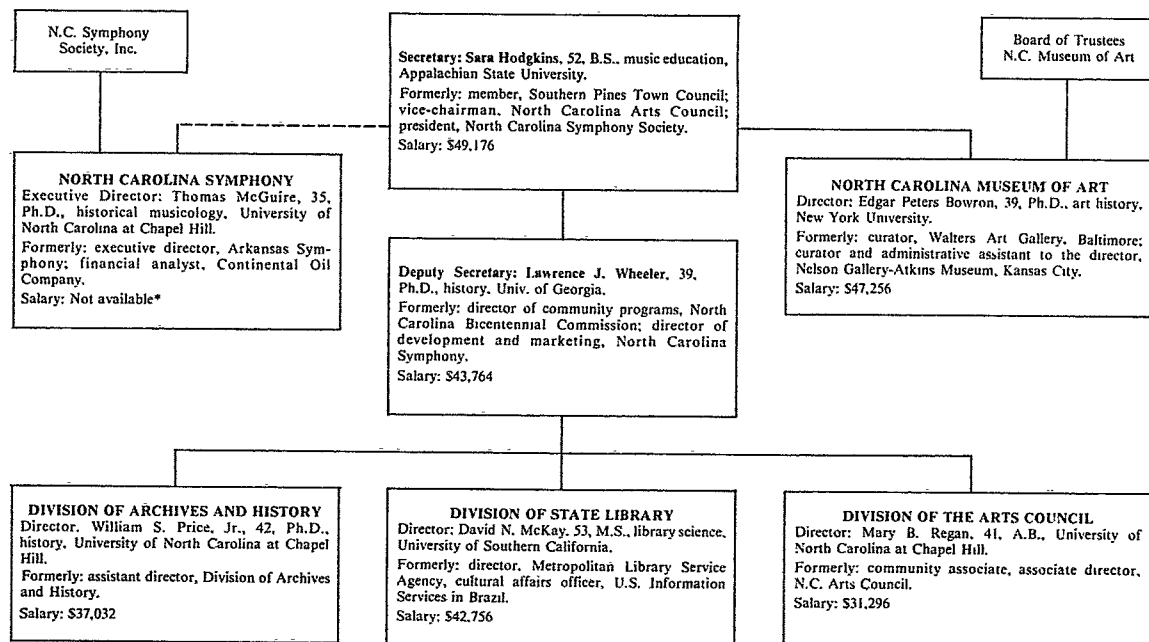
programs within the Department of Public Instruction (see articles, page 53 and 48). The secretary of Cultural Resources, as the chart shows, also has responsibility for the Division of Archives and History (archaeology and historic preservation, archives and records, historic sites and publications,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

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

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

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

DEPARTMENT OF CULTURAL RESOURCES



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

Sections:
Information Services
Public Library Development
Special Services
Technical Services

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

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



Antonio Canova's *George Washington*

Symphony musicians are under contract to the Symphony Society.

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

Legislative Branch Support

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

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

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

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

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

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

Conclusion

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

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

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

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

Landmark Dates in the Arts in North Carolina

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

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

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

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

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

FOOTNOTES

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

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

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

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

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



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

Michael Matro

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

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

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

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

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

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

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

Division of Archives and History

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

Division of State Library

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

Secretary's Office

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