

Financial Support for Individual Artists in the United States

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Abstract

Financial assistance for working artists continues to be a controversial topic in the US, shadowing the “arms length” practice of public assistance for the arts in America. Similar to many other developed nations, the US produces more artists than it can support. The National Endowment for the Arts in 1995 ceased funding most individual artists following a series of controversial arts grants. The arts community was deeply concerned that the NEA precedent, both practically and symbolically, would exacerbate the precarious situation of practicing artists. Yet, no data existed on monies actually provided for practicing artists. The NEA commissioned the undertaking, resulting in this report, *Financial Support for Individual Artists in the United States (2003)*.

Data on financial support for artists was obtained from a number of sources including: local, state and regional arts agencies, foundations, and the NEA. Other sources of support included artists' colonies, unions, and other public agencies and not-for-profit institutions. In addition, the value of

non-monetary assistance to artists such as tax benefits for cultural districts, free exhibition and performance space, subsidized housing and studio space, reduced health benefits and insurance, are indirect forms of support that have a monetary value in the savings they afford for artists.

Knowledge of the extent of monetary support for individual artists is only one factor in assessing the effectiveness in supporting for artists' careers and the nation's capacity to enhance creative artistic output, both of which are addressed in the report.

Keywords

Artists, Financial Assistance, National Endowment for the Arts, State Arts Agencies, Local Arts Agencies, Foundations

Section 1: Executive Summary

This study was commissioned by the National Endowment for the Arts (NEA) in order to assess financial support for individual artists.¹ Financial support for artists comes from a variety of sources, public and private, direct and indirect. This study is based on information already maintained over time on direct, monetary funding for individual artists from known sources of financial assistance, in particular:

- Federal support for individual artists
- Public support for individual artists by state, regional levels, and local governments
- Foundation support for individual artists
- Support for individual artists from service and trade organizations, and
- Financial assistance from artists' residencies

Information on approximately ten years of support for individual artists (1990-2000) has been maintained by the NEA, state and local arts agencies, and foundations, and has allowed us to track trends, gross amounts, and other factors related to funding for artists. Data was available for only three years on individual artist from regional arts agencies (1998-2000.) There was no comprehensive data on financial assistance from service and trade organizations or artists' residencies. For these sources, we used discrete samples, examples, and/or created small samples to arrive at a sense of how they might contribute to artists' financial assistance.

Significant funding for artists comes from other sources and by other means than direct financial aid. However, it is primarily anecdotal and/or not tallied in a manner that would allow us to assess it uniformly. For example, one of the largest sources of monetary assistance for individual artists is undoubtedly re-granting from cultural, educational, and other institutions to artists. Such an assessment would require a study of its own, and was well beyond the scope of this overview.

In 1999/2000 we found that the combination of public arts agencies and foundations amounted to approximately \$214,566 Million in direct monies to individual artists. Local arts agencies gave most in this capacity, followed by foundations, then state arts agencies, then regional arts associations, and lastly, the National Endowment in the Arts. NEA direct funding to individual artist experienced a significant drop resulting from a congressional policy shift in 1995 that ceased direct NEA funding for most individual artists. Contrarily, funding for artists increased over the same time period on the part of state and local agencies and foundations. However, 40% of the NEA budget is given directly to the states, some of which undoubtedly gets passed on to individual artists, and other funds for individuals are given under the auspices of arts in education programs that do not appear as direct giving to individuals.

Table 1
Direct Monetary Funding for Individual Artists, 1999/2000*

Source	Total Monetary Value
Local Arts Agencies	\$147,300,000
Foundations	\$56,700,000
State Arts Agencies	\$8,800,000
National Endowment for the Arts	\$1,000,000
Regional Arts Agencies	\$756,000
Total	\$214,566,000

**NEA and Regional Arts Agency data was for 2000, Foundation and Locals from 1999*

***Local Arts Agency data is an estimate from a sub-sample of 1200 organizations*

The meaning of this overall number remains unclear. What would be considered “adequate direct financial support” for American artists? Is \$214 million a substantial or insubstantial amount? How elevated would this figure be if other sources of direct and indirect financial assistance were included? If looked at in terms of the 2.5 million artists in the 2001 population, as measured by the Current Population Survey and supported by the NEA, it averages approximately \$100. per artist in 1999/2000, but this is a distortion of true funding patterns.

Knowledge of direct financial aid is only one piece of information in the larger tableau of knowing and assessing how we as a nation support working artists. We need to identify the wide range of financial support for artists and information on career paths and patterns of employment. The effect of funding and other forms of assistance at various stages of an artist’s career is needed to fully comprehend what support is needed and when it is most effective.

Section 2: Introduction

The extent to which a society supports artistic creativity can be called its “creative infrastructure” (Endnote 1). Numerous public and private policies and practices, such as copyright protections, tax incentives, fellowships, commissions, grants, free studio space, subsidized housing effect the maintenance, enhancement and possibility of artistic endeavors in a host of art forms, and together constitute our “creative infrastructure” (Cherbo/Wyszomirski 2002). The variety of ways various nations and societies structure possibilities for artistic creativity are widespread (See Bakke, 1994).

Artists are the bedrock of the “creative infrastructure.” Yet, national concerns with strengthening the nonprofit arts community in American have focused on establishing stable artistic organizations, promoting arts education, access, and national participation in the nonprofit arts. Often this has been at the expense of the understanding the careers and needs of practicing individual artists.

Wildflowers may spring up unsupported, but cannot mature nor proliferate without fertile grounds. The same is true of artistic activities. Individuals will not aspire to pursue careers in the arts if the environment hostile to their survival. An artistically vital society requires concerted attention to its “creative infrastructure” -- how it aids and hinders the development of its artists.

Creative work, by its inherent nature, is never rote or formulaic. Most artistic endeavors require germination. Artistic research and development is time consuming and expensive. Often initial efforts do not resonate with their intended audience or client. Many artistic efforts “fail” or return to the drawing board to be reworked. Some are latent, and find their audience in later years.

Art tends to be a precarious vocation. Our society seems to attract and train more artistic aspirants than it can support in viable careers. According to 2001 data from the Current Population Survey that used a broad definition of artists that included 11 occupational categories, the NEA found that within the week the survey was conducted, of the 2.5 million individuals who identified themselves as artists, 2.1 million held primary jobs as artists, 315,000 held secondary jobs as artists, and 88,000 were unemployed (*How Many Artists Are There*, National Endowment for the Arts, 2001). Many artists support themselves from income derived from arts-related and/ or non-arts jobs. Many rely on a spouse to assist in creating a livelihood (Alper and Galligan 1997). Unlike the career paths of doctors and lawyers, pre professional career lines for many of the arts are dimly lit. Assistance in finding jobs, financing and other support is scattered and not readily available.

By most accounts, the artistic workforce in the US has expanded rapidly over the years. Using NEA categories for “artists” plus workers that would be included in the larger “cultural industries” Alper, Galligan and Wassall found that between 1948 and 1998, the number of artists in the US labor force grew at a rate roughly two and a half times faster than all other professional workers (2000). In 1940, artists constituted only .74% of the labor force; by 1998, they were 1.47 per cent.

In 2001, artists represented 1.55% of the civilian labor force and 10% of the professional labor force. These numbers belie the symbolic value and extraordinary media attention garner by many working artists, especially the superstars. The “Winner Takes All” (Frank and Cook, 1995) seems to be the pattern; a handful of artists attain prominence and earning prowess while the majority eke out a living by combining artistic pursuits with other vocations.

In 1995 the National Endowment for the Arts ceased funding most individual artists, retaining only limited grants for writers, musicians, and folk and traditional artists. A series of controversial grants and the rise of a conservative majority contributed to a negative attitude toward the NEA resulting in a congressional ban on grants to most individual artists. The arts community became deeply concerned about this precedent and the future welfare of practicing artists. In response, a consortium of foundations hired Anne Focke in 1995 to conceptualize the concept of support for artists and track its various streams. Focke came to the conclusion that ample sources of assistance for artists existed and predicted that the foundation community would fill in voids left by the withdrawal of the NEA (Focke, 1996).

Despite Focke’s study, leanings in the arts community are towards the belief that our artistic creators suffer from lack of support, financial and other. For instance, The Alliance of Artists Communities convened a symposium in 1996 entitled, *American Creativity at Risk*, and devised a *Blueprint for Action* meant “...to restore creativity as a priority in public policy, cultural philanthropy, and education” (Alliance for Artists Communities, 1996, p.1). A consortium of foundations established, Creative Capital, following the cessation of NEA funding, a foundation designed to support cutting edge artists and ensembles. An editorial in the New York Times in December, 2002 by Raymond J. Leary, a member of the National Council on the Arts from 1982-1988, suggested to Dana Gioia, Bush’s then nominee for chairperson of the NEA, that he should work to reinstate funding for individual artists. On the other hand, Richard Florida

in *The Rise of the Creative Class* (Florida, 2002), suggested that American society is becoming more supportive of creativity in general. Using a host of data, he attempted to show that increasingly creativity in general is becoming a dominant way of life in America. The Urban Institute is completing a study of support structures for artists in 9 cities and rural areas throughout the United States. In conjunction with the New York Foundation for the Art, they have established a database that lists sources of assistance for artists in many disciplines (www.nyfa.org). They have established a 6-pronged framework that constitutes the support system for individual artists which includes: Training/Professional Development; Material Supports; Markets/Demand; Information and Policy; Validation; and Community/Networks. The study was recently released in fall, 2003 and is expected to add significantly to the dialogue on how the Nation is supporting creative artists.

Many questions need to be answered about support for artists and artists' careers and societal supply and demand for artists' products before we can speak factually about our "creative infrastructure" and forge responsible policy recommendations (Endnote 2).

Section 3: Methodological Considerations

Defining who is to be identified as "an artist", what constitutes "support for artists", and identifying "sources of support" for artists, are initial starting points, albeit primarily intellectual and methodological exercises as this study relied on already collected data. Regardless, conceptual clarity is always a necessary research ingredient and a guide for future research.

A considerable range of opinions and methodologies is used to describe who is included and what is actually meant by an individual artist. No one qualifier is agreed upon or used by all (Galligan and Alper, p. 172). The US census tracks vocations by self-defined occupational categories. Individual researchers then select those categories they feel fall within the rubric of artist, a selection that has varied among researchers. The National Endowment for the Arts has chosen to report on artists in a fairly traditional, but broad manner including: actors and directors; announcers; architects; post-secondary school teachers; authors; dancers; musicians and composers; painters, sculptors, craft artists and printmakers; photographers; and all other artists not elsewhere classified ("nec") as artists, those artists who do not easily fit into any other artistic category including acrobats, circus performers, puppeteers, etc...

Some researchers use an even broader definition of "artist" based on the growing notion of the "cultural industry" or "cultural sector" which includes television, film, new media and Internet workers (Endnote 3).

UNESCO uses creativity as its root distinction. It defines artists as "...any person who creates or gives creative expression to, as an artist, or recreates works of art, who considers his (sic) artistic creation to be an essential part of his life, who contributes in this way to the development of art and culture and who is or asks to be recognized as an artists, whether he is bound by any relation of employment or association (UNESCO, 1985, 5).

Problems exist with all definitions and means of counting artists. For example, the US Census both over and undercounts artists (Galligan and Alper, 2000, 173). For example, dog groomers, tattoo artists and palm readers fall under the category "artist nec", which are marginal "arts" vocations. Furthermore, the Census only recognizes the occupational activity where the individual spent the most time during the survey week.

Many artists work more than one job or are unemployed periodically. Some who would be counted as “artists” such as seasonal musicians or actors during another time frame when they are working might be counted as part of another occupational group (Alper and Wassall, 2001).

Support for individual artists can take a number of forms. It can be:

- Financial assistance such as grants, fellowships, scholarships, commissions,
- Artists residencies; travel, exhibition funds
- Informational such as providing job listings, directories for grants, colleagues, in kind and web services
- Career and business training such as seminars, symposiums
- Living assistance such as subsidized housing, studio or rehearsal space, benefits like health care, insurance, retirement plans
- Other public benefits such as cultural districts, tax incentives such as re-sale discounts on art works, elimination of sales tax on art works purchases
- Honorific support such as public recognition, awards, reviews, articles

Many forms of assistance constitute indirect financial aid such as subsidized housing, reduced health care benefits, and the elimination of sales tax on artists’ works, studio rentals in cultural districts, among others. Ideally, forms of indirect financial assistance should be factored into the equation when assessing financial support for artists. Such a task, however, was beyond the scope of this report.

Sources of support for individual artists can be:

- Public arts agencies and other departments and governmental agencies (federal, state, regional, local)
- Private individuals
- Foundations (public, private, community, family)
- Other institutions (cultural, community, religious, educational, presenting)
- Service, trade associations and unions
- Artists residencies (national and international)

This study was based on financial assistance for artists collected by:

- The National Endowment for the Arts (NEA)
- Reported information from other federal departments and agencies collected from their web sites
- The National Assembly of State Arts Agencies (NASAA)
- Americans for the Arts (AFTA) study of local arts agencies (LAA)
- The Foundation Center
- The Alliance of Artists’ Communities (AAC)
- A sub-sample of national arts service organizations taken from, The Associational Infrastructure of the Arts and Culture (Wyszomirski and Cherbo, 2001)

Secondary analysis depends on pre-existing work that has its limitations. Comparability is one issue. Each data source defined artists and categories of support somewhat differently. For example, NASAA, AFTA and The Foundation Center asked their respective constituents whether they funded individual artists without giving strict definitional guidelines. The NEA and NASAA did not include monies for arts learning opportunities for artists in their tally of funding, while the Foundation Center and AFTA’s study of local arts agencies included monies for educational work. Regardless of methodological differences, these sources, along with the newly created NYFA website,

represent the limited number of existing repositories of information on funding for individual artists in American.

Sources of funding are available for individual artists that this study was not able to tap. As noted, a calculation of the financial value of indirect sources was beyond our means. There was limited data on artists' residencies, and support for individual artists among service and trade associations. As such, we used spotty financial data available at AAC and created a sub-sample of national arts associations to get a sense of what financial assistance to individual artists might come from both of these sources.

We also used a sub-sample to create a profile of funding on the part of Local Arts Agencies. Based on a study done in 2002 by Americans for the Arts, we projected estimates of local support nationally (Davidson, 2000).

Non-arts public agencies and departments in all levels of government give monies to artists. While we attempted to assess what might exist at the federal level, it was beyond our means to do so for state and local governments. A recent study, *National and Local Profiles of Support*, clearly indicated that funding for the arts, including individual artists, comes from many non-arts public agencies and departments -- sources that have thus far been overlooked when calculating national support for the arts (Wyszomirski and Cohen, 2002).

Substantial funding for individual artists comes from monies given to cultural, education, religious, presenting, community and other organizations that is then re-granted to artists and ensembles. Unfortunately, there exists no comprehensive data on re-granting which is probably an extensive source of monies to individual artists.

Clearly, there are methodological issues and missing sources in this overview of financial assistance to individual artists. An assessment of how and whether we as a nation support artists needs serious discussion. Sources other than financial support must be included. And any such conversation must include working artists to understand their career needs.

Section 4: Public Funding for Individual Artists

Federal

In response to attacks on the NEA, Jane Alexander, then chair person, put into effect a number of changes including restructured funding areas and eliminating discipline based categories, and support for most individual artists.

Chart 1: Number of NEA Direct Monetary Grants to Individual Artists (1991-2000) and Chart 2: Value of NEA Direct Monetary Grants to Individual Artists (1991-2000) show the dramatic drop in NEA funding for individual artists, following the restructure. In 1991 the Endowment gave 537 grants to individual artists amounting to \$7.851 million. From 1996 onward the number of individual grants to artists dropped to a trickle. In 1996, 62 grants were made to individual artists valued at \$847,500. This number has remained fairly constant from 1996 to 1999 with 52 grants in 1999 valued at \$930,000. In constant dollars this represents a drop in support for individual artists of approximately \$9,400,00 from 1991 to 1999 or approximately 90% (See Appendix A).

Grants to individual artists always represented a small part of the NEA budget as shown in Charts 3 a-c: NEA Direct Monetary Grants to Individual Artists versus other

NEA Expenditures 1991, 1997 & 2000. In 1991 when the NEA budget was funded at \$165.1 million, 5% of the budget was allocated to individual artists. This proportion remained at 4-5% until 1996. Following the restructuring of the Endowment, the NEA budget was reduced to \$94.4 million and grants to individual artists became 1% of budget where they have remained through 2000.

Chart 1
Number of NEA Direct Monetary Grants to Individual Artists (1991-2000)

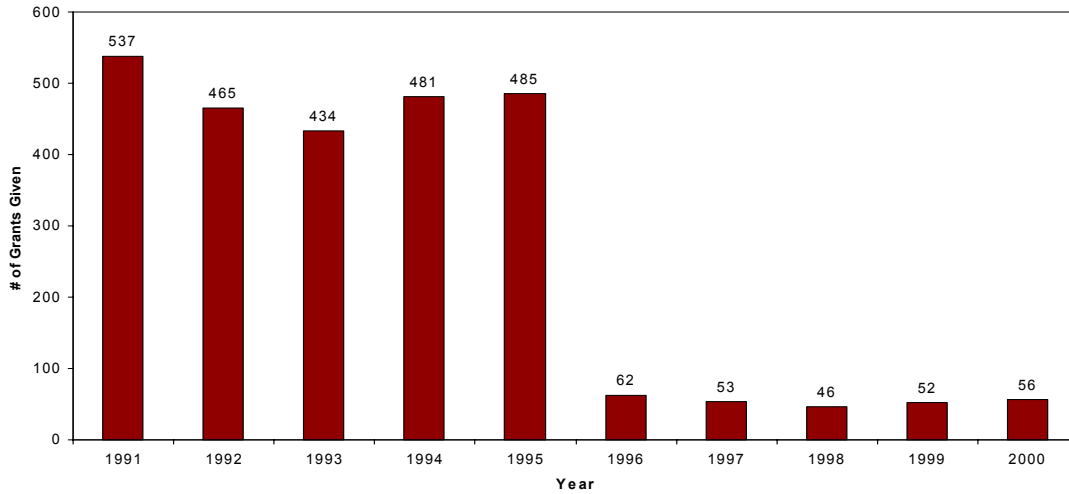


Chart 2
Value of NEA Direct Monetary Grants to Individual Artists per year (1991-2000)

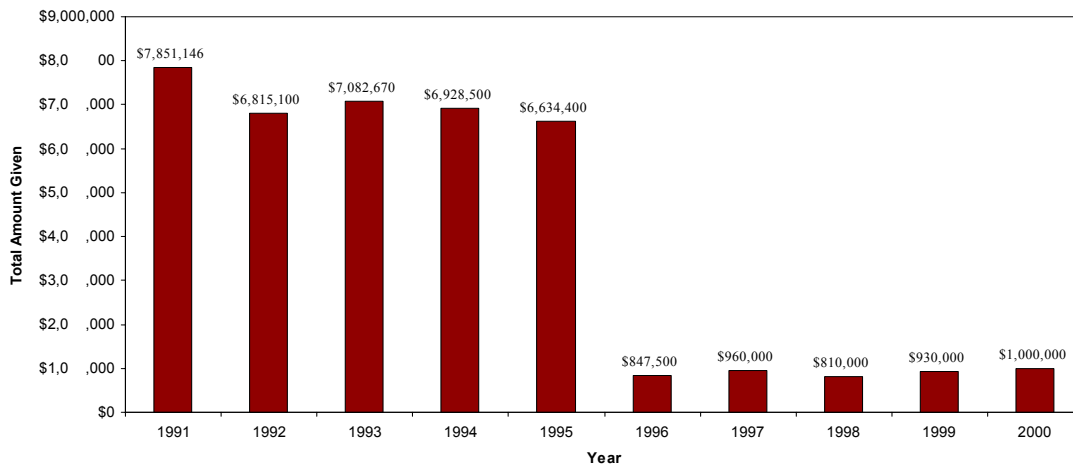


Chart 3a
NEA Direct Monetary Grants to Individual Artists vs. Other NEA Expenditures - 1991

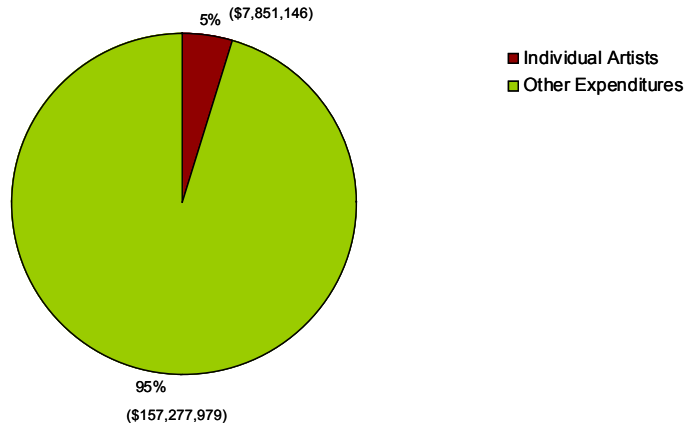


Chart 3b
NEA Direct Monetary Grants to Individual Artists vs. Other NEA Expenditures - 1997

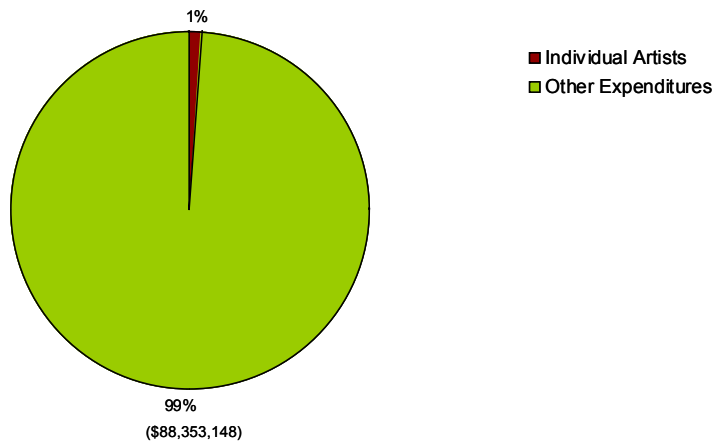
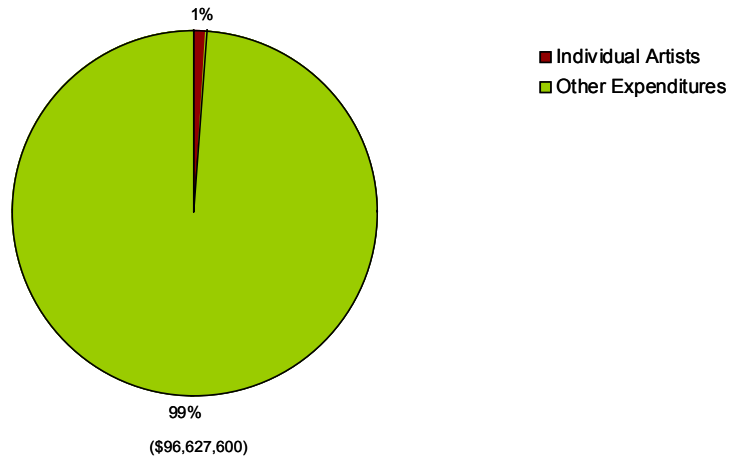
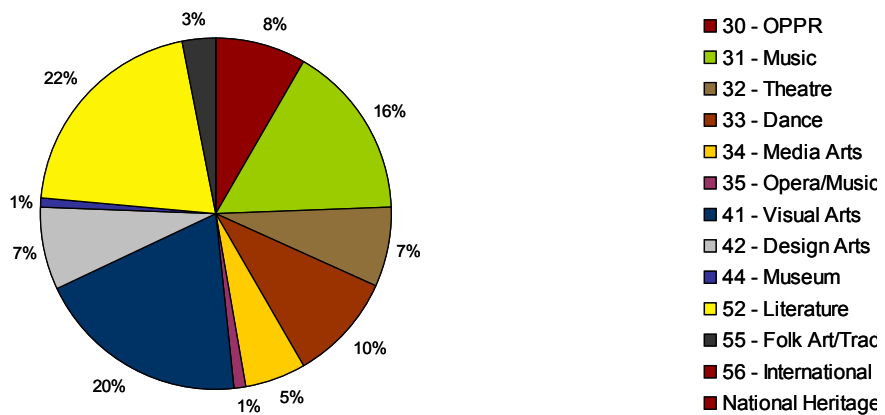


Chart 3c
NEA Direct Monetary Grants to Individual Artists vs. Other NEA Expenditures - 2000



Charts 4 a-c: NEA Direct Monetary Grants to Individual Artists by Discipline 1991, 1996 & 2000, once again, show the drop in federal funding for most artists following the restructuring.

Chart 4a
NEA Direct Monetary Grants to Individual Artists by Discipline - 1991



Total = \$7,851,146

Chart 4b
NEA Direct Monetary Grants to Individual Artists by Discipline - 1997

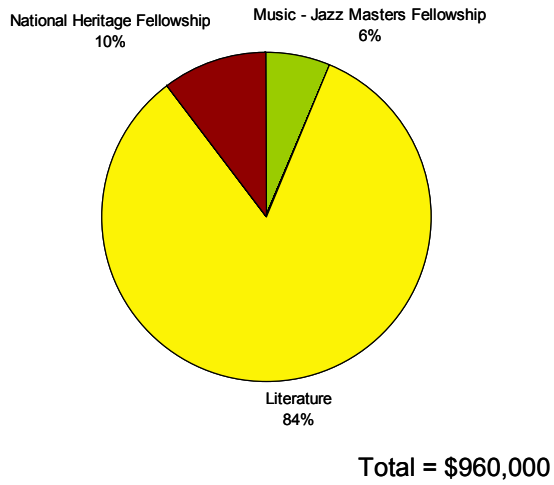
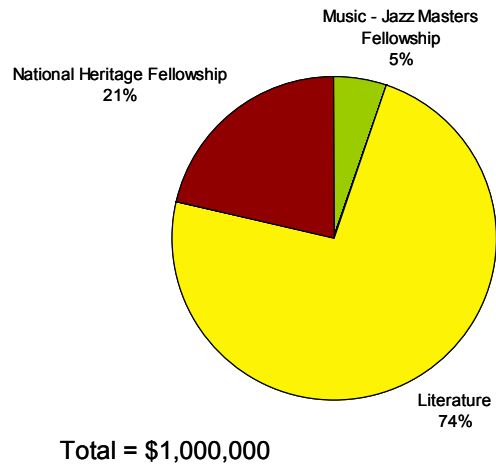


Chart 4c
NEA Direct Monetary Grants to Individual Artists by Discipline - 2000



Writers continue to receive individual grants, yet, both the number of grants and their monetary value declined significantly from 1991-2000. In 1991 there were 111 grants awarded at a value of \$2.2 million; in 1996 the number was reduced to 48 grants valued at \$677,500 and by 2000, 41 grants were given in literature at a value of \$820,000. Music received 87 grants in 1991 at a value of \$811,000. In 1996, 3 grants were awarded at a value of \$60,000; and in 2000, 3 grants again. National Heritage Fellowships remained constant from 1996 through 2000 – approximately 11 were given yearly valued at \$11,000- each, although the figures rises slightly in 2000 (See Appendix A).

Various types of arts support exist throughout the federal system in many departments and agencies. There are roughly 200 arts and cultural projects in the federal system. Attempts have been made to assess the extent of this support which has been estimated at over 1 billion dollars (Cherbo, 2000). Some of these funds go to individual artists (either directly or through regranteeing), but the manner in which this information is collected and reported makes it impossible for us to discern the extent of support for individual artists in other federal departments and agencies.

To provide a sense of what may exist, we reviewed the web sites of 25 federal departments and agencies for the year 2001 (See Appendix B) for programs that support individual artists. Websites are limited in the information they provide. While direct interviews with each department or agency might have been more informative, they were beyond the purview of this report. Financial data about monies to individual artists is rarely reported as such. It seemed reasonable to rely on web information to get at least a sense of where support for individual artists might be located in the federal system, if not the direct sums.

A few generalizations abide. The traditional artist in residence model is the most frequently mentioned or artists hired to provide arts education in a community. Arts and crafts programs exist for depressed areas such as Native American communities and Appalachia as a means to spur local economies.

The National Endowment for the Humanities (NEH) employs artists engaged in the study and interpretation of the arts in a wide range of community and academic settings. The precise number of artists involved nor the exact dollar figure is not calculable due to the fact that NEH dollars are not broken down by the category of those who receive awards, yet the NEH offers many opportunities for artists to engage in programs targeted to arts related inquiry and projects.

The Department of the Interior (DOI) has a number of programs for individual artists such as artist in residence programs (AIR) and commissions for paintings and murals. Within the DOI, the Park Service is a major funder of programs where artists are found. For example, the Weir Farm Trust Visiting Artist Program in Connecticut is in its eleventh year and provides an “open air” studio space for artists to exhibit and lecture on their work as well as a small honorarium. The Badlands National Park has an AIR program for writers, composers, and visual and performing artists, where they are offered apartments for up to 4-6 weeks at park headquarters as part of the Volunteers in the Parks program. In Boston, a joint initiative between the Institute of Contemporary Arts’ (ICA) residency program and the Boston National Historic Park allows visitors to experience Boston’s cultural and historic resources through the works of contemporary artists. Glen Echo Park in Maryland sponsors ten one year residencies in various disciplines where artist have arranged to use the building and grounds in exchange for teaching, exhibitions and performances.

The Department of Justice (DOJ) has created several important youth-at-risk initiatives in conjunction with the NEA, including the Arts-for-Youth at Risk Programs, the Arts for Juvenile Offenders and the Conflict Resolution and the Arts Programs. The Department of State (DOS) is known for its cultural exchange programs including the Fulbright Scholarships and the Art in Embassies Program, as well as its Jazz Ambassadors. This latter program sends selected professional American jazz musicians on concert tour in countries where there is limited exposure to North American culture such as Africa, Latin America, South East Asia and the Middle East. Recipients make their debut as Jazz Ambassadors on the Kennedy Center Millennium Stage, and then tour abroad under US auspices. The DOS funds overseas travel, living and hotels and provides artists with a modest honorarium. Recently, the DOS awarded 15 writers to contribute essays on America for a book to be distributed world wide as part of a cultural diplomacy initiative in response to anti- American sentiments post 9/11.

Other programs exist within the Department of Transportation (DOT) where artists are hired locally as part of its Design and Art in Transit project. Other programs for artists such as those sponsored by the US Coast guard rely on ...”the generosity and patriotism of amateur and professional artists to donate their time, talent and artwork...” to the Coast Guard’s collection of over 1000 pieces of original work. Similarly, the National Aeronautics and Space Administration (NASA) has a major art gallery where over 200 artists have contributed works for the last 30 years. Artists receive a small honorarium in exchange for their works.

Most of the programs found in the federal system were indirect versus direct forms of support, financial and other. For example, HUD offers incentives to organizations to build artist housing. Other programs offer technical support and money to organizations such as museums, parks or schools that then may in turn hire or subcontract artists or offer them residencies or other forms of financial and non-financial support. While many federal programs provide artists with employment, it is clearly a secondary by-product of their stated mission or programmatic intent.

State Funding

Information on state support for individual artists comes from data provided by the National Assembly of States Arts Agencies (NASAA) from 1990-1999, and from a survey done by Carla Dunlap at the Maryland State Arts Council (Dunlap, 1999/2000). The NASAA data spanned the decade and included most state arts agencies. Dunlap took a more in depth look at aspects of state arts funding for individuals based on a sample of 43 agencies in 1998. While these studies provide important information on state support for individual artists, like federal information, it does not include individual arts support from other state agencies, departments and line items.

Table 2: SAA Direct Monetary Awards to Individual Artists 1990-2000 shows an increase in the numbers of state grants to individual artists from 2,326 in 1990 to 3,387 in 1999. The monetary value fluxuated from a low of 6.7 million in 1991 to a high of 8.76 million in 2000. While the percentage of grants to artists rose from 7.9% in 1990 to 12.9% in 1999 and 12.1% in 2000, the percentage of grant monies to artists went down slightly, from of 3.6% in 1990 to 3.1 % in 2000.

Table 2: SAA Direct Monetary Awards to Individual Artists, 1990-2000

	# of Grants to Individual Artists	% of Grants to Individual Artists	Grant \$ to Individual Artists	% of Grant \$ to Individual Artists	# of States Granting Individual Artists	Total # of SAA Grants	Total SAA Grant \$
1990	2,326	7.9	8,752,672	3.6	48	29,366	244,155,091
1991	2,536	9.3	7,791,476	3.6	47	27,329	217,151,143
1992	2,450	9.2	6,721,615	3.7	48	26,705	179,287,247
1993	2,307	9.0	6,807,441	3.7	50	25,698	181,744,314
1994	2,461	9.1	7,330,250	3.1	52	26,998	234,844,949
1995	3,135	10.8	7,814,068	3.1	51	28,955	249,991,598
1996	3,141	10.9	7,785,162	3.4	53	28,833	230,627,428
1997	3,017	11.2	6,845,284	3.1	42	26,975	222,689,619
1998	3,039	11.2	7,578,941	3.0	45	27,303	253,640,469
1999	3,642	12.9	8,762,192	3.2	46	28,229	271,429,111
2000	3,387	12.1	8,759,599	3.1	47	27,960	285,686,367

Source: National Assembly of State Arts Agencies Final Descriptive Reports

Using the Maryland study we were able to look a characteristics of direct state support of artists for the year 1998. Chart 5: SAA Direct Monetary Awards to Individual Artists by Discipline, 1998 looks at the breakdown of individual artists grants by artistic discipline. The visual arts represented 39% of all grants given to practicing artists, followed by the performing arts at 23%, literature at 18%, other at 17% and multidisciplinary at 3%.

**Chart 5
SAA Direct Monetary Awards to Individual Artists by Discipline - 1998**

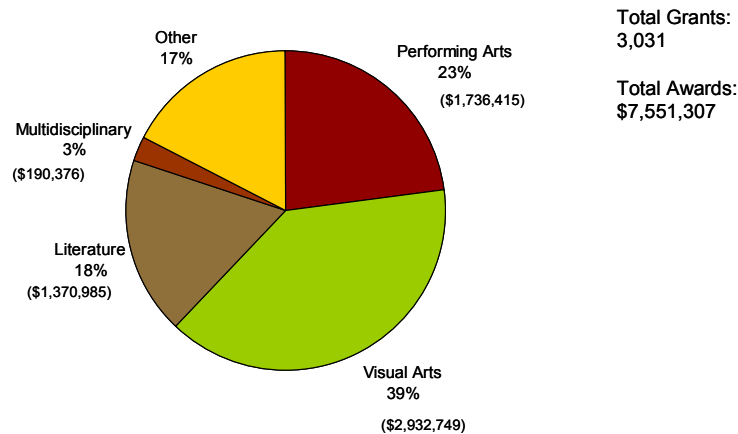


Table 3: SAA Direct Number of Award to Individual Artists by Discipline, FY 1998 is a finer breakdown of the various arts disciplines funded by State Arts grants to individual artists. According to Chart 5, the largest number of grants went to the visual arts (672) followed by folk arts and literature (471 & 470), and then performing arts (theatre/dance/opera and musical theatre at 343). As seen in Table 3, the visual art received the largest share of monies, \$2.9 million; the performing arts received \$1.7 million and literature \$1.3 million.

Table 3: SAA Grants to Individual Artists by Discipline, FY1998

Discipline	# of grants	Grant \$
01 Dance	172	539,678
02 Music	361	842,725
03 Opera/Musical Theatre	11	20,400
04 Theatre	160	333,612
05 Visual Arts	672	2,233,175
06 Design Arts	19	26,350
07 Crafts	170	355,774
08 Photography	100	343,800
09 Media Arts	124	391,640
10 Literature	470	1,370,985
11 Interdisciplinary	44	167,303
12 Folk Arts	471	631,135
13 Humanities	22	10,478
14 Multidisciplinary	170	190,376
15 Non-arts/Non-humanities	49	81,504
-1 N/A Not Reported	16	12,372
<i>Total</i>	<i>3,031</i>	<i>7,551,307</i>

Source: Dunlap, Page 16, 1999-2000

Table 4: SAA Direct Monetary Awards to Individual Artists by Activity, FY 1998 shows the variety of activities that States Arts Agency grants support. The majority of funding went to creative endeavors. Out of a total of \$7.5 million, the most supported types of activities were fellowships at \$3.2 million, artwork creation at \$1.1 million, and residencies at 823,000.

Table 4: SAA Direct Monetary Awards to Individual Artists by Activity, FY1998

Activity Type	# of grants	Grant \$
01 Acquisition	19	45,646
03 Fellow ships	817	3,212,180
04 Artw ork Creation	259	1,166,141
05 Performance/Reading	429	580,476
06 Exhibition	82	90,704
07 Construction/Maintenance	1	1,000
08 Fair/Festival	22	17,104
09 Documentation	15	64,130
10 Organization Establishment	1	3,000
11 Operating Support	3	8,050
12 Arts Instruction	95	132,527
13 Marketing	8	4,978
14 Administrative Support	10	12,000
15 Artistic Support	129	142,286
16 Recording/Filming	25	75,629
17 Publication	11	19,194
18 Restoration	19	11,648
19 Research /Planning	28	24,262
20 School Residency	70	379,747
21 Other Residency	104	822,928
22 Seminar/Conference	265	148,369
23 Equipment Acquisition	9	5,600
25 Apprenticeship	231	370,864
28 Writing about art	2	2,800
29 Professional Development/Training	336	178,012
31 Curriculum Development/Implementation	3	4,000
32 Stabilization/Endow ment/Challenge	1	500
34 Technical Assistance	10	5,770
99 None of the Above	16	16,130
-1 N/A Not Reported	11	5,632
Total	3,031	7,551,307

Source: Dunlap , Page 17, 1999-2000

Table 5: SAA Budgets for Individual Artists by State, FY 1998 shows that in terms of dollars allocated to individual artists in 1998, New York State ranked first at \$2.1 million, followed by Illinois at \$775,000, third being Ohio at \$744,000, fourth New Jersey at \$610,000, Minnesota was fifth at \$558,000 and Pennsylvania sixth at \$520,000. The picture changes remarkably when we look at the percentage of the State Arts Agency budget allocated to support of individual artists. Here South Dakota and Wyoming rank first at 20%, followed in second place by Rhode Island at 12.7%, Michigan at 10%, and Illinois, Nevada and North Carolina fifth each at 7% of budget. Clearly, these states have a preference for direct giving to artists.

Table 5
SAA Budgets for Individual Artists by State, FY 1998

SAA	Budget for Individual Artists Programs	Percentage of Agency Budget
Alabama	100,000	2.5%
Alaska	34,000	3.5%
Arizona	140,000	3.0%
Arkansas	35,000	n/r
California	190,000	1.2%
Colorado	112,000	4.0%
Connecticut	100,000	n/r
Delaware	82,000	4.0%
Florida	200,000	n/r
Hawaii	60,762	n/r
Idaho	54,500	3.2%
Illinois	775,000	7.0%
Indiana	50,000	1.0%
Iowa	n/r	varies
Kansas	31,000	1.5%
Kentucky	292,300	6.0%
Maine	58,000	4.3%
Maryland	270,000	2.4%
Massachusetts	427,015	2.5%
Michigan	210,000	10.0%
Minnesota	558,000	4.0%
Mississippi	100,000	5.0%
Montana	18,000	1.0%
Nebraska	30,000	2.0%
Nevada	142,900	7.0%
New Hampshire	35,000	n/r
New Jersey	610,000	3.5%
New York	2,121,564	4.7%
North Carolina	300,000	7.0%
Ohio	744,315	5.4%
Oregon	35,000	6.0%
Pennsylvania	520,000	5.0%
Rhode Island	114,000	12.7%
South Dakota	150,000	20.0%
Tennessee	32,500	less than 1%
Utah	27,400	n/r
Vermont	60,000	4.0%
Virginia	85,000	2.0%
West Virginia	148,000	1.0%
Wisconsin	150,000	20.0%
Wyoming	25,000	5.0%

Source: Dunlap page 4, 1999-2000

Based on the states surveyed in 1998, eleven claimed that they used private funds to support individual artists. Table 6: SAA Private Funding for Individual Artists, 1998 describes some of this private funding.

Table 6
SAA Private Funding for Individual Artists, FY 1998

SAA	Explanation of Private Funds
Arizona	Phoenix Home & Garden with a private philanthropist produces an 8-page spread on recipients for the past 3 years and commitment to 4 more. A law firm supports one of the photo fellows every 3 years.
Delaware	Governor's Awards are privately funded. No monetary award, just recognition and gifts.
Kentucky	Brown-Foreman, a corporate sponsor who supports a \$5,000 artist fellowship every year.
Massachusetts	Some matching funds are raised by the Boston Film/Video Foundation that administers the Artist Grant Program in Film and Video.
Mississippi	Annual Governor's Award for Excellence in the Arts.
Nevada	2 additional fellowships (\$5,000 each) were funded privately for FY 2000 and 2001
Ohio	The Huntington National Bank provides funds for the Dresden Exchange. The Foundation has provided funds for a few other of the IA exchanges.
Pennsylvania	Only PennPAT
Tennessee	3 of the 6 categories received matching portions from private sources.
Utah	Campaign recently went underway to double endowment for individual and ethnic artists.
Wyoming	For special projects and awards.

*includes only states that use private funds. 31 respondents do not.

Dunlap 1999/2000, pg. 5

Regional Funding

There are six major regional arts agencies (RAA) that provide support to arts organizations and artists; Arts Midwest in Minneapolis, Minnesota; Mid-America Arts Alliance in Kansas City, Missouri; Mid-Atlantic Arts Alliance in Baltimore, Maryland; New England Foundation for the Arts in Boston, Massachusetts; Southern Arts Federation in Atlanta, Georgia; and the Western States Arts Federation in Denver, Colorado.

Regional arts agencies do not report significant giving to individual artists. In effect, when contacted for this study, most responded that they do not support individual artists. However, upon further scrutiny, regional arts agencies do provide support to artists, both direct and indirect.

Arts Midwest's Heartland Fund, for example, supports the work of visual and performing artists through exhibition and touring fees. The Mid-Atlantic Arts Foundation has a large residency program called Artists as Catalyst. In 1998, this program provided residencies for 28 artists, totaling \$220,688; in 1999, fourteen artists were supported; in 2000, 28 received \$375,725; and in 2001, 35 artists were given residencies totaling \$274,784. The Southern Arts Federation has an extensive educational and folk-arts program in addition to offering support for touring and residencies. Their Meet the Composer/South gave \$7,297 each to 14 composers residencies in 2001. The Western States Arts Federation reported giving touring fees for artists and a book award for regional writers of excellent in 1999.

In recent years, The National Assembly of State Arts Agencies has begun to track information from regional arts organizations on giving to individual artists. In Table 7: Regional Arts Agency Direct Awards to Individual Artists, 1998-2000 we see that direct monies to individual artists has always been a small portion of the regionals' budgets. In effect, this proportion has dropped while overall budgets have risen slightly. Overall average budgets went from \$9.1 million in 1998 to \$11.8 million in 2002. The 273 grants given directly to artists in 1998 dropped to 130 in 2000; their dollar amount from \$1.8 million to \$755,625; and as a percentage of total RAA budgets, monies to individual artists dropped from 12.9% in 1998 to 6.4% in 2000.

Local Funding

Data for local funding comes from Americans for the Arts (AFTA) Survey of local arts agencies, Local Arts Agency Fact: fiscal year 2000 (Davidson, 2000). There are about 4,000 local arts agencies (LAA) in America, about 1200 of which have at least one fulltime staff person (Davidson, p. 34). About 75% are public agencies and 25% are private (Davidson, p.2). In 2000 AFTA's surveyed 454 LAAs. Their report found that 31% support individual artists, in one manner or another, including fellowships, public art commissions and support for artists who work in the schools. It is worth noting that besides financial assistance, 74% of LAA report that they provide a wide range of other services to individual artists such as workshops and seminars, studio space, subsidized living and more.

Grants to artists are most likely to come from LAA that serve populations of 500,000-999,999 (45.5%) and 100,000-499,999 (37.4%). Populations over 1 million, those under 30,000 and between 30,000 and 99,999 are somewhat less likely to grant monies to individual artists than LAA in middle sized population areas as is shown in Table 8: LAA Direct Funds to Individual Artists by Population Size, 2000.

Table 8
LAA Direct Funds to Individual Artists by Population Size, FY 2000

Population Area	Average Budget	AFTA Sample of LAA
Less than 30,000	\$125,707	89
30,000 - 99,999	\$325,192	122
100,000 - 499,999	\$722,306	131
500,000 - 999,999	\$2,723,025	45
1,000,000 or more	\$4,339,586	67
<i>Total</i>	<i>\$8,235,816</i>	<i>454</i>

Source; Davidson, Table 1, page 5 and Table 51 page 34, August 2001

In order to extrapolate from this sample to calculate the national monetary value of LAA support to individual artists and used 1200 as our national base. A variety of facts gleaned from the AFTA monograph were used to make this calculation. Table 9: LAA Direct Funding for Individual Artists Nationally, 2000 shows a.) Five population areas; b.) the average LAA budget size within each; c.) AFTA sample number in each; d) number

and percentage of total LAA in each population area based on the sample of 1200 LAA and; e) and monies for each population area given to individual artists and overall nationally.

Table 9
LAA Direct Funds for Individual Artists Nationally, 2000

Population Area	Average Arts Budget	Average Grants money to Individual Artists per LAA	AFTA Sample of LAA	National LAA Sample	onetary Support for Individual Artists
Less than 30,000	\$125,707	\$12,570	89	235 (19.6%)	\$2,953,950
30,000-99,999	\$325,192	\$32,519	122	323 (26.9%)	\$10,503,637
100,000-499,000	\$722,306	\$72,230	131	347 (28.9%)	\$25,063,810
500,000-999,999	\$2,723,025	\$272,302	45	119 (9.9%)	\$32,403,938
1,000,000 or more	\$4,339,586	\$433,958	67	176 (14.7%)	\$76,376,608
Total	\$8,235,816		454	1200	\$147,301,943

See Davidson, Table 1, p.4 and Table 51, p.34

Our calculations for Table 9 were made accordingly: Based on the AFTA Report, on average, 17% of this budget goes to grants and 3.6% to public art at among LAA. Thus, about 20% of the average LAA budget goes to areas where grants to individual artists are most likely to be found (Davidson, p.16). We can conservatively assume that about 50% of this grant money is targeted at directly to individual artists that would include direct grants, public arts commissions, fellowships, and special projects. These grant monies most likely include funds for educational purposes, unlike the NEA and SAA data on individual artists.

Based on the above data and assumptions, we devised a means to estimate an overall national monetary value for support for individual artists. For example, within the population area of less than 30,000, the average budget is \$125,707. Twenty percent, or that portion of the budget which represents total grant monies to that population area, is \$25,141. Half of this grant money--that portion we are assuming goes to individual artists-- would be \$12,570. In this less than 30,000 population area, there are 235 LAA out of a total universe of 1200 LAA nationally. The total monetary value of support for individual artists for this population area is the grant monies to individual artists, \$12,570 times the total number of LAA in this population area, or 235. Thus, the total monetary value of support for individual artists in this population area is estimated at \$2,953,950. This calculation was used for all 5-population groups. The sum of these 5 population groups, or total monies given by LAA nationally is \$147,301,943 million dollars. The following table shows that among all the public arts agencies, LAA gives the largest sums to individual artists, followed by SAA, then the NEA, and lastly RAA.

Section 5: Foundation Funding

Our foundation data is from the Foundation Center's, *Foundation Guide to Individuals*, 12th edition published in 2001. It is the most comprehensive listing available of private US foundations that provide direct financial assistance to individuals, including artists. The Foundation Center identified 4,327 foundation grants to individual for inclusion by researching public records, IRS filings, newsletters, annual reports and other published materials as well as a mailed questionnaires and follow ups to all requisite foundations. Funds must be at least \$2,000 annually to qualify for inclusion. The *Foundation Guide To Individuals* divides foundation grants to individuals into three major categories -- educational support, general welfare, arts and culture. It describes giving for a variety of purposes including, grants, scholarships, student loans, internships, residencies, arts and cultural projects, research and general welfare. Foundation funding that is given to educational, religious, and cultural institutions and then re-granted to artists are not included, nor are foundations that give to the arts and culture, but not to individual artists. Foundation giving to individual artists, like that of LAA, included funding for educational purposes. At the time this study was done, data for 2000 was not available.

Table 10 shows the rise in the 1990s in numbers of foundations that give directly to artists (41 to 136) and the increase in absolute monies given (\$11Million to \$56 Million). In constant dollars, from 1991-1999 this represents an increase of 326%. It is interesting to note that the proportion of monies these foundations give to individual artists has shifted over the period ranging from a low of 6.22 in 1997 to a high of 16.27 in 1998 and averaging 11.2%.

Table 10
Foundation Funding for Individual Artists, 1991 - 1999

Year	# of Foundations	Total Funding	Funding to Individual	% to Individuals
1991	41	\$116,115,800	\$11,004,118	9.48
1993	43	\$120,277,559	\$17,471,801	14.53
1995	51	\$138,089,930	\$16,876,945	12.22
1997	62	\$258,102,815	\$16,047,440	6.22
1998	99	\$308,402,639	\$50,175,259	16.27
1999	136	\$519,233,964	\$56,654,835	10.91
Total	432	\$1,460,222,707	\$168,230,398	11.52

The nonprofit arts and cultural world is as an ecosystem with moving parts; when one part shifts it produces a response in another part of the system. As mentioned, Anne Focke predicted that American foundations would pick up the slack in funding cutbacks for individual artists by the NEA (Focke, 1996). The NEA cutbacks went into effect in 1996. In 1997 foundation monies for individual artists decreased by about \$700,000K, and as a percentage of total funding by 6% from 1995 (no data was collected in 1996). Yet, in 1998 there was a dramatic increase from the 1997 of approximately \$34 million or 10% of total funding. Monies to individual artists have increased since 1997. Would this have occurred had the NEA not cut its direct aid to individuals? Maybe not, as the percentage of total foundation arts funding given to artists decreased from 1998 to 1999 from 16.2% to 10.9%.

Table 11: Monies to Individual Artists

	1995	1997	1999	Constant dollars*	Absolute \$ and percentage of change
NEA	\$6,600,000	\$6,900,000	\$993,000	(\$5,900,000)	-\$5.7 mil / -86.2%
Foundations	\$16,900,000	\$16,800,000	\$56,600,000	\$39,800,000	+\$37.7 mil / +225%

*Based on 1997

When NEA funding is compared to foundation funding trends, we can see this dynamic at work. For example, in 1995 and 1997, both NEA and foundation giving patterns remained relatively comparable in their percentage of change. Yet compared to the shift in giving from 1997 to 1999, the change is far more dramatic. The difference for the NEA is approximately \$5.7 million dollars (\$5.9 when adjusted in constant dollars), or an approximate 86.2% drop. On the other hand, foundation giving actually went up \$37.7 million (\$39.8 million when adjusted to a 1997 dollar base), or a 225% increase, reflecting the size of the foundation response.

There are many trends that will effect the future of foundation funding for artists which are discussed in *Arts Funding, 2000: Funder Perspectives on Current and Future Trends*, a survey of 35 representative grantmakers done by the Foundation Center and Grantmakers in the Arts (Renz, 1999).

Grantmakers interviewed for the Arts Funding 2000 stated that while they could not replace lost public funds and did not see that as their appropriate role, they were acutely aware of the impact on creators of lost funding. Over time funders have become increasingly acquainted with the needs and issues of the arts community including the societal and personal impact of lost funding for creators. Indeed, of the 5 central areas funders mentioned that needed addressing, 3 pertained to aid for individual artists. The vast majority of respondents stated that funding for individual artists and new works was the most significant funding gap in the field.

Creative Capital, as mentioned, was one of the more formidable responses to lost funding for artists. Formed in 1999 by a consortium of foundations lead by Warhol, Irvine, Rockefeller, Jerome and Mertz-Gilmore among other foundations and private donors, its mission was to support innovative performing, visual and media artists. It works with its recipients assisting in various forms of career assistance such as audience development and marketing their work. Recipients are required to pay back a portion of any profits realized from their artwork to assist the foundation fund future artists.

The economic slowdown of the last few years has impacted foundation giving. Needs in other areas of the arts and cultural ecosystem (such as building new audiences for the arts and establishing organizational stability in an economic downturn) will inevitably be in competition for limited funding. Only time will tell as to whether creative artists become recipients of a larger share of the foundation pie.

Section 6: Funding from Artists Colonies

The most current and comprehensive information we have about artists' communities comes from information from the Alliance of Artists' Communities, *Artists' Communities, A Directory of Residencies in the United States That Offer Time and Space for Creativity* (Kunitz, Stanley, 2000) and "*The Programs and Management Practices of U.S. Artists' Communities*" (Alliance of Artists' Communities, 1999).

The Alliance periodically samples communities on a number of issues. The latest sampling gathered data from 79 residences -- places that bring artists together into a community through a formal, competitive admissions process, run by a professional not for profit organization, for the purpose of creative work, that provide housing and work space (See Appendix C). This does not include other venues that technically were not considered residencies per se such as: single person residencies that lacked a community environment; fellowship grants that do not include a studio or housing arrangements; studio collectives where space, but not housing, is rented by the artist; workshops, apprenticeships, and other programs that support artistic creativity; new residences on the verge of opening and; international artists' communities, arts agencies, and other contacts that support international artists' exchanges. The Alliance Directory provided a list of residencies, though it was not considered exhaustive. Most likely there were other residencies and venues not captured when the latest survey was being done. The information was collected primarily as a guide for artists, though it is also a useful overview of many characteristics of residencies, such as --their management and governance practices, some financial data, date established, and so forth.

Since the 19th century, artists' communities have provided space and camaraderie for artists to pursue their work. From 1970 to 1990 there was a growth spurt of these communities. The majority are located in the Northeast, particularly New England. Eighteen are in New York State, while many states claim not a single residency community. Artists' communities serve a wide variety of artistic disciplines ranging from the traditional arts such as painting and sculpture to electronic arts, landscape and design and art scholarship. They are most likely to serve the visual arts (88%) then multidisciplinary efforts (68%), followed by writers (60%), then music/dance/performance art (45%). The commercial arts such as architecture, clothing, graphic and industrial design along with art scholarship are the least likely fields to be found among artists' communities. Most of these communities are open for the entire year, though some are seasonal, winter being the time they are most likely to close. The average length of stay for artists is between 1-3 months though some residencies are as short as two weeks or as long as a year.

In 1998, (the year the last study was conducted), it was estimated that about 4000 artists were supported in some measure by the 79 artists residencies surveyed. Demand far exceeded supply; the communities accept only 17% of the artists who applied for residences. Despite growth of artists' communities in the last years, judging from the demand, there is ample room for more and an expansion of those already in existence.

Data that assesses direct financial assistance is not available in a manner that would assist this report, though the Alliance compiled some useful guidelines on the extent of financial assistance for artists. In way of summation:

- Half of the US communities provided residences at no cost and 20% provided significant stipends to their artists

- Slightly over 25% of the US artists' communities offer residences that cost their artists less than \$500 a month
- Just under 20% provide residences that will tend to cost their artists between \$500-\$1,500 a month

A more detailed breakout of financial costs is in the following table.

Clearly, artist colonies provide a wide array of support for artists, but do not collect information that provides an overview of direct monetary assistance.

Table 12
Summary of Residency Fees

	Number of Organizations	Notes	Details
Charge Application Fees	35	Range: \$5 - \$40	Average: \$21
Charge Residency Fees	27	Range: \$75 - \$3,000 per month	13 orgs. < \$500/mo. 6 orgs. \$501 - \$1,000/mo. 4 orgs. \$1,001 - \$2,000/mo. 2 orgs. \$2,001 - \$3,000/mo. 2 orgs. fees vary/are unknown
Provide Meals	32		
<i>(do not provide meals)</i>	46	30 provide per diems or stipends to cover food 30 charge no residency fee 16 charge a residency fee	<i>of which</i> 10 orgs. < \$500/mo. 2 orgs. \$501 - \$1,000/mo. 2 orgs. \$1,001 - \$2,000/mo. 1 org. \$2,001 - \$3,000/mo. 1 org. fee varies/is unknown
Provide Financial Assistance	59		
<i>(do not provide assistance)</i>	19	11 provide meals 14 charge no residency fee 6 charge residency fees	<i>of which</i> 2 orgs. < \$500/mo. 1 org. \$500 - \$1,000/mo. 2 orgs. \$1,001 - \$1,500/mo. 1 org. \$1,001 - \$2,000/mo.
<i>*defined as an automatic stipend or competitive fellowships/scholarships</i>			

Source: *The Programs and Management Practices of U.S. Artist Communities*, p. 12

Section 7: Funding form Service and Trade Organizations

Voluntary associations are an American tradition. Arts and cultural associations began at the turn of the century and grew exponentially in the 1960s-1980s. These associations provide a wide range of services to their constituents --- collective bargaining, convenings, employment assistance, insurance and pension funds, research and publications, equipment, legal assistance, fundraising, advocacy, professional credentialing, and so forth.

A database on arts and cultural service organizations compiled at the Ohio University Department of Arts Administration and Policy, estimated that there are over 4,200 tax-exempt arts and cultural service organizations (ASO) in America (Wyszomirski and Cherbo, 2001). These groups serve organizations and individuals involved in creating, producing, distributing and preserving the wide range of commercial, nonprofit and avocational arts in our country. About 700 of them are national membership organizations (NMO), some have national name recognition such as the Motion Picture Association of America, Actor's Equity, Writers Guild of America, American Association of Museums. Others are state or locally based. They represent a wide variety of art forms --- crafts, choral music, concerts, and many artistic activities and arts personnel--- arts education, arts funders, arts appreciation groups --- to mention a few examples.

Today arts and cultural associations are an essential infrastructure of the cultural sector, organizations whose numbers, activities and voice are crucial to the sustainability of artists, arts organizations and arts activities. They are intermediaries between arts practitioners and the larger society, extended families attendant to multiple needs members could not achieve individually. They have aided in the professionalization of the arts, furthering the interests of the arts in America, and have been essential to the larger society by enhancing our cultural life, fostering community development, heritage, educational advancement, youth services, and more.

We do not know presently the extent to which ASO provide direct support for practicing artists and in what form. Using the OSU Associational database as a point of departure, we took a cursory look at 39 national arts and cultural membership organizations (NMO) as to whether and how they supported individual artists. This inquiry was an exercise in organizing our initial thinking regarding (a.) a typology of NMO support for individual artists, and (b.) an estimate of the number of NMO that provide support for individual artists. Our rationale for choosing this group was that they are national, membership based, the largest, best financed, highly involved arts and cultural service organizations, and therefore most likely to provide financial support.

Those included were:

- Actor's Equity
- American Association of Museums
- American Composers Alliance
- American Federation of Musicians (USA and Canada)
- American Institute of Architects
- American Musicians Union
- American Society of Media Photographer
- American Symphony Orchestra League
- Americans for the Arts
- Art Directors Club
- Asian American Arts Alliance
- Association of Art Museum Directors

Association of Performing Art Presenters
Chamber Music America
Choreographers Guild
Conductors Guild
Country Music Association
Dance/USA
Dramatists Guild of America
Grupo de Artistas Latino Americanos
International Association for Blacks in Dance
International Black Writers and Artists
International Center for Photography
International Conference of Symphony and Opera Musicians
International Dance Alliance
League of Resident Theatres
National Alliance of Media Arts and Culture
National Association of Artists' Organizations
National Foundation for Advancement in the Arts
National Writers Union
Native American Public Telecommunications
Native Hawaiian Culture and Arts Program
Opera America
Recording Industry Association of America
Screen Actors Guild
(Total= 39)

The Typology of Arts and Service Organization Support for Individual Artists was based on eight different forms of monetary assistance:

1. Direct grants and fellowships to artists
2. Grants and fellowships to organizations that subgrant to artists
3. Grants and fellowships to organizations that commission artists' work
4. Funds to organizations for artists' residencies
5. Funds to organizations for career development of artists
6. Funds to organizations that provide artists with opportunities/spaces/conditions to develop their art
7. Funds to organizations that provide outlets for artists' work
8. Funds to organizations for services to individual artists

Of the 39 NMO, only nine provided some type of support for individual artists, roughly 1 out of every 4.3. The following is a list of those NMO, the names of the program(s) they have in place, and an identification of the type of support they provided based our typology of support (1-8).

Table 13
Funding for Individual Artists by National Membership Organizations

National Membership Organization	Artists' Support Program	Typology Code
Art Directors Club	Art Directors Scholarship Fund for art schools in NYC area	1
Asian American Arts Alliance	Presenting Opportunities Plot to cultivate opportunities for Asian artists	7
Association of Performing Arts Presenters	Dance Travel Assistance Program (DTAP)	1
	Lila Wallace/Readers Digest Partners regranting program	4
International Black Writers and Artists	UCLA Extension Scholarships	1
International Conference of Symphony and Orchestra Musicians	Mendkshon Award; Minority Scholarship	1
National Foundation for Advancement in the Arts	Arts Recognition and Talent Search (ARTS)	1
	Astral Career Grants	4
	Fellowships in the Visual Arts	5
	Career Development for ARTS alumni	5
Opera America	Next Stage: Research Grants, Origination Grants, Presentation Grants	6
Screen Actor's Guild	John L. Dales Scholarship Fund	1
Songwriters Guild of America	Abe Olman Award for Music Students	1
Theatre Communications Group	International Theatre Institute Travel Grants, Alan Schneider Director Award	1
	National Theatre Artists Residency Program; Theatre Residency Program for Playwrights. International Theatre Partnership Program	4
	New Generations Program, Career Development programs for Directors and Designers	5
	Extended Collaboration Grants. AT&T: On Stage	6

Inclusively, the national arts and cultural membership organization had 25 programs that support artists. A summary shows that:

- 10 gave direct grants and fellowships
- none went to organizations for artistic sub-grants or commissions
- 5 programs were for artists residencies
- 4 programs gave to organizations for artistic career development
- 5 programs to organizations that provide artists with opportunities/ spaces/conditions to develop their art
- one program to an organization that provided outlets for artists work
- none existed for organizations that provide other services to individual artists

What does this tell us about direct financial support for artists among ASO? Not much. The sample was not representative and too small. A comprehensive national assessment of ASO support for artists would require use entire OSU database on arts and cultural associations. What this pilot sample suggests, however, is that presently ASO overall may not be a significant source of monetary support for individual artists. Of the many concerns that occupy ASO, it appears that monetary support for practicing artists is not a priority. However, there are some whose mission includes support for artists, a sub-sample we have not attempted to locate in the database

Looking ahead, a focus on individual ASO should not blind us to their potential for offering both direct and indirect monetary assistance to their constituents. For example, NMO working as a coalition could be effective in re-instating individual funding in the National Endowment for the Arts perhaps based on a new platform. They are a source of reduced health insurance and other benefits. Over time many of the larger service organizations for the non-profit arts may move into or increase support for creative work. It does seem a logical extension of ASO activities though it may be problematic for service organizations to choose whom to support among their many constituents. Theatre Communications Group Fund, for example, is heavily involved with professional development of theatre writers, directors. Opera America has acquired foundation funding for administering the creation and promotion of new American Opera.

Section 8: Conclusion

American artists receive support in a variety of ways and from a variety of sources, public and private, direct and indirect. Both the extent of this support and an estimation of its monetary value are difficult tasks and have to date remained only partially, documented. No public relations or research has attempted on overview of the monetary value of different forms of support for America's working artists. While monetary values are only one measure of assessing the extent and effectiveness of America's support of artist, it is an important factor.

This report attempts such an assessment. It is a compendium and analysis of data from sources that track direct funding for individual artists ----federal, state, regional and local arts agencies; public and private foundations, service and trade organizations, and; artists colonies. As is always the case with secondary analyses, researchers must deal with the limitations of using already collected data --- problems that had been noted throughout this report. Public agencies and foundations maintained comprehensive, trend data on direct financial assistance to practicing artists: Service/trade organizations, artists' colonies and regional arts agencies did not. Our initial overview of the latter sources indicated that, while each is an important part of the larger support structure for

artists, none is presently a significant source of direct monetary assistance to practicing artists, at least in comparison with public agencies and foundations.

The largest source of funding for working artists comes from local arts agencies, followed by foundations, state arts agencies, then the NEA and finally regional arts associations as previously shown in Table 1: Direct Financial Support for Individual Artists –Public Arts Agencies and Foundations, 1999/ 2000.

There are many missing pieces of the picture of monetary assistance to individual artists. We have only looked at direct money for artists, not indirect. One of the largest sources of monetary funds for working artists comes from funds that are given initially to cultural and other institutions and then re-granted to working artists and ensembles—in direct monies. Community, religious, educational and other organizations often maintain line items in their budgets for artists, and give program money, grants, and other financial aid to artists. To date, we have no ready means of evaluating the extent of this assistance, as the data from both the givers and the myriad of recipients has not been collected in this manner. As well, we know that some national, state and local departments and agencies support individual artists projects, but we have limited information on them, let alone their monetary value. Furthermore, we do not know the overall monetary value of artists' residencies and monies from service and trade associations to artists. Together, these sources must provide meaningful funding, both direct and indirect.

The value of non-monetary assistance is presently unmeasured, and is an invaluable support for artists. Subsidized housing, studio space, reduced health benefits and life insurance are indirect forms of support that have a monetary value in the savings they afford. Foregone sales taxes on art works augment artists' incomes. Organizations that provide free exhibition or performance space often enhance artists' careers and incomes. The list could continue. Clearly, a more precise measure of financial support for artists would have to take into account the many indirect monetary forms of assistance presently in existence, in the same manner that attempts have been made to put a monetary value on volunteer contributions to the arts.

Finally, the dialogue on how we as a nation assess the extent and effectiveness of our creative infrastructure has yet to be undertaken. We are well underway in documenting the types and sources of artistic support, but we have few means of measuring them financially, let alone their effectiveness. For instance, how do we interpret \$214 million dollars in direct support for artists in the year 1999/2000? Is this adequate or inadequate for the approximately 2.5 million working artists in America? How should we assess monetary assistance in relationship to other forms of career support?

There are a number of factors that effect whether and how we are giving artistic potential a chance to flourish in our country. Before we can speak meaningfully about support for individual artists, assess the effectiveness of our creative infrastructure, and devise meaningful public policies, further research needs to be done. To suggest a few topics that would enlighten this issue:

- What are the various sources of support that provide adequate career assistance to working artists --- in different disciplines, stages of their careers, geographical places, for minority artists?
- What is the relationship between supply and demand in the production of art work? Can we develop measures of whether the nation over-produces artists in particular disciplines versus what it can support?
- How do career pipelines --starting with artistic education --vary among different artistic pursuits? What arts schooling exists nationally for different artistic careers?

- What is the ratio of applicants to rejections? How do they assist career development after graduation?
- How do different funders determine who gets awards and who doesn't? Who are we leaving aside and why?
- What career services are provided by professional associations such as service organizations, unions and guilds? And how do their services vary between artistic fields?
- How do artists nationally support themselves throughout their careers? What are the demographics of artists' earnings? What distinguishes artists who are able to make a livelihood exclusively from their art for those who do not and how do they supplement their earnings?
- What is the attrition rate in different artistic fields? At what points in the career pipeline do artists give up the pursuit, and what are the reasons?
- What do artists identify as their outstanding career needs? We need to hear from the artists themselves as to what they identify as career needs and those measures presently available. Hopefully, The Urban Institute's national study of artists in different locales will add to our knowledge.

Endnotes

1. The notion of an artistic creative infrastructure was introduced in Cherbo and Wyszomirski, 2000, pp. 14-18. They presented five, system functions central to the operation of the arts sector --- creation, production and presentation, distribution and marketing, maintenance, and evaluation. The notion of a creative infrastructure has been used more generally in other contexts to refer to a variety of endeavors that require original and or/ imaginative thinking, including scientific, business and other areas of research and development.
2. There is a distinction between creative artistic work and creative work in general. As Mihalyi Csikszentmihalyi and other have documented, there must be creativity in any field for change to occur, and individuals bring novelty into all fields, including science, medicine, engineering as well as philosophy and other areas of the humanities. This should not be confused by what we mean by creativity in the cultural arena.
3. Because the concepts of "creative industries" and "creative sector" are evolving, discussions are ongoing as to whether we are excluding creative workers in emerging fields such as software web design, copyright, and Internet publishing.

Notes

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Appendix A: Detailed Table on Federal Grants, 1991-2000

**APPENDIX A
Federal NEA Grants to Individual Artists, 1991 - 2000**

Program Code		1991 #	1991 \$	1992 #	1992 \$	1993 #	1993 \$
OPPR	30	45	\$148,337	34	\$202,650	0	\$0
Music	31	87	\$811,000	92	\$817,500	73	\$667,700
Theatre	32	38	\$409,000	18	\$220,000	17	\$335,600
Dance	33	54	\$872,000	52	\$971,000	51	\$956,000
Media Arts	34	29	\$533,000	24	\$420,000	41	\$526,000
Opera/Musical Theatre	35	7	\$107,500	11	\$101,000	12	\$111,200
Visual Arts	41	105	\$2,100,000	71	\$1,420,000	108	\$2,160,000
Design Arts	42	40	\$525,500	39	\$550,000	16	\$219,900
Museum	44	5	\$38,070	7	\$60,100	0	\$0
Literature	52	111	\$2,173,139	104	\$1,987,850	106	\$2,006,270
Folk Arts	55	16	\$80,000	13	\$65,000	10	\$100,000
International	56	0	\$0	0	\$0	0	\$0
National Heritage Fellowship							
COOP	00						
TOTAL		537	\$7,851,146	465	\$6,815,100	434	\$7,082,670
Real Dollars			\$10,364,240		\$8,733,690		\$8,812,070

APPENDIX A
Federal Grants to Individual Artists, 1991 - 2000

Program Code	1994 #	1994 \$	1995 #	1995 \$	1996 #	1996 \$
OPPR	30	36 \$216,150	24	\$143,900		
Music	31	88 \$727,500	93	\$711,500	3	\$60,000
Theatre	32	29 \$300,000	18	\$225,000		
Dance	33	52 \$908,000	93	\$1,209,300		
Media Arts	34	35 \$595,000	37	\$690,300		
Opera/Musical Theatre		20 \$120,000	16	\$135,000		
Visual Arts	41	88 \$1,760,000	58	\$1,160,000		
Design Arts	42	25 \$450,500	20	\$405,400		
Museum	44	8 \$96,700				
Literature	52	89 \$1,641,000	97	\$1,800,000	48	\$677,500
Folk Arts	55	11 \$110,000	12	\$120,000		
International	56	0 0	17	\$34,000		
National Heritage Fellowship					11	\$110,000
COOP	00	1 \$9,450				
TOTAL	481	\$6,928,500	485	\$6,634,400	62	\$847,500
Real Dollars		\$8,405,230		\$7,826,730		\$971,310

APPENDIX A
Federal Grants to Individual Artists, 1991 - 2000

Program Code	1997 #	1997 \$	1998 #	1998 \$	1999 #	1999\$	2000 #	2000 \$
OPPR	30							
Music	31	3 \$60,000	3 \$60,000	3 \$60,000	3 \$60,000	3 \$60,000	3 \$60,000	3 \$60,000
Theatre	32							
Dance	33							
Media Arts	34							
Opera/Musical Theatre	35							
Visual Arts	41							
Design Arts	42							
Museum	44							
Literature	52	40 \$800,000	32 \$640,000	38 \$760,000	41 \$820,000	41 \$820,000	41 \$820,000	41 \$820,000
Folk Arts	55							
International	56							
National Heritage Fellowship	10	\$100,000	11	\$110,000	11	\$110,000	12	\$120,000
COOP	00							
TOTAL	53	\$960,000	46	\$810,000	52	\$930,000	56	\$1,000,000
Real Dollars		\$1,075,439		\$893,485		\$1,003,685		

Appendix B: Identification of 25 Sample Federal Agencies and Departments.

AGENCY/Program	DESCRIPTION OF PROGRAM	BENEFITS/RESPONSIBILITIES FOR ARTISTS
US Department of Agriculture		
Chattahoochee-Oconee Forest Interpretive Assoc.	operates gift shop selling painting, pottery and crafts by local artists and craftworkers	buying work of local artists to sell at store
Economic Research Service	research division of USDA, occasionally has job openings for artists	steady work -- for graphic designers (most likely)
Artist-Forest Community Program	one week summer residency for 10 artists in Montana (info from 1999)	remote forest cabin provided, public exhibition of work created during week
US Department of Commerce		
Telecommunications and Information Infrastructure Assistance Program	provides funds to support new technology initiatives, primarily in schools	artists that are technologically savvy could be hired for a particular program
Economic Development Administration	stimulates local arts community by providing funds to repair arts facilities	more local/regional artists will be able to present performances/exhibitions (most likely)
US Department of Defense		
Navy Art Foundation	presented exhibit of military art in 1997, no further information	possible opportunity for commissioned work - no specific information
United Service Organization	contracts with world famous artists to perform for US armed forces overseas	artist must have charted on Billboard to be eligible -- free travel and publicity, no pay
DOD Armed Forces Day poster	poster competition	in 2000, won by active service member (graphic designer) -- receives publicity, no fee
US Department of Education		
Arts Education Fellowships	4-8 week summer program of full time independent study in the arts (with NEA)	for art teachers (with a serious art background) that want to improve their skills
US Department of Energy		
Fermi National Accelerator Laboratory	runs an arts and lecture series for local community to foster an appreciation of science and the performing arts	hires professional artists and academics for concerts and lectures
US Department of Health and Human Services		
Art Works! (SAMHSA)	supports art programs for youth to combat allure of drugs and the streets	hires artists to work with children -- some programs the artists are volunteers
US Department of Housing and Urban Development		
Artist housing	funds projects that build artist housing	great for artists, no specific information regarding the location of the housing or the selection process is available
Administration for Native Americans	many programs that deal generally with supporting Native craftpersons	only available to Native Americans -- no really specific information
21st Century Community Learning Centers	funds assist inner city and rural schools develop after school programs	the funds can be used for "cultural programs" -- no specifics
Trio Upward Bound	support students attempting to go to college	funds can be used to expose students to cultural events

Appendix B: Identification of 25 Sample Federal Agencies and Departments.

AGENCY/Program	DESCRIPTION OF PROGRAM	BENEFITS/RESPONSIBILITIES FOR ARTISTS
US Department of the Interior		
<i>Artist in Residence programs</i>		
Weir Farm Trust Visiting Artist Program	throughout the year, several artists use farm as an open air studio, 11th year	group exhibition; exhibition publication; opportunity to present lecture; \$500; no housing; no studio space
Badlands National Park	4-6 week residency	housing; expenses up to \$300; bicycle for local use; enrolled in Volunteers in Parks (VIP), access to Park library and computer
Glacier National Parks	5 artists work at the Park for 2 weeks -- program started in 1997	artists donate a piece of work; housing provided
Buffalo National River	3 residencies per year for up to three weeks	artist asked to donate a piece of work; may be asked to lecture; housing provided
ICA AIR program at Boston National Historic Park	contemporary artists comment on Boston's cultural and historical resources	no specifics available on website
Pictured Rocks National Lakeshore	started in 1996, visual artists reflect on Lake Superior for up to 4 weeks	housing; limited reimbursements for out of pocket expenses; donate one work; give two interpretive programs; enrolled in VIP
Apostle Islands National Seashore	started in 1993, 3 artists have 2-3 week residency	use of rustic cabin; provide at least one formal program for visitors -- no other information
Glen Echo Park	10 year round and 2 summer residencies -- seems to be sort of a community arts school	artists may use building and grounds, must provide classes in return -- no mention of additional arrangements
Cuyahoga Valley National Park	artists working to integrate environment and arts with youth and adults	artists give formal and informal lectures; 12 hours per week teaching children; 12 hours prep; remainder of time for studio use
Rocky Mountain National Park	1 two-week residency somewhere between June -- September	must donate one work (and copyright); no stipend; use of rustic cabin; give two lectures to public
Herbert Hoover National Historic Site	2 residencies from May 1 through October	donate one work; give a minimum of two interpretive programs; informally interact with Park visitors
Sleeping Bear Dunes National Lakeshore	2 three-week residencies	housing; moderate reimbursement for out-of-pocket expenses; donate one work; give one lecture; enrolled in VIP
Harpers Ferry	started in 1998, 4 four-week residencies, includes film and video artists	housing and studio; exhibition or performance; \$400 stipend; donate one work; give two interpretive programs; enrolled in VIP
Indiana Dunes National Lakeshore	2 four-week residencies from June to September	housing; no stipend; donate one work; volunteer a few hours with interested Park visitors and staff
Armistad National Recreation Area	up to four-week residency in September or October	housing; donate one work; two educational programs; teach one day workshop on artistic technique; enrolled in VIP

Appendix B: Identification of 25 Sample Federal Agencies and Departments.

AGENCY/Program	DESCRIPTION OF PROGRAM	BENEFITS/RESPONSIBILITIES FOR ARTISTS
<i>Other Programs</i>		
Appalachian Clean Streams Initiative	public art consultants help integrate repairs of mines into community through art	program is funded by \$50,000 from Office of Surface Mining and \$25,000 from the NEA -- no mention of art consultant fees
Wild Horse Exhibit	NEA and Forest Service -- exhibition of wild horse paintings/photos	two artists worked for two years on this exhibit -- good PR for artists; no mention of specific artist fees
Commission Murals	the DOI has a large collection of murals, in 1999, DOI commissioned two murals	artist Daniel Galvez was selected after a national search -- no specifics
US Department of Justice		
Arts for Juvenile Offenders in Detention and Corrections	The DOJ funds a variety of programs run by NPOs many in conjunction with the NEA, that could result in the hiring of artists at the local level.	No specific information is available concerning the hiring of artists or possible fees
Arts for At-Risk Youth		
Conflict Resolution and the Arts		
Arts in Action		
US Department of Labor		
Las Artes	youth vocational experience in commercial/public design, production and presentation	local artists would most likely need to be hired to teach the students -- no specific information
US Department of State		
Fulbright Scholarship	available to artists for study abroad, usually for a year	tuition, travel, occasionally living expenses are provided, great credential to boost career
Art in Embassies	selects and installs art by American artists in US Embassies around the world	artist loans work to government, must submit slides to staff of the program to be considered, possible exhibition book, no pay
American Cultural Specialists	artists/educators conduct workshops and masterclasses overseas for 10 days-6 weeks	economy air travel, \$200 per day honorarium, limited allowances for educational and miscellaneous expenses
International Visual Arts Festivals	curators submit ideas for exhibitions, projects which best represent US are supported	no specific information about financial relationship with artists, PR would boost artist's career
International Performing Arts Festivals	the fund partially supports US artists appearing at international festivals	panels of experts review applicants and select groups and artists to receive funding, funds are awarded directly to group
Jazz Ambassadors	jazz musicians are selected to tour countries where there is limited exposure to jazz	funds overseas travel, hotels, meals, and a modest honorarium for each musician
US Department of Transportation		
Design and Art in Transit Projects	adds public art to various large scale transportation projects in major American cities	artists are hired to work with engineers, artists receive a fixed fee or an hourly wage with a cap
National Scenic Byways Program	Art on the Avenues (and other programs) -artists loan their work to be displayed in public	work can be purchased by the public, good PR for the artists, specific details are unavailable
US Coast Guard	USCG has art collection of 1000+ pieces depicting personnel and equipment in action	artist donates work, receives permission to view behind the scenes areas, art is on tour throughout the year

Appendix B: Identification of 25 Sample Federal Agencies and Departments.

AGENCY/Program	DESCRIPTION OF PROGRAM	BENEFITS/RESPONSIBILITIES FOR ARTISTS
Advisory Council on Historic Preservation		
Training Programs	offers training in historic preservation to art historians and architects	could not find any evidence that artists could be included in the training
Appalachian Regional Commission		
Crafts Co-op Entrepreneurial Training Program	improve business skills of Co-op members and create new arts and crafts businesses	no specific description of the use of funds
Dairy Barn Artist Entrepreneurial Project	create a consignment shop for local artwork and make the arts a viable business	no specific description of the use of funds
Corporation of National and Community Service		
Dr. Martin Luther King, Jr. Day of Service	organizations can receive funding to paint a mural	\$2,500-\$7,500 available for orgs. celebrating MLK day; not clear if any would go to artists who supervise the painting
Environmental Protection Agency		
Materials for the Arts	arts orgs. and artists in NYC receive old office supplies, furnishings, and art materials	individual artists may apply if they are working on a specific project with a registered cultural organization in NYC
Federal Emergency Management Agency		
Public Assistance Program	provides assistance to museums if their collection support only available to museums has been damaged in a disaster	
Institute of Museum and Library Services		
Wonderful Wheels of Words and Art	converted bookmobile brings art directly to RI school children	12 artist residencies available -artists paint outside of bookmobile and design art activities; no information regarding artist pay
National Aeronautics and Space Administration		
NASA Art Gallery	artists record their impressions of the space program -- collection has over 800 works	artists send slides of their work to the program, if selected they will receive a small honorarium; the collection travels
National Endowment for the Humanities		
Preservation Assistance Grants	offers funds to museums	nothing for individuals artists
National Science Foundation		
Antarctic Artists and Writers Program	residency in Antarctica to increase the understanding of the Antarctic	for established artists; must arrange for an exhibition of the work; artist receives loaned polar clothing, air travel, room and board

Appendix C: Artist Residencies

18th Street Arts Complex, Santa Monica, CA
American Academy in Rome, Rome, Italy
Anderson Ranch Arts Center, Snowmass Village, Co.
Archie Bray Foundation for the Ceramic Arts, Helena, MT
Arrowmont School of Arts and Crafts, Gatinsburg, TN
Art Center/South Florida, Miami Beach, FL
Art Farm, Marquette, NE
ART/OMI International Art Center, Chatham, NY
ArtPlace, San Antonio, TX
Atlantic Center for the Arts, New Smyrna Beach, FL
Berris Center for Contemporary Arts, Omaha, NE
Blue Mountain Center, Blue Mountain Lake, NY
Brandywine Graphic Workshop, Philadelphia, PA
Carving Studio and Sculpture Center, Inc., West Rutland, VT
Centrum, Port Townsend, WA
Contemporary Artists Center, North Adams, MA
Creative Glass Center of America/Wheaton Village, Milville, NJ
Djerassi Resident Artists Program, Woodside, CA
Dorland Mountain Arts Colony, Temecula, CA
Dorset Colony House, Dorset, VT
Edward F. Albee Foundation/William Flannagan Memorial Creative Person Persons Center, Montauk, LI
Exploratorium, San Francisco, CA
Fabric Workshop and Museum, Philadelphia, PA
Fine Arts Work Center in Provincetown, Provincetown, MA
Friends of Weymouth, Inc., Southern Pines, NC
Gell Writers Center of the Finger Lakes, Rochester, NY
Hambridge Center for Creative Arts and Sciences, Rabun, Gap, GA
Headlands Center for the Arts, Sausalito, CA
Hedgebrook, Langley, WA
International Art Center, c/o Arts for All, Tucson, AZ
Jacob's Pillow Dance Festival and School, Becket, MA
John Michael Kohler Arts Center, Arts Industry Program, Kohler, WI
Kala Institute, Berkeley, CA
Kalani Honua Eco-Resort, Institute for Culture and Wellness, Pahoehoe, CA
Light Work Visual Studies, Inc., Syracuse, NY
MacDowell Colony, Inc., Peterborough, NH
Mary Anderson Center for the Arts, Mt. St. Francis, IN
Mattress Factory, Pittsburgh, PA
Medicine Wheel Artists' Retreat, Groton, MA
Mesa Refuge, c/o Common Counsel Foundation, Point Reyes, CA
The Millay Colony for the Arts, Austerlitz, NY
Montana Artists Refuge, Basin, MT
Nantucket Island School of Design and the Arts, Nantucket, MA
National Playwrights Conference at the Eugene O'Neill Theater Center, Waterford, CT
Norcroft: A Writing Retreat for Women, Duluth, MN
Northwood University Alden B. Dow Creativity Center, Midland, MI
Oregon College of Art and Craft, Portland, OR
Ox-Bow, Chicago, IL
PS 1 Contemporary Art Center, LI City, Queens, NY
Penland School of Crafts, Penland, NC
Peters Valley Crafts Education Center, Layton, NJ
Pilchuck Glass School, Seattle, WA

Portland Institute for Contemporary Art, Portland, OR
Ragdale Foundation, Lake Forest, IL
Roswell Artist-in-Residence Program, Roswell, NM
Saltonstall Arts Center; The Constance Saltonstall Foundation for the Arts, Ithaca, NY
Sculpture Space, Inc., Utica, NY
Shenandoah International Playwrights Retreat, Staunton, VA
Sitka Center for Art and Ecology, Otis, OR
Skowhegan School of Painting and Sculpture, Maine
STUDIO for Creative Inquiry, Pittsburgh, PA
Studios Midwest, Galesburgh, IL
Sundance Institute, Sundance, Utah
Triangle Artists' Workshop, NY, NY
Tryon Center for Visual Art, Charlotte, NC
Ucross Foundation Residency Program, Clearmont, WY
Vermont Studio Center, Johnson, VT
Villa Aurora, Santa Monica, CA
Villa Montalvo, Saratoga, CA
Virginia Center for Creative Arts, Sweet Briar, VA
Watershed Center for the Ceramic Arts, Newcastle, ME
Weir Farm Trust, Ridgefield, CT
Women's Art Colony Farm, Poughkeepsie, NY
Women's Studio Workshop, Rosendale, NY
Woodstock Guild's Byrdcliffe Arts 'Colony, Woodstock, NY
Yaddo, Saratoga Springs, NY
The Yard, Inc., Chilmark, MA
Yellow Springs Institute, Chester Springs, PA
