

program, including a list of the award winners.

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

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

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

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

What Do Artists Want?

by Wallace Kaufman

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

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

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

companies would not be forced to produce for expenses only.

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

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

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

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

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

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

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

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

Folklife Section—Total Grants: \$7,000

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

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

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

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

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

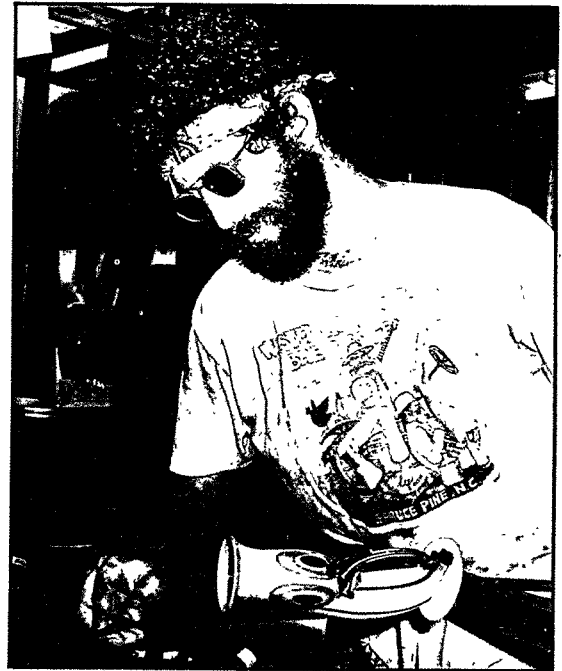
9. *Music/Dance Grants.* Provides basic operating support to music/dance organizations which serve at least a region of the state and have

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

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

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

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



Ben Levin, Courtesy N.C. Arts Council

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

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