

WINGSPREAD SYMPOSIUM ON THE ARTS NOTES

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- Reasons why we are gathered for a few days together: inspiration, new ideas and arguments, advisors, new allies
- Simple premise: arts and arts education transform the lives of everyone
 - Passion + dialogue → action
- Takes resources, policy, casemaking, leaders
- 55 years ago
 - AFTA was born: NEA, All States participated, 5,000 LAA's
 - Soon after BCA was started by David Rockefeller
 - Just this year we inaugurated with the David Rockefeller Lecture given by David Rubenstein and he was introduced by Renée Fleming
 - This year we convened a national gathering of Community Foundations to look at their role of supporting the arts
- This summer we hosted events we hosted events at both Republican National Convention and Democratic National Convention
 - Mike Huckabee – MC'ed the RNC with an audience of governors, mayors, congress, delegates
 - Artists joined us for both RNC and DNC including Ben Folds and Ben Vereen
 - Over the course of the year, we reached ALL candidates and got feedback on their arts policies
 - Our policy feedback to them has affected platforms:
 - DNC
 - USCM
 - Trump narrative
- In late 2015, Arts Education: Every Student Succeeds Act was passed with:
 - 13 pro-arts clauses
 - STEM → STEAM
 - White House and Obama Administration signing ceremony
- Tourism
 - See Department of Commerce Penny Pritzker officially adopted pro-arts recommendations for cultural tourism put forward by the U.S. Travel and Tourism Advisory Board
 - National Arts and Military Convening's and proactive work
- Research
 - Public Opinion Poll: surveyed 3,020 people with positive findings, 89% of the public supports arts education, 87% support art as key community development tool
- I've been asked to do a synthesis of the last two days of discussions (You've got to be kidding, I have thirty pages of notes)
 - We have had many moments of reflection, moments of silences – that is what these several days have been:
 - Reflection and envisioning – hard work
 - NOT planning and prioritizing, (hard too? But more expected)
 - The above are both valuable as we go forth in work and life

- Valuable as we go separately or in clusters – to take next steps
- My observation over 40 years of gatherings of this kind is that bringing people together, like these people assembled here is most important – provided a safe zone so that they can say whatever they want
- A place where we can be harsher or more critical because we are discussing and testing values
- Most other gatherings are about implementation, coming up with a to-do list
- For me, this gathering is like a family gathering
- Many people here have been on my own board of directors, on our AFTA committees and teams, four have been staff, and another half dozen members
- So let me reflect first on content
- We have had a National Plan for the Arts in America, even though it may not have been completely written out at different times
- In 1960 when AFTA was born, as Community Arts Councils, Inc., there were:
 - Few hundred arts councils
 - 7,000 nonprofit arts organizations
 - Today, 5,000 arts councils by many names, Gard would have been proud
 - 100,000 nonprofit arts organizations
- Over 600,000 for profit arts related businesses
- Hundreds of thousands of unincorporated structures
- 2.5 million artists just from Federal records (artists who spend who spend more than 50% of their time making art)
- Many more who make art “for the love of it” In fact, roughly 50% of the population told us in our public poll that they derive primary joy from making art themselves
- 300 National Arts Service organizations – God help us
- So the field was built on the backs of many people, some mentioned over the past two days, many of whom I have the privilege to know and learn from:
 - Bob Gard taught us to listen
 - Roger Stevens said to me, “Take big leaps”
 - Ralph Burgard modeled being positive
 - Vantile Whitfield and A.B. Spellman taught us to include
 - Louise Valdez was about joy
 - Billy Taylor taught me to improvise more
 - Ralph Elison urged us to watch and observe
 - Lee Howard was a key strategist
 - Nancy Hanks showed us how to create political leverage
 - It is important for us to honor our predecessors as we look at the future
- 1960
 - Gard was envisioning and inspiring
 - George Irwin in Quincy, IL and Phil Hanes Winston Salem, North Carolina, were inventing the arts council movement
 - AFTA was born with the help of Roger Stevens and Nancy Hanks
- 50th Anniversary of the NEA being celebrated right now
- 55th Anniversary of the movement to create the NEA
- The Story of our movement is a story of evolution
 - Every one story – 20 untold alternate universes

- Long arc of tensions in America; a story of both pro arts and anti-arts tensions
- Re the arts: anti-arts
- Native Culture/Thousands of Years // Art of Peoples, slaves, indentured servants, immigrants
- Outlawed in Massachusetts Bay Colony in 1600's
 - Enjoyed in outposts – Theater
- Outlawed in mid-1700's – Back new nation
- John Adams – said that his generation needed to study war, so that the next generation could study science, so that the next generation could study the arts
- George Washington commissioned plays
 - Commissioned 1st music corps
 - Call for arts College
- Nationwide early interest in Shakespeare, but also Shakespeare wars of 1848
- Practicality: a benchmark of arts evolution, for example, formalized arts education during the 1880's in Massachusetts, because visualize artists were needed as draftsman in factories
- Publishing industries evolved, but so did book burnings
- Works Progress Administration was a huge success
 - After 5 Years – was attacked as being communistic, and was out of business in a few months
- There was a new awakening after WWII/Private Sector Leaders like Hanes and Irwin, started Local Arts Agencies
 - At the same time, Senator Joe McCarthy – Blacklisting Filmmakers and writers
 - Bobby Kennedy served on his committee
 - While Jack Kennedy was dreaming of a bigger role for the arts
 - There was a time of fights for and against the creation of the NEA
 - Attacks have returned periodically throughout the century
 - Political prowess for the arts community was born
 - Maplethorpe and Serrano. Attacks on the arts for being blasphemous and pornographic led to a 40% Cut
 - In recent years, the Tea Party has evolved, argues for no federal investment for the arts
- Legacy
 - 1973 Wingspread/Gard, envisioning a bigger role for the arts in America
 - Gard's comment "With money or without," predates today's trend: "For the love of it"
 - NY State Plays project
 - Why dust it off Gard's work now?
 - Because we see a yearning for a broader, more internationalized, peaceful, tolerant world, where the arts provide a transformative value in an increasingly complex environment
- There's a piece of art that I have that graphically projects the words: Nothing is True
 - This is a reminder that everything is true, but true for different people
 - We discussed here over the last couple of days, many threads happening not sequentially, but simultaneously, leading us to where we are today
 - Synthesis: Insight
- 1900

- WRB Dubois
- Settlement House Movement 1890
- Junior League
- American Pageant Association
- Boston 1915 Supercommittee Community Improvements
- Then Boston in the 1960's and 70's / Growing up, evolving to Elma Lewis Playhouse to today and Mayor Marty Walsh creating a cabinet level position and a cultural plan
- And new words like creative place making refined long time practices like community development through the arts → ongoing exploration
- 1915 – Federal extension service
- 1937 – Rural Art making / circuit riders
 - Rural arts programs
 - North Dakota extension
- Military at West Point, painting and visual art is required
 - 1st Arts in Residence takes place in an agricultural School
- Harlem Renaissance
- Roosevelt Works Progress Administration – many languages and people
- Alan Lomax – exploring folk culture
- Federal Arts Project 1937 – 1942
 - 100 Community Arts Centers
 - 22 States
 - Cultural Democracy – a value among cultural groups
- Community identity at the local level – from WWII returning veterans
 - Quincy Society George Irwin
 - Winston Salem Phil Hanes
- CACI – 1960 (Community Arts Councils Inc.)
 - Resulting in tensions between community art and institutions
 - Community arts seen by some as a stepchild
 - Some see it not about great art but about great community
 - Questions about how to evaluate community arts work
 - Valuing voices of specific cultures
 - Valuing knowledge of the past
- Evolution of state arts councils: First in Utah in 1899
- Evolution of Regionals - Mid America was the first
 - 1970-1980's / decentralization thrust from federal to state to local
 - Proliferation of 501C3 as a safe vehicle for making public grants
- 1983
 - Locals test program
 - Substantial \$
 - Planning
- Late 80's
 - Locals program creates great access through leverage
- The creation of Expansion Arts touched many people in its 24 years
 - The national council pushed Nancy Hanks to move away from just mainstream organizations

- Dinner Theater
- Expansion Arts founded in 1971 by NEA
 - Expansion Arts first recognizes national community arts councils
 - ATLATL
 - TAAC
- Various Voices
 - Louise Valdez – inner city/rural/tribal aesthetic
 - Passing it on
 - Louis Leroy – giving voice to the arts of people of color
 - Antoinette Handy – resist art that is created for people, not with people;
 - Resist non-collaboration between non-arts organizations which is fostered by the fear of someone else making a dollar instead of you
 - Democracy is about power, so we must ask who else needs to be here at the table
 - David O’Fallon – can you hear my story?
 - Evaluate everything based on the strength of relationships
 - The next economy is a relationship economy
 - Roberto Bedoya – community rights versus property rights
- Words
 - Aesthetic attributes
 - Coherence
 - Commitment
 - Communal meaning
 - Context
 - Disruption
 - Exposing what is hidden
 - Openness
 - Stickiness
 - Create a civic (we)... money follows
 - Whose beauty?
 - Think about the poverty of artists vs. the poverty of new refugees
 - Get to know invisible people – Maria de Leon
 - Recognize that there is an urban native community – Rosie
 - Recognize who we are, where we are, why we matter – Maria de Leon
 - Recognize that small community does not necessarily mean rural
 - Carlton – “There is no process of creating a collective ‘we,’ this is an opportunity to create something new”
 - Challenge systemic racism
- The Arts in the Small Community was less a national plan than a national set of suggestions, we are re-examining it to understand based on Gard’s early instincts about inclusivity, community, and the transformative power of the arts, what our contemporary pathway, need to be to involve the arts as a way to reinforce in communities that the arts are important, people are important, they are powerful, and they are not alone.